



An Impact Soundworks Sample Library
Powered by Native Instruments Kontakt 5 Player

Note: This Expansion Library Requires Shreddage II!

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OVERVIEW

Welcome to **Shreddage Classic**, the first expansion pack for **Shreddage II!**

This series of virtual guitar instruments has become a popular favorite for making rock & metal music among composers, producers, and even guitarists all over the world. But while **Shreddage II** (with its 2014 S2X update) is the most powerful beast in its class, plenty of people still enjoy using the *original Shreddage* library. Released in 2010, the original **Shreddage** (and its subsequent update, **Shreddage X**) featured high-quality DI samples from a Gibson SG Standard.

Unlike its successor, **Shreddage** did not feature samples of every note - it lacked the higher notes in the guitar's register, instead focusing on the **lower octaves for rhythm playing**. It also did not include samples of every fret on every string. However, it had - and still has - an extremely **aggressive and edgy tone**, the same level of deep sampling (up to 8x RR per note), and a wide range of articulations like portamento slides, sustains, mutes, powerchords, tremolo, pinch squeals and natural harmonics.

Shreddage Classic takes this killer rhythm tone and puts it into the incredibly powerful **Shreddage II** engine: easy articulation mapping, tons of engine options, customizable legato, more control over noises, anti-repetition, quad-tracking, and much more. Compared to the original Kontakt patches, there is no contest: **Shreddage Classic** is the definitive version of the virtual guitar that started it all! Try using it for rhythm playing with S2 on lead, or double-track with one (or two) Classic instances, and one or two S2 instances combined.

INSTALLATION

Step 1: Install the Pulse application if you don't already have it. Pulse is a cross-platform desktop app that lets you download and [install your libraries with blazing speed!](#)

<https://pulsedownloader.com/>

Step 2. Once Pulse is installed, open it and enter your Shreddage 2 Classic download code. Follow the instructions to download and install the library.

Step 3: Open the Shreddage Classic folder: in it you will find folders for **Instruments** and **Samples**.

Step 4: Move the **Shreddage Classic for S2X.nki** file in **Instruments** to your **Shreddage 2/Instruments** folder.

Step 5: Move the contents of the Shreddage Classic **Samples** folder to your **Shreddage2/Samples** folder.

DO NOT overwrite your Shreddage II Samples folder!

Step 6: Open Kontakt (or refresh your Library browser). You should see the new **Shreddage Classic for S2X** instrument within your Shreddage 2 instruments folder. Enjoy!

CONTENT OVERVIEW

Shreddage Classic features all the same content as the original **Shreddage 1** library (with **Shreddage X** expansion) with a few new additions. These articulations include:

- * Sustained single notes and powerchords (1-5-1)
- * Aggressive sustained single notes
- * Palm muted single notes and powerchords, with up to 3x layers (fast mutes -> normal -> half-mutes)
- * Two types of vibrato: natural and Kontakt-generated 'smooth' vibrato
- * Powerchord vibrato
- * Tremolo picking
- * Pinch harmonic squeals with wide, heavy vibrato
- * Natural harmonics
- * Portamento slides for single notes and powerchords
- * Scripted hammer-on and pull-off legato transitions
- * Full chokes (all strings muted)
- * Unpitched and pitched release noises
- * Fret noise
- * Fret / finger squeaks
- * Unison bends

GETTING STARTED

Shreddage Classic is based on the **Shreddage II** engine, so if you're familiar with S2, you will be immediately familiar with this expansion. There are some minor changes to mapping and keyswitches described below.

Single note articulations are mapped from **G3** to **B6**.

Powerchord articulations are mapped from **G1** to **E3**.

Mutes by default are on lower velocities.

Open notes by default are on higher velocities.

Fret squeaks are triggered by pressing **F3**.

Full chokes are triggered by pressing **F#3**.

Release noises are triggered automatically at the end of notes (but have adjustable volume).

Hammer-on, pull-off and portamento articulations are only triggered by overlapping (legato) notes.

Vibrato articulations are triggered (crossfaded) by the **mod wheel (CC1)**.

Pitch bends can be performed with the standard **pitch wheel**.

