PALETTE

BRUSH PACK 02 • **ORCHESTRAL FX**

Reference Manual

red room

RRA003 | v.1.1

Contents

WORKS WITH THE FREE KONTAKT PLAYER

COMPATIBLE WITH KOMPLETE KONTROL

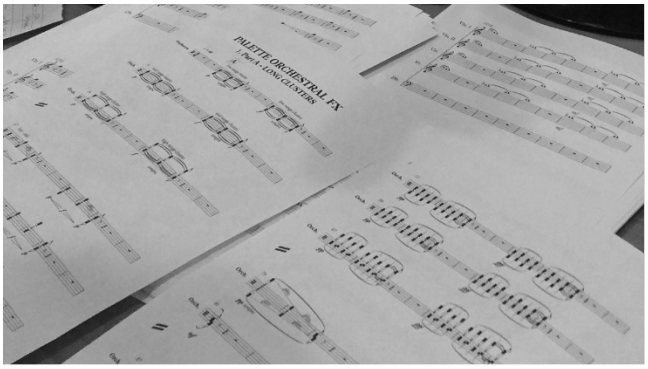
LOSSLESS NCW SAMPLES 24 BIT / 44.1 KHZ

WELCOME TO PALETTE

Palette is a series of thematic professional orchestral and cinematic Kontakt virtual instruments for songwriters and media composers. It was recorded in a dedicated hall with world-renowned performers by a passionate and experienced team. It was a dream come true for us to make and we hope this expansive set of scoring tools inspires you to write some great music.

"Palette – Orchestral FX" is an aleatoric FX virtual instrument for media composers and songwriters. We were fortunate to work with three outstanding composers from around the globe (Jongnic Bontemps, Tristan Noon and George Strezov) who collaborated to orchestrate a slew of useful FX for strings, brass, woodwinds and choir in 6 categories – Short, Long, Sting, Texture, Rise and Fall. Many were recorded by all 4 sections, allowing for easy layering. In total there are over 2,400 unique performances that you can use to provide instant drama, emotion, character and life to your music. Load up one of the 4 section patches or get creative with the powerful FX Builder patch, which allows you to browse, select and layer up to 4 FX with controls to adjust their volume, pitch and timing.

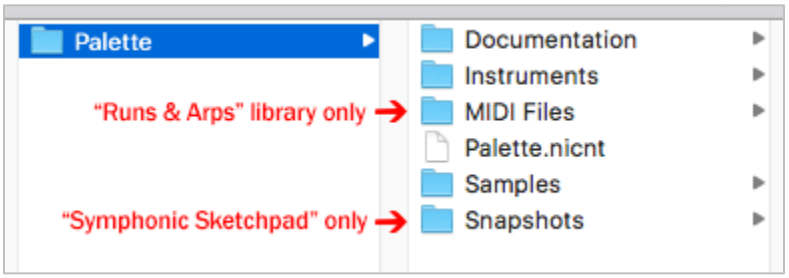
As with the entire Palette line, our players were recorded in standard orchestral seating position with 3 microphone perspectives – Close, Decca Tree and Hall. The room is spacious but fairly dry, which allows for easy blending with other libraries using your favorite reverbs so you're not limited to the sound of one particular hall. Since **Palette – Orchestral FX** was recorded by the same amazing musicians and production team with the same equipment and in the same hall, it was designed to blend perfectly with all the other **Palette** libraries.



DOWNLOAD & INSTALLATION

If this is your FIRST Palette product…

1. From your User Account downloads page (or your email), download all the .rar files. You should have one .rar titled **"Palette … Main"** and several numbered .rar's starting **with "Palette … Samples.part01."** Check that their file sizes match what's listed in your download email.
2. To properly install the library you'll need to use .rar extraction software. PC users can download the free WinRAR application, or Mac users download the free Keka app.
3. With the proper RAR extraction app installed, **double-click the "Palette … Main.rar."** When the extraction is complete you should have a folder titled **"Palette"** with contents that match the illustration here -> *The "MIDI Files" and "Snapshots" folders are exclusive to our "Runs & Arps" and "Symphonic Sketchpad" libraries, respectively.*



