

# BOWED BUCKET

version  
1.1

SOUNDIRONBOWED BUCKET



## BOWED BUCKET

Produced by Erik Smith

Welcome to Soundiron's custom "Bowed Bucket" library. This is what happens when a beard becomes sentient, takes control of its grower, and tasks itself with building an instrument out of an orange 5 gallon bucket and some cello strings. The bucket was drilled out to allow individual strings to pass through, using the bottom as the bridge, so that sound projected outward and down. Then a 4x4 wooden beam was affixed to the bucket and the strings were then stretched up the heavy wooden neck, roughly nailed in place and hand-tuned. Using its human host it managed to massage a fine range of bowed and percussive sounds out such a modest utilitarian object. Who knew that facial hair could be such a fine craftsman?

Bowing the strings produced an oddly clean and rich sound, similar to an electric cello, while banging on it like a robotic monkey sounds like one would think -- a makeshift plastic bucket drum. All of this was recorded using our G14-level classified recording techniques, with various bowed articulations being recorded with the mics both inside and outside of the bucket. It's important to truly know how the bucket feels.

While the bucket lost its ability to successfully hold liquids, it can still retain solid matter for handy transport of various things like small children, pets and other smaller buckets, in addition to making fancy music.

**Please note:** Version 1.0 of this library was originally published as "Bowed Bucket" by Tonehammer, Inc.

# Soundiron

## BOWED BUCKET

### OVERVIEW

29 kontakt .nki files (open format)

568 samples

543 MB installed

44.1 kHz stereo PCM wav format (24 bit)

Custom Convolution Reverb Impulses

Powerful Custom Performance, legato, FX, and arpeggiator controls.

Note: Native Instruments Kontakt 3.5 (or later) full retail versions required.

Note: The free Kontakt Player does NOT support this product.

### CREDITS

Created, Recorded and Edited by Erik SMith

Programming by Erik Smith, Chris Marshall and Mike Peaslee

Scripting by Chris Marshall

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# ABOUT THIS LIBRARY

## Fidelity

This library was recorded in wide stereo at 44.1kHz / 24bit., in a dry and neutral studio environment. However, we also don't use low pass filtering in our recordings, because we believe in capturing the full depth and power of a sound source. It's much easier and more preferable to remove unwanted bass after the fact than it is to try to recreate and restore those lost elements after the fact. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. 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 any future version of Kontakt. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and 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, reverberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect 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's library's sound. You can load them into most instrument presets by using the "Tone / FX" control panel tab 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

The Kontakt sampler presets in this library is designed for the full retail version of Kontakt 3.5 and later **ONLY**. It cannot be used in the free Kontakt Player. 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.

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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 in the same directory as the original preset you've modified.. 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.





## UI Controls:

This instrument has a variety of special controls that allow deep realtime performance customization. Not all instrument presets include all controls listed. Included controls depend on the specific features suitable for each preset. Some instrument presets may not include every control listed below. Some may also use alternate control mappings. You can see each 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.

### **Swell - (CC 1, 11 or CC72)**

This knob controls the overall volume and intensity of the sound. This allows realtime volume swelling and fading. CC1 by default, moved to CC11 in multi-layer bowed and FX patches, CC72 in percussion patches.

### **Release - (CC1 or CC93)**

This controls the release behavior 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. The default is CC93, but release control has been moved to CC1 in percussion presets.

### **Offset - (CC 71 or 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 - (key-switches C-2 - C0)**

This allows pitch shifting on the fly. The Stepping settings will determine how many semitones (100 cents) up or down from normal that the sounds will play the next time a note is triggered. You can use the main pitch knob or pitchwheel for realtime pitch bending. You can go up or down by 24 semitones with this knob at any time. The pitch control key-switches override this knob.

### **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.

### **Tuned/Untuned Button**

This button enables/disables key-based pitch changing. When on, the samples are pitch-changed like a tuned instrument. When off, each key will be the same pitch.



**Legato Bend Knob**

In the Bowed Legato preset, this control sets the amount of pitch bending between notes in a legato sequence.

**Legato Range Knob**

This knob sets the range that the legato system uses to determine if a new note belongs to a currently playing legato sequence, measured in semitone steps. up and/or down from the previous note in the sequence. For simple solo or duet legato harmonies, larger range settings are best (12 or more). For chord playing and three-part harmonies, use lower settings (6 or less)

**Legato Voices Knob**

This knob sets the polyphony allowed by the legato system. A setting of 3 means that up to three independent legato sequences can play at the same time. Be aware that any new note that is played will be assigned to the nearest currently playing legato sequence that falls within the legato range knob limit. If the new note is outside of the range and there is at least one available legato voice, it will start a new sequence.