Unison bends are performed with CC11 by default.

There are also pre-mapped **keyswitches**, which are as follows. If some of the terms used don't make sense, make sure to check this manual's section on **Interface & Options**.

C-2: Set stroke (picking) direction to alternating down/up.

C#-2: Set stroke direction to downstrokes only.

D-2: Set stroke direction to upstrokes only.

D#-2: Set vibrato type to Natural.

E-2: Set vibrato type to Smooth.

G-2: Resets the round robin sequence. (Useful at the beginning of a riff prior to rendering.)

G#-2: Switches "let ring" mode - all notes will ring out indefinitely when enabled.

A-2: Switches to "tapping" mode - all notes are hammered / pulled to simulate tapped playing.

A#-2: Enables or disables DI line noise (hum).

B0 through F#1: FX / pick scrapes.

ARTICULATIONS

SINGLE NOTE SUSTAINS

The bread-and-butter articulation of **Shreddage Classic** is simply a single note on a single string being picked with an up or down stroke. These are used in every kind of rhythm or lead riff, and can be combined to create chords. We made sure to capture the full sustain of each note, as well as the authentic 'attack' of the pick hitting the string.

AGGRESSIVE SINGLE NOTE SUSTAINS

These are always triggered in the upper 1/4 (25%) of the sustain velocity range. For example, if sustains are mapped from velocity 60-100, aggressive or 'hard' sustains will trigger at 90-100. As the name implies, these have extra bite and brightness, particularly useful for emphasizing certain notes in a riff, or for screaming high notes.

POWERCHORD SUSTAINS

In **Shreddage Classic**, all powerchords use 1-5-1 fingering. This fat, heavy sound is the hallmark of the **Shreddage** guitar family! It is excellent for many types of rhythm riffs, particularly when interspersed with muted notes.

SINGLE NOTE AND POWERCHORD PALM MUTES

A palm mute is played by using the palm of the picking (right) hand to push against one or more strings. The result is a severe reduction in the brightness and sustain of each note. As palm mutes are critical in many kinds of rhythm riffs, in particular rock/metal "chugs" and aggressive fast parts, we sampled up to 5 different palm mute levels. The lowest level, corresponding with the lowest velocities, is heavily muted, whereas the highest level (higher velocities) is barely muted at all.

Palm mutes tend to sound best when played in the lower register. Riffing with low palm mutes can quickly create a killer thick sound when sent through hi-gain amp settings.

VIBRATO

Two kinds of vibrato are included in **Shreddage Classic**, selectable via keyswitch or in the user interface (UI). Both are triggered using the mod wheel. This can be done in the middle of a note to crossfade from a sustain to vibrato. Natural vibrato is produced by quickly moving the string with the left hand, whereas Smooth vibrato is actually a simulated mode using Kontakt's LFO; as the name suggests, it has a very smooth and clean sound.

TREMOLO PICKING

A classic technique in a variety of genres from surf rock to heavy metal. 'Trem picking' involves rapidly picking the same note with alternating down and up strokes. In **Shreddage**, this is not synced with any particular tempo, but is simply played as fast as the guitarist was able! This can be used in lead or rhythm parts to add extra flair. Tremolo speed can be changed in the UI/Articulation settings.

PINCH SQUEALS

By using a specific hand position, a guitarist can pick a note and bring out mostly the harmonics (overtones) as opposed to the root pitch (fundamental). This high-pitched sound is often enhanced with vibrato, which we captured in the form of this articulation. Pinch squeals are screaming, dramatic, and excellent for adding flair to a riff, particularly on longer notes or the highest note in a riff. They won't sound like much unless sent through a hi-gain amplifier, however!

HARMONICS

Just like pinch squeals, but without the wide vibrato.

HAMMER-ON AND PULL-OFF

When playing a series of notes, guitarists do not often pick each one individually. Instead, when ascending in pitch on the same string, a "hammer-on" is used: once the string is struck, a finger on the left hand is used to hit the next fret, causing a slight attack and change in pitch. The opposite, a "pull-off", involves fingering several notes on the same string. By quickly releasing the finger on the highest fret, the lower pitch comes through. These techniques are used quickly and seamlessly in many riffs and phrases.