4. **Double-click the "Palette … Samples.part01.rar "** file to begin extracting your samples. You do not need to extract the other numbered .rar files as they will be extracted automagically in sequence. To ensure proper installation, make sure everything gets extracted into the same folder location as your "Palette" folder from step 3 above. If separate folders are created, you will need to combine/merge their contents into a single "Palette" folder.
5. If you've downloaded and extracted the files correctly, you should now have one folder labeled "Palette" with contents that still match the illustration above. You can now safely move it to the hard drive location of your choice and delete all the .rar files.
6. If you don't already have Kontakt or the free Kontakt Player, get them here. Palette requires version 5.6.8 or above. If you don't already have Native Access, get it here.
7. **Run the Native Access application** and log into your Native Instruments account. **Click the "Add a serial" button**, which opens a window where you can enter the serial number you received with Palette. Copy the serial number from your download email, click inside the first box and paste it. **Click the "Add Serial" button**. On the next page, **click the "Browse" button** and navigate to the location of your library on your hard drive. Make sure to select the main Palette folder and not one of the subfolders, **then click "Open."** Check that the correct file path is displayed under the name of the library. **Click "Install"** to complete the installation process. When you launch Kontakt the library should now appear in the Libraries tab.

If you ALREADY OWN other Palette products…

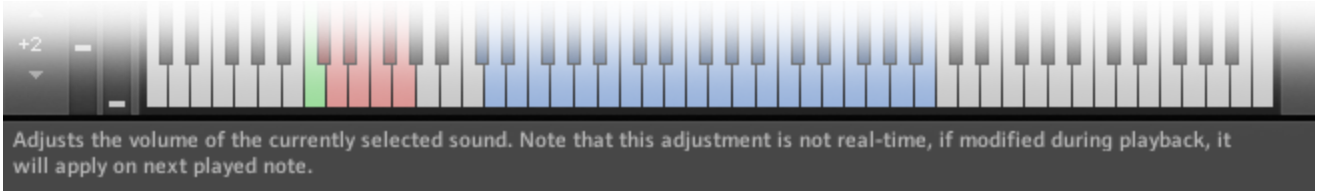
1. Just repeat steps 1-4 above, making sure to extract your .rar files into your original Palette folder. All your Palette products live together in the same master "Palette" folder and use your original, single serial number. You do not need to register it a second time, so you can skip steps 6-8 above.

TIP *- We strongly recommend performing a "batch resave" process on your master Palette folder after installation to shorten load times and optimize performance. For easy instructions click here.*

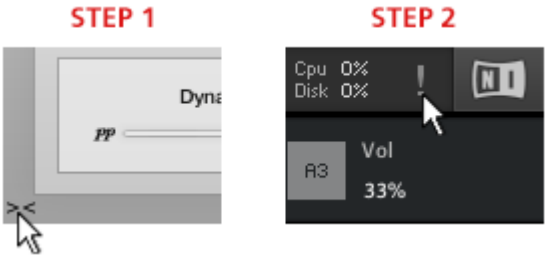
INSTRUMENTS

Palette - Orchestral FX includes 5 Kontakt Instruments (.nki's). Let's go through the features of the GUI. But first, 2 very handy tips:

**TIP* - We've added handy help text for every control in our GUI! If you're unclear as to the function of a control simply hover over it and the help text appears at the bottom of the Kontakt window.*



TIP* - **Palette – Orchestral FX makes use of Kontakt 5.6.8's full available 1000-pixel wide GUI. Since some users may be viewing on laptops or lower resolution monitors, we've also included a trick to narrow the GUI to eliminate the fancy artwork and display only the primary, usable portion.*



To go narrow, simply click on the small double-arrows in the lower left of the GUI. Then, to complete the transformation, click on the exclamation point (!) in the top right corner of Kontakt. Voila! Repeat this same process to go wide again.

01-04 Strings FX, Brass FX, Woodwinds FX & Choir FX

Category & FX Display

At the top of the GUI you'll find the Category & FX Display panel. The buttons on the left show the names of the 7 categories of FX and their respective keyswitches. Press one of the keyswitches on your keyboard to load those samples. Notice that some categories have more than one keyswitch! Use the radial buttons to unload categories you don't need to help save RAM.

