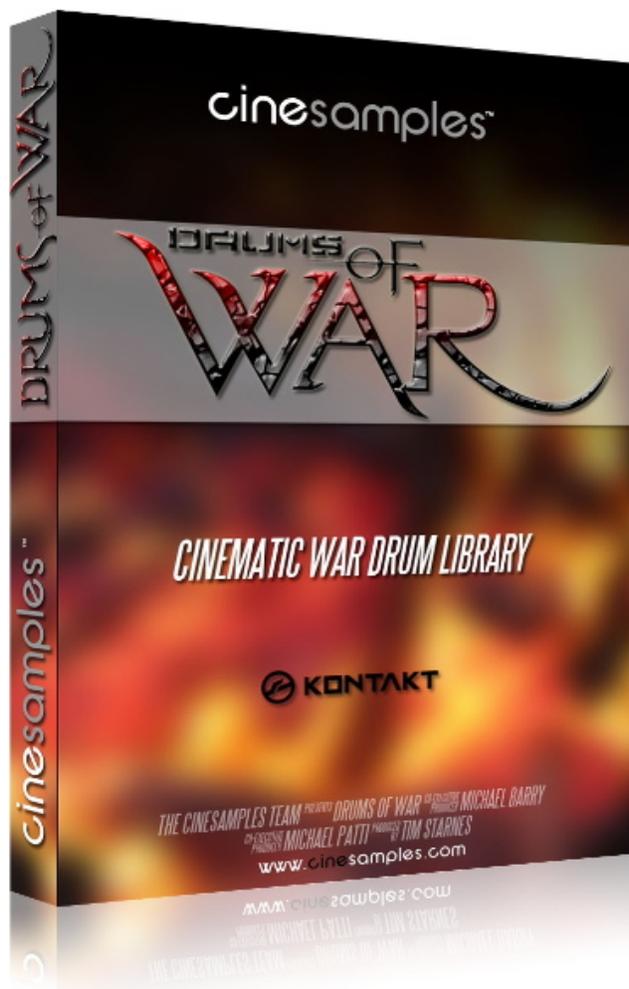


USER INSTRUCTION MANUAL AND LICENSE AGREEMENT



Overview:

Drums of War was created for the same purpose as that of our other two libraries. While working on a project we found ourselves in need of a sample set which, after conclusive research, we found to be nonexistent. We needed drums that would capture the magnitude and true essence of a forgotten battle fought in a forgotten place. They needed to possess a tone that would be associated with the trepidations of warfare. They needed to retain a deepness that could intimidate from afar yet have the warmth that would inspire the timid. They needed to sound as if they were built from the wood of long-extinct trees and the skins of beasts not seen on the earth in millennia. Most importantly they needed to remind us of the grand, prehistoric armies as they stormed across ancient Europe, terrorizing all in their wake.

Containing solely European elements Drums of War offers a new color that stretches beyond your samples of African and Oriental descent.

Notable Features:

- Pristine 96k Recordings at the legendary Manhattan Center Studios
- “Unprocessed” natural cinematic sonic quality
- 100% Natural Reverberation
- Live Ensemble Playing^
- Extensive 5 Dynamic Layer Patches each using Level based Round Robin programming
- “Truly Random Round Robin” Scripting*
- “Quick EQ” GUI using pre-selected frequencies for quick and accurate equalization*
- Alternate Takes Included (Up to RR X13)

The Cinesamples team highly recommends using Drums of War within Kontakt to take advantage of the custom scripting

* Kontakt Only

^Excluding “War Ensemble”



DRUMS OF WAR LICENSE AGREEMENT

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“Drums of War” Team:

| | |
|--------------------------|------------------------------|
| Executive Producers: | Michael Barry, Michael Patti |
| Producer/Mixer/Engineer: | Tim Starnes |
| Lead Programmer: | Michael Patti |
| Kontakt Scripting/GUI: | Nils Liberg |
| EXS24 Programming: | Michael Meehan |
| Production Coordinator: | Lynne Patti |
| Composers/Consultants: | Jason Graves, Alex Pfeffer |
| Special Thanks: | Howard Shore |