Triggering them in **Shreddage Classic** is a simple matter of overlapping two notes within the specified Hammer Range and Min/Max Threshold. These options can be changed on the Articulations page, and additional options are available on the Engine page.

PORTAMENTO SLIDES

A continuous slide (aka glissando, portamento) is performed by striking a note and then literally sliding the left hand along the frets of the string. This technique can be used to dramatically hit a low or high note, or at the end of a phrase (usually downward in pitch). Slides in **Shreddage Classic** are triggered the same way as hammers/pulls, by overlapping two notes; by default, the two legato techniques are in separate velocity ranges.

For example, holding E3 then playing and holding B3 will produce an authentic slide from E3 to B3. The destination note, B3, will then be sustained as long as you hold the note. However, a very useful technique is NOT holding the destination note long enough for it to be heard. The result will produce only the sound of the slide, and nothing else - a very handy effect!

Portamento settings can be changed on the **Articulations** UI page. There is also a hidden MIDI CC control available, **CC 88**. This controls the portamento "wait" time. Whereas portamento speed timestretches the slides to make them shorter or longer, the "wait" time changes a variable in the script to allow more or less time for the slide to play before it crossfades the sustained destination note.

FULL CHOKES

By heavily palm muting all strings, then quickly strumming all strings, this sound is produced. Its largely non-pitched quality is handy for chugging rhythms and intro riffs. Full chokes are always triggered on **F#2** and the velocity played changes where the strings are strummed (which in turn changes the tone of the choke).

RELEASE NOISES

Many types of subtle noises are produced when a guitar string is played and released. In **Shreddage Classic**, we've captured two categories of noises: pitched and unpitched. Pitched noises are triggered when sustain notes are stopped. These are matched properly to the pitch of the note that was played. Unpitched noises include a large variety of random sounds captured from actual performances. Each type of noise is automatically triggered upon release of most articulations, and tweaking controls are available in the **Engine** page of the UI.

FRET SQUEAKS

Quickly moving the left hand from one fret to another creates a high-pitched 'squeak'. We captured many variations of this sound and have mapped them to **F2**. Generally, it makes sense to write your guitar part first, and then pepper it with fret squeaks once you've figured out your rhythms and pitches. We recommend using them sparingly; try adding them shortly before the start of a new note, several steps higher or lower in pitch than the previous note.

EXTRA PICK NOISE

By quickly strumming several muted strings leading up to the string that is intended to be played, an extra heavy pick noise is perceived. This common technique adds extra emphasis to high notes in a lead part. If this articulation is enabled and the user triggers the proper velocity for it, it will actually DELAY the played note by ~35ms while adding the extra pick sound.

Extra pick settings can be adjusted on the **Engine** page.

UNISON BENDS

A common technique while playing two notes on two separate strings is to pitch bend the note on the lower string without bending the higher note. This technique, called a 'unison bend', is commonly done by 1 or 2 semitones. You can execute unison bends in **Shreddage Classic** by using **CC11** by default. This will bend the *lowest currently played note* up to two semitones, without affecting any other currently played notes!

You can change the MIDI CC used for unison bending by tweaking the control **CC87**.

THE SCRIPT ENGINE

Shreddage Classic is powered by the **S2X** engine, an advanced script created using the KSP (Kontakt Script Processor). This section of the manual will describe how this script functions (descriptions of user-editable controls can be found in the following **Interface & Options** section).

Note: *Disabling the script, or attempting to edit any groups/mapping options, is not recommended! If you want to attempt this, save backups first.*

STRING & FRET SELECTION?

Unlike **Shreddage 2**, **Shreddage Classic** does not have samples on a per-fret, per-string basis. Thus, there is no fingering engine. We recorded the strings and frets that sounded best for each note.

STROKE DIRECTION / CHORD THRESHOLD

The default playing style of **Shreddage Classic** alternates between down and up strokes. This can be changed in two ways: one, by using keyswitches or the UI to select down- or up-stroke only mode. Two, by playing a series of notes within the 'chord threshold'. This user-configurable option, set to 150ms by default, will normalize stroke direction to the direction of the first played note.