The box at the right includes controls for shaping the current sound. Changes made here are remembered for as long as the patch remains open. The Sound dropdown displays the name of the current FX, represented by a cyan key on the keyboard. The waveform display includes green (S) and orange (E) handles to move the start and end points, therefore changing the length of the sample. Click the RESET button to quickly set them back to default. Looping can be toggled on or off and the direction of the loop can be set to forward, backward or even ping-pong. Finally, there are knobs for volume, pan, tune, attack and release.

TIP *- To apply your changes to the entire selected category of FX simply Alt+click and drag on a button or knob (note that this won't work on the sample start/end sliders).*

With a few instrument-specific exceptions, we recorded the same massive score for all 4 sections and mapped all the samples identically for each instrument. This makes it simple to layer your FX! For example, if you dial up the Long FX category and play C2, the same "Long Cluster Sustain 1" sample will be triggered across all 4 section patches. Note that the gaps in the playable keys are intentional, occurring when a particular sample isn't available for that section. These gaps ensure that our layerable mapping scheme remains intact.

Microphones

The second panel of the GUI contains the microphone controls. For each of the 3 mic positions - **Close, Decca and Hall** - there's an on/off button (turn off unneeded mics to save RAM), volume fader, pan knob, mute & solo buttons and a button to select the output channel for cases when you'd like each mics routed to different tracks in your DAW. The red "hamburger" button allows you to save/load mixer settings.

Settings

The third (bottom center) panel contains sliders for Lowpass & Highpass filters, Expression (volume) and playback Speed.

FX

The fourth panel houses a compact yet powerful 8-slot FX rack. To load an effect, click on any slot's down-facing arrow. This opens a dropdown where you can select one of 17 effects, or move them up or down in the rack to change their order. The radio buttons turn the slot on and off (bypass).

Slots have 3 states – **empty, loaded** and **selected**.

Clear (white) signifies that the slot is **empty** (no effect currently loaded).

Gray means there's an effect **loaded** and its name is displayed, but it's not selected for editing.

Red means there's an effect loaded and it's **selected** for editing. Its controls appear on the right.

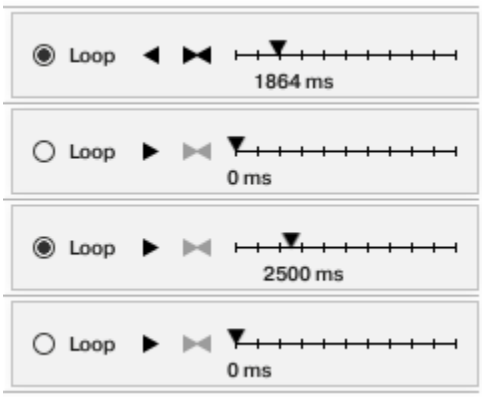
The red "hamburger" icon opens a menu for saving and loading tweaked versions of individual effects as well as your entire FX rack. Full details for all 17 effects can be found in the **FX** part of this manual.

05 FX Builder

The powerful FX Builder patch lets you select and layer up to 4 different samples to create your own unique FX.