Patch List:

- 01 War Ensemble
 - 02 Titan Ensemble
 - 03 Sacrificial Offering
 - 04 Hells Deep
 - 05 Earth Mover
 - 06 Barbarian Siege
 - 07 Ceremonial Skull Hammer
 - 08 Combat Drum
 - 09 Battle Drum
 - 10 Ancient Torture Drum
 - 11 Army of Doom
 - 12 This is Spartaaa
 - 13 Sub Boomz*
 - 14 Mammoth Calls
- DRUMS OF WAR - Multi (Kontakt Only)

*extreme bass - use caution monitoring

Formats:

Kontakt 2 (Version 2.2.0.005) and above
EXS24

48Khz/24Bit
96Khz/24Bit

Installer:

Windows XP +
Mac OSX 10.4 +

To install run Multi Format Installer Application, have serial number ready.

Drums of War User Interface

Envelopes and Dynamic Assistance

“Quick” EQ

Truly Random Round Robin alternations will display here

Custom Rolls

Pre-Recorded Rolls

Basic Playing

Drums of War Kontakt Scripting

by Nils Liberg

The script performance view gives you direct access to all major instrument settings. A knob value can at any time be restored to its factory default by clicking on it while holding the Ctrl key (Cmd key on Mac) pressed.

Envelope

Attack

The default is 0 ms. A higher value gives a more gradual and softer but less distinctive attack.

Decay

When a note is pressed the volume is gradually decreased with time and this knob controls how fast. Since the samples include the natural reverb tail the default is to use a slow, ie. long, decay.

Velocity

Volume response

This knob affects the dynamic range of the instrument. A note with maximum velocity will always be played back with unchanged volume, so one can think of this setting as the volume reduction on notes with lower velocity. If the knob is set to 0% then the samples will be played back as they are without any volume change at all. If the knob is set to 100% then the volume of low velocity notes will be significantly reduced.

Please note that the samples are not normalized so there is an inherent volume change between samples in different velocity layers. This knob controls how much dynamic range is added to those inherent volume differences.

Velocity curve

If your keyboard has a nonlinear velocity response this setting can be used to compensate for it. It controls how the velocity of an incoming note is rescaled. Let's say that pressing a note with a velocity that should correspond to 64, on your keyboard produces a note with velocity 48 instead. You can then select the velocity curve with name "+25% at 64" to compensate and increase velocities in the midrange.

The "Linear" settings leave incoming velocities unchanged. When you change the velocity curve the script briefly displays the rescaling curve it will use (incoming velocities on the x-axis and corresponding rescaled velocities on the y-axis).

Quick EQ

"Boom", "Body" and "Head" corresponds to bass, middle and treble respectively. Here you can set the bandwidth and gain of each band on the 3-band EQ. The most appropriate frequency settings for each drum are pre set for instant and accurate access to each drum.

Sample-specific round-robin alternation

Drums of War uses a new scheme for alternation of samples in order to practically completely get rid of the machine-gun effect. Many samples feature six different alternations and unlike traditional setups the alternation is sample specific, eg. if you trigger a C3 at velocity 50, then a couple of other notes, and then a C3 at velocity 50 again you are guaranteed to hear a different C3 sample the second time. The script keeps track of the history of what samples have been triggered of not only each note, but each velocity layer of each note.

The script ensures that:

- * You have to press a certain velocity layer of a certain note seven times before you hear the same sample again (works even if you trigger other notes or other velocity layers in between).
- * The order of the alternations is random

Let's say that you play just a single note - normally an unfavorable case - and vary the velocity slightly so that four different velocity layers are triggered equally many times. The script then guarantees that the first 24 notes you play will all use different samples.