Just as a real guitarist strumming a chord will strum all notes either down or up, the chord threshold feature is designed to detect when the user is playing a strummed chord and ensure all notes in the chord use the same stroke direction.

ROUND ROBINS

A 'round robin' refers to a unique recording of a given pitch and articulation. **Shreddage Classic** contains up to 8 round robins (RRs) per articulation and pitch. This means that playing the same note and velocity over and over will trigger a different recording each time, virtually eliminating the 'machine gun effect'. This can be further enhanced using the Anti-Repetition control.

RRs are selected using a pre-determined 'seed' of random numbers. This ensures that rather than hearing the same short sequence (1-2-3-4, 1-2-3-4) over and over, you will hear a dynamic, non-repetitious order.

By selecting **Guitar 2** instead of **Guitar 1**, the same seed is used, but at a different starting point. Thus, with two patches on the same MIDI channel using separate guitars, a true double-tracked sound can be achieved.

The **Reset RR** button can be used to reset RR sequence position.

DOUBLE-TRACKING 101

One of the most powerful features in **Shreddage Classic** is the ability to simulate "double-tracked" or even quad-tracked guitar parts. To use this feature, you must have Kontakt configured for multiple outputs in your host. Make sure you're using **Kontakt 8out** or **Kontakt 16out** - these plugins provide multiple outs with no further tweaking.

To route Kontakt's outputs to your host's mixer, Native Instruments offers detailed walkthroughs - simply Google search for "Kontakt multiple outputs Logic" or "Kontakt multiple outputs Ableton" for more info.

Once you have Kontakt set up with multiple outputs, follow these steps.

1. Create **two** instances of Shreddage Classic within **one** instance of Kontakt.
2. Set each instance to **the same MIDI channel**, but **different outputs** in Kontakt.
3. On the **Perform** page in Shreddage Classic, click the **guitar 1** icon under "Doubletracking" for the first instance, and the **guitar 2** icon for the second instance.
4. Click the "Reset RR" button for each instance to synchronize them.
5. In your host mixer, pan each output being used **hard left** and **hard right**, then add the **amps + FX** of your choice. For best results, we recommend different amps/settings for each output.
6. Play or sequence notes on the MIDI channel assigned to your Shreddage II instances, and enjoy a wide, double-tracked sound!

For quad-tracking, the process is the same, but with **FOUR** instances on one MIDI channel, and four different outputs. You can try panning these outputs differently in your host mixer, too. When quad-tracking, **make sure** that the **Anti Repetition** feature on the Engine page is **turned OFF for all instances**.

IMPORTANT! When double or quad-tracking, **all instances must get the SAME MIDI DATA!** If you do not have all instances on the same MIDI track, you will not have a true double-tracked sound.

INTERFACE & OPTIONS

Shreddage Classic features a wide variety of customization options and features. Whether you just want to make some basic adjustments or significantly tweak dozens of advanced options, everything is easily accessible from the user interface.

Note: By hovering the mouse over ANY control in the UI, help text will appear within Kontakt itself!

Perform Page (Default)



Navigation Bar (Perform, Fretboard, Articulations, Engine): Click any one of these buttons to change UI pages.

Info Bar (i) at the bottom: Displays helpful information depending on what you're clicking or playing.

Volume Knob: Controls the volume of the instrument. To better emulate a real volume knob, lowering this volume also slightly reduces the bass of the sound.

Doubletrack: Shreddage Classic is built for double-tracking and even quad-tracking. These buttons allow you to define one instance of the patch as the first guitar, another instance as the second guitar, etc. Guitars 1 & 2 use separate round-robin sequences, and thus separate recordings. Guitars 3 & 4 use clever zone transposition to simulate additional guitars.

IMPORTANT: When using quad-tracking, Guitars 1 & 2 CANNOT use the Anti-Repetition feature in the Engine page. This is because Guitars 3 & 4 create extra variation using the same 'zone transposition' technique as the Anti-Repetition option.

Thrash Note: When enabled, this allows you to select a MIDI note from the dropdown menu to be used as a "thrash" or repetition key. Pressing that key will re-trigger the last played MIDI note. For example, if you set the thrash note to **G#-1**, and then play an **E5**, pressing **G#-1** will trigger **E5**. This allows you to use two hands to alternate between the two keys and thus play faster rhythmic passages more easily.