Layers

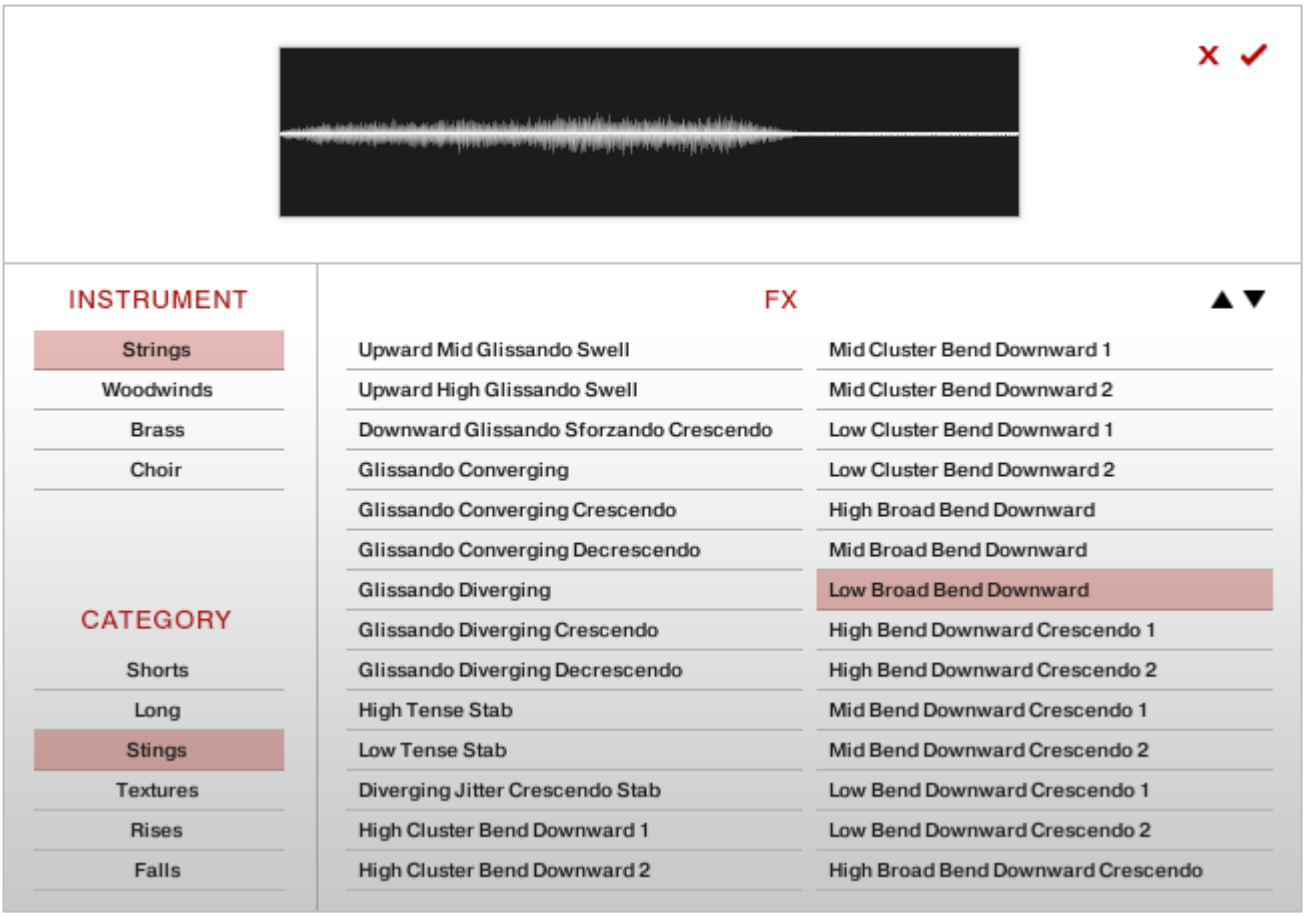
At the top of the FX Builder GUI you'll find the Layers panel. There are 4 rows here, each containing a field for the name of a currently selected sample, on/off button, volume, pan and tuning knobs and a waveform display. The waveform display includes green (S) and orange (E) handles to move the start and end points, therefore changing the length of the sample. Click the RESET button to quickly set them back to default.



The 2 small red circle buttons next to the word "LAYERS" toggle between the waveform displays and the looping and timeline controls. Looping can be toggled on or off and the direction of the loop can be set to forward, backward or ping-pong. Use the timeline to delay the start of the sample.

TIP *- Try loading up 4 Long/Texture FX and set them all to loop. Since the samples are different lengths the result is a long, creepy organically evolving sound bed..*

Clicking one of the display fields opens the FX browser.



Selecting an instrument and category yields a detailed list of available FX. Use the up and down arrows to see more results. Select one to audition it and click the red checkmark in the top right corner to accept it and close the browser. To exit the browser without making any changes click the red X.

Finally, to perform all your layered samples simultaneously at their natural pitch press C3 (middle C). The surrounding keys retune the samples up or down.

Microphones, Settings & FX

These 3 panels are identical to those described on page 5, except for the omission of the Speed slider.