Save / Load Buttons: These SAVE or LOAD all current Shreddage II patch settings to an .NKA file on your computer. You can choose where the file is located and move it around at any time. This affects ALL internal controls, from articulations to engine options, but does not affect Kontakt settings like MIDI channel or output.

Articulations Buttons: Clicking any of these yellow buttons will enable or disable an articulation. By default, disabling articulations also unloads them from RAM. Click the **Articulation Name** (eg. "Sustain", "Mute", "Hammer") to access quick edit controls, such as velocity mapping, keyswitch, and other related settings.

Effects Buttons: Enables or disables effects / pedals. Much like the articulation controls, clicking the **Effects Name** will pull up relevant settings in the **Quick Edit** box.

DI Line Noise: When enabled, plays a constant loop of ground/AC hum. Useful for a bit of noisy realism. This can be automated using the keyswitch **A#-2**.

Tapping Mode: When enabled, all single notes are played as hammer-ons to simulate the 'tapping' style of playing.

Mono Mode: When enabled, only one note may be played at a time. If multiple notes are played, older notes are rapidly faded out.

Reset RR: Resets the round robin sequence. Useful if your double-track instances get out of sync (just press this button on each instance).

Articulations Page



Vibrato Mode: Switches between two vibrato types: Natural, and Smooth (artificial vibrato generated by Kontakt). This can be automated using the keyswitches **D#-2** and **E-2**.

Smooth Vib Speed: Changes the speed (frequency in hz) of the Smooth vibrato mode.

Smooth Vib Depth: Changes the depth, or intensity, of the Smooth vibrato mode.

Auto RAM Unload: When enabled, any articulations that are **disabled** will be unloaded from memory. Very useful for conserving RAM!

Articulation Buttons: These are identical to the buttons on the front page, enabling/disabling articulations.

KS Latch: When enabled, keyswitches will 'latch' when pressed and remain on until another keyswitch is pressed. When disabled, you must **hold** the keyswitch key for it to take effect.

Articulation Min Vel / Max Vel: Sets the velocity range where any given articulation is triggered. For best results, do not overlap velocity ranges of your articulations; if you do, the results may be a little unpredictable. The exceptions are the legato articulations, Hammer/Pull and Portamento, which can overlap with other non-legato articulations.

Articulation Keyswitch: If a keyswitch is set for an articulation, you **MUST** use that keyswitch to trigger it (in addition to playing within the correct velocity range). To disable the current keyswitch, simply hit any empty key in the keyswitch octave (active keyswitches are shown in red on the Kontakt keyboard).

Sustain Release Time: Controls the time it takes for sustained notes to release when the note is released.

Mute Tightness: Controls how short and snappy palm mutes sound.

Tremolo Speed: Controls the speed of the tremolo articulation, from 50% to 200% of normal.

Hammer/Pull Max Range: Specifies the max range in semitones where hammer-ons or pull-offs can be triggered. For example, with a max range of 2, you must play overlapping notes within 2 semitones to trigger the legato transition. Playing and holding C3, then striking D3, would trigger a hammer-on. However, holding C3 and playing F3 would not, as C3 -> F3 is 5 semitones. You could of course change the Max Range to 5 semitones!

Hammer/Pull Min/Max Threshold: Specifies the time in milliseconds where the hammer-on/pull-off transition will trigger. This is useful if you want to be able to play tight chords AND hammer-on/pull-offs. For example, with a min threshold of 0ms, you will always hear this legato articulation when two notes are played within the Max Range. However, with a min threshold of 50ms, two notes played less than 50ms from each other will **not** trigger the legato transition, and instead play simultaneously.

Portamento Trans Vol: Sets the volume of the portamento **slide** (transition) samples.

Portamento Sus Vol: Sets the volume of the sustained (destination) note which plays after the glide completes. For example, if you were to play C3 to G3 portamento, the Sus Vol setting would control the volume of the G3 note.

Portamento Speed: Controls the speed of the glide transition.