LIST OF ARTICULATIONS

STRINGS (6-5-4-3) FX
Short (stabs, etc)
Long (looped sustained FX)
Sting (mid length, oneshot style FX)
Texture (non-looping sustained FX)
Rise (FX with upward pitch movement)
Fall (FX with downward pitch movement)

BRASS (3-3-3-3) FX
Short (stabs, etc)
Long (looped sustained FX)
Sting (mid length, oneshot style FX)
Texture (non-looping sustained FX)
Rise (FX with upward pitch movement)
Fall (FX with downward pitch movement)

WOODWINDS (3-3-3-3) FX
Short (stabs, etc)
Long (looped sustained FX)
Sting (mid length, oneshot style FX)
Texture (non-looping sustained FX)
Rise (FX with upward pitch movement)
Fall (FX with downward pitch movement)

CHOIR (6-6-6-6) FX
Short (stabs, etc)
Long (looped sustained FX)
Sting (mid length, oneshot style FX)
Texture (non-looping sustained FX)
Rise (FX with upward pitch movement)
Fall (FX with downward pitch movement)

FX

Palette - Orchestral FX features an 8-slot FX rack with 17 high quality Kontakt FX. Here are definitions and an explanation of controls for each available effect.

EQ

The Solid G-EQ is modelled on high quality analogue circuitry. It is a 4-band parametric EQ and offers the choice of bell or shelf style control of the low and high frequency bands.

Controls

Low, Low Mid, High Mid, High: Adjusts the amount of boost or cut at each frequency.

Freq: Adjusts the center frequency of the frequency band at which the boost or cut will occur.

Solid Bus Compressor

The Solid Bus Compressor is modelled after a classic analog bus compressor. It offers a more characteristic dynamic control than Kontakt's standard compressor.

Controls

Threshold: Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

Ratio: Controls the amount of compression, expressed as a ratio of "input level change" against "output level change". A ratio of 1:1 means that no compression will be happening. For example, a setting of 4 represents the ration 4:1, which means for every 4 decibel increase of amplitude above the threshold, the output will increase by only 1 decibel.

Attack: Adjusts the time the compressor will take to reach the full Ratio value after an input signal exceeds the Threshold level.

Release: Adjusts the time the compressor will take to fall back to non-compression after the input signal falls below the threshold.

Makeup: Controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.

Mix: Controls the dry/wet mix of the compressor. This can be used to create a parallel compression style routing, which increases the quieter signals rather than reducing the louder ones. At a setting of 100% you will only hear the compressed signal, at a setting of 0% you will only hear the unprocessed input signal.

Output: Controls the module's output level.

Feedback Compressor

The Feedback Compressor is a type of compressor that compares the amplifier's output signal, rather than the input signal, to a threshold level. When the threshold level is reached, the compressor reduces the signal's gain level. The Feedback Compressor is modeled after a classic feedback compressor known for its bright and punchy sound.

Controls

Input: Adjusts both the input level and the threshold simultaneously. Turning this knob clockwise will result in more compression.

Ratio: Controls the amount of compression, expressed as a ratio of "input level change" against "output level change". A ratio of 1:1 means that no compression will be happening. For example, a setting of 4 represents the ration 4:1, which means for every 4 decibel increase of amplitude above the threshold, the output will increase by only 1 decibel.

Attack: Controls the scaling of the attack phase of the input signal's volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.

Release: Determines how long it takes for the compression action to stop after the input signal falls below the threshold level. Typical values range from 50 to 250 ms.

Makeup: Controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.

Mix: Controls the dry/wet mix of the compressor. This can be used to create a parallel com pression style routing, which increases the quieter signals rather than reducing the louder ones. At a setting of 100% you will only hear the compressed signal; at a setting of 0% you will only hear the unprocessed input signal.

Output: Controls the module's output level.

Transient Master

The Transient Master is an easy to use compressor designed to control the attack and sustain of a sound. Instead of following the amplitude of the sound like a traditional compressor, it follows the general envelope and is thus not as susceptible to changes of input gain. It is best used on sounds with fast attacks, like percussion, pianos or guitars. The Transient Master can also be quite extreme in some cases, so use it with caution.

Controls

Input: Controls the input gain to the effect.

Attack: Controls the scaling of the attack portion of the input signal's volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.

Sustain: Controls the scaling of the sustain portion of the input signal's volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound's tail.

Output: Controls the output gain after the effect.