Sustain Pedal / Portamento: When set to "Sustain Pedal", your sustain pedal (CC64) acts normally. When set to "Portamento", the sustain pedal is instead used to trigger legato: you must **HOLD** the pedal AND overlap notes for hammer-on/pull-off and portamento to work.

Engine Page



Transpose: Transposes all MIDI input up (or down) with a range of 12 semitones.

Velocity to Volume: Controls the volume scaling of the instrument. High values will make your playing particularly dynamic; high velocities will result in louder notes, and low velocities in softer notes. Lowering this knob will reduce the effect of velocity on volume. If this knob is set to 0, all notes will be played at a consistent volume regardless of velocity.

Vel Curve: Controls the instrument's sensitivity to your MIDI input. Lower values make the script less sensitive; all of your playing will be scaled down in velocity. Higher values make the script more sensitive, scaling UP your input.

Pitch Bend Range: Sets the range of the pitch bend wheel (or control) in semitones. A range of 2.0 means that if the pitch wheel controller is pushed to its maximum or minimum, it will bend up (or down) 2 semitones.

Picking Mode: Changes the picking mode between alternating, downstrokes only and upstrokes only. Note that powerchord mutes are always played with downstrokes. This can be automated using the keyswitches **C-2** to **D-2**.

Sus Pedal to Portamento: Identical to the control on the Articulations page. When enabled, the Sustain Pedal (MIDI CC64) must be PRESSED for any legato transition to happen. This can be useful if you want to use legato articulations in some, but not all, of your performance.

Anti Repetition: When enabled, zone transposition is used in Kontakt to add extra variation to each note. This **cannot be used** if you are quad-tracking!

Random Resonance: When enabled, the script will sometimes resonate an open string adjacent to the current played string. This simulates the effect of a guitarist accidentally striking or resonating strings. Quite useful for realism!

Resonance Volume: Sets the volume of the random resonance effect, if enabled.

Release Noise On/Off: Enables or disables ALL release noises.

Pitched Knob: Sets the volume of pitched release noises (manual palm stops).

Unpitched Knob: Sets the volume of unpitched release noises (finger, pick, fret noise).

Release Min/Max Thresh: Sets the threshold (in milliseconds) where release noises will play. This is useful as you may not want release noises to trigger on very short or very long notes.

Extra Pick On/Off: Enables or disables the Extra Pick articulation.

Extra Pick Time: Sets the delay allocated for the extra pick articulation, in milliseconds.

Extra Pick Variation: Sets which of the extra pick samples should be used. Can be set to 'Random', which selects randomly from all extra pick samples.

Extra Pick Volume: Sets the volume of the extra pick sample.

Extra Pick Min/Max Vel: As with other articulations, you can specify the range where the extra pick articulation is triggered.

Hammer/Pull Note Realism: When enabled, only a few hammers/pulls can be played in a row before a new stroke is automatically triggered.

Hammer/Pull Vol Realism: When enabled, the volume of successive hammer/pulls will decrease until a new stroke is played.

Pick Offset: This controls the attack offset of all recordings. A value of 30ms for example means that all samples will be played from 30ms into the sample - thus eliminating some of the lead-in / pick time naturally recorded with each note. Adjusting this control is a matter of taste. Generally, we recommend using minimal pick offset so that the natural pick sound of each note is heard, however for certain playing styles you may want to tweak it.

TECHNICAL DETAILS

The guitar used for **Shreddage Classic** was a Gibson SG Standard six-string guitar, recorded DI through an Avalon U5 into a Presonus Firebox interface at 24/44.1 mono.

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A special thanks to the Impact Soundworks community on KVRAudio!

TROUBLESHOOTING & FEEDBACK

Have you used **Shreddage Classic** in a project recently? Got an awesome track you'd like to share? Drop us a line (admin@impactsoundworks.com) and we might post it on our website! Or, tell the world at our Facebook page here: <http://www.facebook.com/ImpactSoundworks>

We encourage all our users to share and promote their work. Word of mouth is the #1 way people find our samples, so it also helps us to produce more great libraries for you!

For any technical support issues regarding the library, don't hesitate to email support@impactsoundworks.com.

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