Limiter

The Limiter acts as a "safety net" to keep short signal peaks from overloading the system, which would result in audio clipping. While compressors have a range of artistic applications, limiters are usually used for technical reasons - they can tame signals with peaks which would otherwise overload the output, without requiring you to turn the signal's overall volume down.

Controls

Input: Sets the gain of the input signal. The Limiter is different from the Compressor in that it has a fixed threshold; to achieve a sensible peak reduction, use this control to adjust the input gain until you see the Attenuation meter responding only to occasional level peaks.

Release: Just like the Compressor's control of the same name, this knob adjusts the time it takes the Limiter to return to an unprocessed signal after the input level falls below the threshold.

Output: Adjusts the module's output level.

Tape Saturator

The Tape Saturator emulates the soft compression and distortion of recording to tape. It can be used lightly to add warmth and coloring to the sound, or heavily to add aggressive distortion.

Controls

Gain: Controls the input gain of the effect. This will increase the amount of tape distortion and compression.

Warmth: Controls the low frequency boost/cut of the effect.

Rolloff: Controls the high frequency rolloff starting frequency. Frequencies above this point will be attenuated.

Output: Controls the output gain of the effect.

Saturation

The Saturation effect is basically an amplifier with a non-linear characteristic.

Controls

Amount: Adjusts the transfer curve. A negative setting results in a characteristic that will expand the signal - lower sample values will be attenuated; higher values will be amplified. Positive settings do the opposite and thusly simulate the compression-like saturation of an analogue circuit. At a value of 0.0, the signal will pass the module unprocessed.

Output: Adjusts the module's output level.

Distortion

Distortion clips or rounds off high sample values. It thereby simulates the behavior of overloaded transistor or tube circuits, adding artificial harmonics to a sound.

Controls

Drive: Adjusts the amount of distortion.

Damping: Turning this knob clockwise attenuates high frequencies in the output signal, thereby counteracting the brightness caused by the artificial harmonics.

Output: Adjusts the module's output level. Since distortion boosts the gain considerably, it's often necessary to attenuate the signal at the output stage.

Lo-Fi

Lo-Fi adds various digital artifacts, like quantization noise or aliasing, to a clean signal. It's great for roughing up sounds that would otherwise be too plain and featureless.

Controls

Bits: Re-quantizes the signal to an adjustable bit depth. Fractional bit levels are possible and can add considerable "grit". Audio CDs have a quantization depth of 16 bits, old samplers frequently used 8 or 12 bits.

Rate (Sample Rate): Re-samples the signal to an adjustable sample rate. The re-sampling is done without any kind of (usually mandatory) low-pass filtering, which causes all kinds of wonderful aliasing artifacts. The sample rate goes all the way down to 50 Hz, which will not leave much of the original signal.

Noise: Adds hiss to the audio signal.

Color: Adjusts the frequency characteristic of the noise and acts as a low-pass filter.

Output: Adjusts the module's output level.

Screamer

The Screamer offers an alternate overdrive algorithm that sounds warmer and smoother than the Distortion effect.

Controls

Drive: Adjusts the amount of distortion.

Tone: Controls the brightness of the sound. Turning this knob clockwise will result in a more pronounced top end. Turning it counter-clockwise results in a mellower, darker sound.

Bass: Adjusts the low frequency gain.

Treble: Adjusts the high frequency gain.

Clean: Blends clean signal into the distorted tone. At 0.0 %, only the distorted signal is audible, while at 100.0 %, equal amounts of distorted and clean signal are mixed.

Output: Adjusts the module's output level.

Amp

The Amp effect simulates the classic tone of British guitar amplifiers.

Controls

Hi Gain: Increases the preamp's gain potential. Switch to Hi Gain mode if you want to create distinctly distorted or saturated sounds.

Gain: Sets the amount of gain added by the preamp. Turning it clockwise adds drive, distortion and edge to the sound.

Bass: Adjusts the low frequency response.

Mid: Adjusts the midrange frequency response.

Treble: Adjusts the high frequency response.

Presence: Boosts the frequency response in the upper midrange.

Master: Adjusts the module's output level.

Cabinet

The Cabinet effect simulates the sound of a guitar cabinet recorded through a microphone. By following a distortion effect (like the Screamer) with this module in your insert chain, you can simulate a complete guitar amp.

Controls

Size: Adjusts the size of the simulated cabinet. Larger cabinets tend to have a more pronounced bass response, while smaller cabinets can sound thin and tinny.

Air: Controls the level of early reflections in the room response, adding a sense of space.

Bass: Boosts or cuts the level of the lower frequencies.

Treble: Boosts or cuts the level of the higher frequencies.

Type: Allows you to select the simulated cabinet model.

Output: Adjusts the module's output level.

Stereo Widener

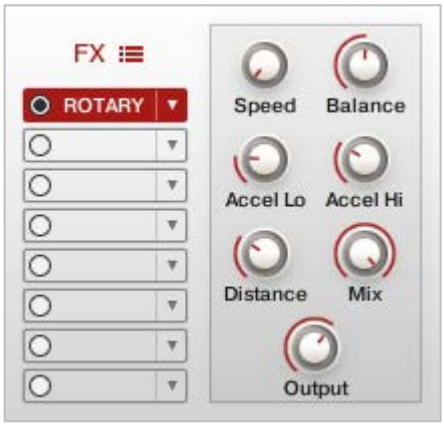
The Stereo Widener allows you to control the width of your signal's stereo base, change the panning, and create a pseudo-stereo signal from mono sources.

Controls

Spread: Collapses (counter-clockwise) or expands (clockwise) your signal's stereo base. At the far left position, stereo signals will be summed to mono. Positive values will result in an artificial widening of stereo sources that has a tendency to expand beyond the speakers.

Pan: This control allows you to place your signal within the stereo field. It works exactly like the Pan control of the Amp module.

Output: Adjusts the module's output level.



Rotary

The Rotator realistically simulates the sound of rotating speaker cabinets, which are commonly associated with drawbar organs that became popular in rock music of the 60s and 70s. Although the effect is almost intrinsically tied to "the" prototypical drawbar organ sound, it works equally well on guitars, synth pads, and a wide range of other sounds.

Controls

Speed: Although this parameter appears as a knob in order to facilitate automating, it really only has 2 positions - Slow and Fast. A change of this setting realistically simulates the acceleration or braking of the rotor.

Acceleration and Brake Speed: These adjust how quickly the rotors of the treble (Accel Hi) and bass (Accel Lo). At the rightmost position, the respective speaker will change its speed instantly, while it will take a long time to reach its designated speed with the fader at the leftmost position.

Balance: Controls the relative levels of the cabinet's treble and bass parts.

Distance: Controls the simulated distance between the cabinet and the pickup microphones. A closer distance results in a wider stereo panorama.

Chorus

The Chorus module "thickens" the audio signal by splitting it up and detuning one version in relation to the original. Separate LFOs with an adjustable phase relationship detune each stereo channel independently for creating wide-panorama effects.

Controls

Speed: Adjusts the LFO speed.

Depth: Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect.

Phase: Imparts an LFO phase difference between the left and the right stereo channel. This can considerably increase the width of the output signal's stereo base.

Mix: Adjusts the respective levels of the original and processed signals.

Flanger

The Flanger splits the audio signal up and delays one version in relation to the original signal. By modulating the delay time, as well as feeding an adjustable amount of the output signal back into the input, the Flanger creates a characteristic "whooshing" sound. The Flanger uses a separate LFO for each stereo channel, with the phase relationship between both LFOs being adjustable.

Controls

Speed: The LFO speed.

Depth: The amount of LFO modulation. Higher values cause the flanging effect to sweep over a wider range.

Phase: Imparts an LFO phase difference between the left and the right stereo channel. This can considerably increase the width of the output signal's stereo base.

Feedback: Feeds a certain amount of the delayed signal back into the module's input, thereby creating a more pronounced effect.

Color: Adjusts the delay line's range of operation and, consequently, the color of the flanging effect. Small values result in short modulated delay times, making the Flanger sound more like a phaser.

Mix: Adjusts the respective levels of the original and processed signals.

Phaser

This effect continually changes the phase relationships in your signal with an all-pass filter. This results in a comb filtering effect, which attenuates some frequencies while boosting others. The sound is similar to that of a flanger, but in a more subtle manner.

Controls

Speed: The LFO speed.

Depth: The amount of LFO modulation. Higher values cause the phaser effect to sweep over a wider range.

Phase: Imparts an LFO phase difference between the left and the right stereo channel. This can considerably increase the width of the output signal's stereo base.

Feedback: This control adjusts the emphasis of the peaks and notches that the comb filter effect imparts on the signal.

Mix: Adjusts the respective levels of the original and processed signals.

Delay

This effect offers a delay line that can optionally be synced to the tempo and provides an adjustable feedback level, a low-pass filter and a pan control for ping-pong echo effects. If you don't use the tempo syncing feature, the available delay range is 5 to 2900 ms.

Controls

Time: The delay time in note increments (when the SYNC button is activated) or milliseconds (when the SYNC button is deactivated).

Damping: Attenuates high frequencies in the delayed signal. Turning this control clockwise will increase the damping effect. If you have set a feedback level, the signal will gradually lose more high frequency content with each repetition.

Pan: Setting a value higher than 0 creates a ping-pong effect. Higher values will result in wider panning; at 100, signals alternate between the far left and far right channel.

Feedback: Controls the amount of the output signal that's being fed back into the input of the delay line, thereby creating a series of echoes that gradually fade into silence.

Mix: Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

Convolution Reverb

Convolution is a method for achieving highly realistic reverbs. Convolution is a sophisticated mathematical process that replicates the acoustical behavior of a room or other physical space for use with your own signals. To accomplish this, a short audio recording of a wide-band signal played through the system is fed into the convolution processor. This recording is called an impulse response (IR). Palette ships with 11 custom IR's created specifically to provide a variety of realistic performance settings for the orchestra.

Controls

Predelay: Introduces a short delay between the direct signal and the reverb trail build-up. This corresponds to the natural reverberation behavior of large rooms, where a short time elapses before the first reflection of a sound wave returns from a wall.
Size: Adjusts the size of the simulated room. This affects the duration of the reverb trail.

Tone: This control allows you to adjust the construction material of the simulated room and, consequently, the color of the reverb trail. Low values simulate softer surfaces like wood, while high values simulate the reflection behavior of hard surfaces like concrete.

Mix: Adjusts the respective levels of the original and processed signals. In common scenarios, the reverb signal is mixed in at a lower level than the direct signal.

IR: Allows you to select from 11 different simulated acoustic spaces including concert halls, churches and performance rooms.

CREDITS

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If you have any questions about **Palette – Orchestral FX** please go to www.redroomaudio.com/my-account and login using your Red Room Audio username and password. Then click **CONTACT** from the main navigation. This ensures that all your info is included automatically with your question.

You can also email support directly at support@redroomaudio.com.

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   The licensee (primary user) MAY install the product on as many computer systems as he or she has access to. However, ONLY the licensee may use the product. No other users are authorized.

B. Corporate, Academic, Institutional Purchase

   This license is extended to customers who are purchasing for a multi-user setting, such as a shared studio, networked workstation, computer lab, etc. In this case, the licensee is the institution and not any one user. In contrast with individual purchases, an institutional license applies to ONE computer / workstation. All users of that workstation who belong to the purchasing institution (licensee) shall be considered authorized users. However, at no point may multiple authorized users access one license simultaneously. Multiple licenses must be purchased if the product is to be used by multiple users simultaneously.

Scope of License

The licensee is entitled to the use and unlimited editing of the product within the scope of music production, performance, recording, and composition. This includes both non-commercial and commercial usage of all types, including, but not limited to, film scores, television scores, music libraries, video game soundtracks, digital and physical music releases, albums, compilations, etc. Exceptions to this scope are listed below.

The licensee MAY NOT use the product in the production of any other sample library or virtual instrument products.

The licensee MAY NOT sell individual sounds from a product in any context.

For clarity: The licensee MAY use sounds from the product to create individual sound effects (SFX) for use in film, TV, advertising, and video games. However, the licensee cannot sell these sounds individually via marketplace, stock music/stock audio site, etc.

Ownership, Resale and Transfer

Redistributing, reselling, electronically transmitting, uploading, sharing, or renting the product in any way, shape, or form is prohibited by law. The licensee may create a physical backup copy of any digitally purchased and downloaded product. This backup copy is subject to the same limitations as the original copy of the product, and may not be transferred to any other individual for any reason.