**Legato On/Off Button**

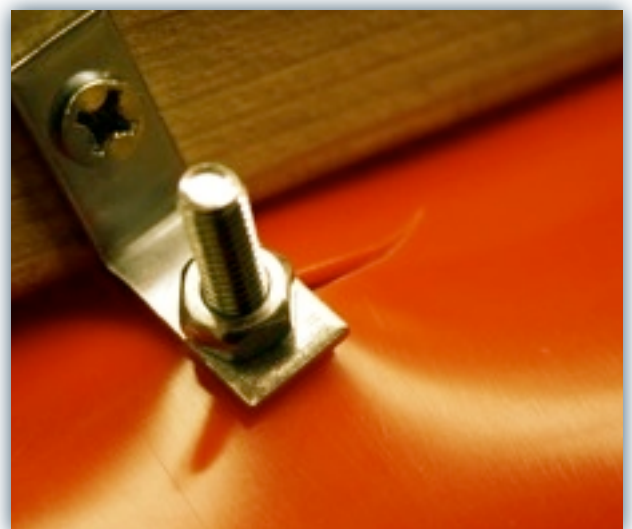
This button enables/Disables the legato system. Turning it off will allow normal full note polyphony to play through.

**Legato Speed**

This knob controls the speed of the simulated legato by changing the time of the synthesized note bend. A setting of zero is the slowest speed, and 100 is the fastest.

**X-Blend**

This special control is used to blend between different elements or layers in some instruments. A value of 1 means that the sound is purely one active independent sonic layer, while a value of 127 is just purely the other.



## Uberpeggiator Controls:

We designed a custom arpeggiator system to expand the instant creative potential of these instruments. It includes a wide range of automatable performance controls that shape all aspects of the arpeggiator. We've built it into special nki presets specially designed to work well with it. 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. This is used to produce complex melodic chains, plucking patterns and other effects.

### Mode

This knob controls the Arpeggiator mode. Choosing **OFF** disables the Arpeggiator 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

These settings are similar to the dulcimer Echo and Velocity knobs, with the difference being that **HITS** 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 in the sequence.

### Swing

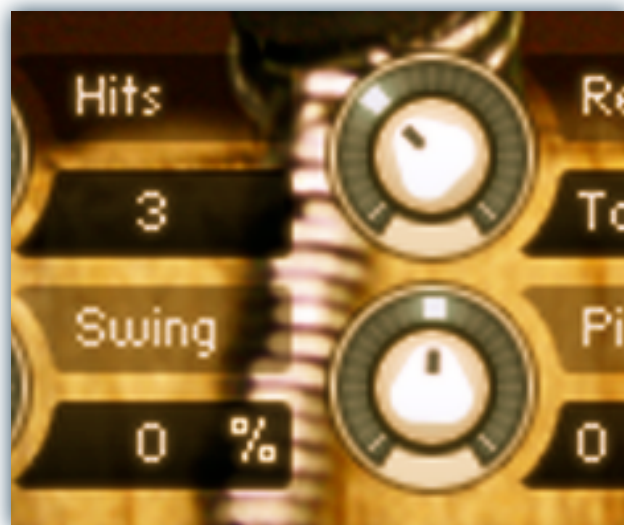
This sets the amount of rhythmic offset (swing) that the arpeggiations fall on.

### Pitch

This is a strange effect that might not do what you think it does. It 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. This setting allows extreme "glitch" stutter and stair-step effects and can self-generate strange grooves and beats, based on the combination of notes you hold and the pitch setting at any given moment.

### 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.





### 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.

### 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.

### Repeat Setting

This knob controls whether the bottom, top, or both, notes in the up, down, up/down or down/up patterns should repeat.

### Velocity Graph Step Sequencer

This customizable graph allows you to draw the velocities that you want each step in your arpeggiation sequence to play at.

### RESET

The RESET button 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

This control binds the arpeggiation **scale** you’ve chosen to a specific key.

### Scale Selector

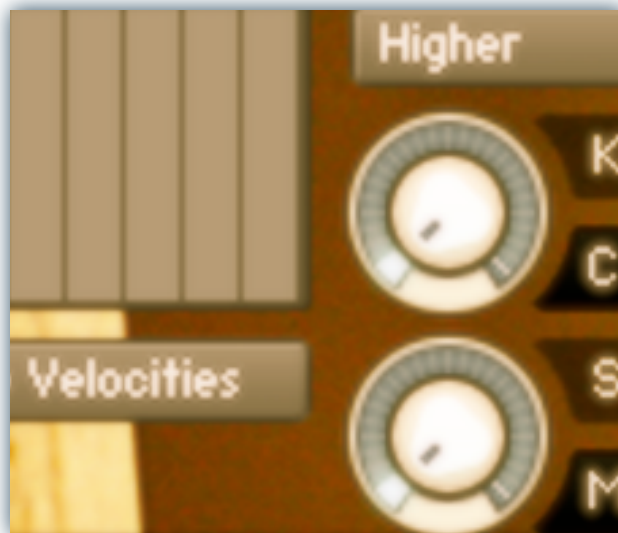
This control binds the arpeggiation sequence to a specific scale that you can choose by turning the knob.

### Key Root Note Button

This sets the root note of the **Key** you’ve chosen to the next higher or lower octave.

### Constrain Button

This limits and adjusts any new note to the currently selected scale and key.





## FX Controls:

### Reverb Dry Mix

This knob controls the amount of "dry" or "clean" signal returning from the convolution reverb effect. This knob is only active when a reverb impulse has been loaded in the Impulse Select drop-down menu located to the right of the "wet mix" knob or in presets that come with an impulse already pre-loaded.

### Reverb Wet Mix

This knob controls the amount of "wet" signal returning from the convolution reverb effect. This knob is only active when a reverb impulse has been loaded in the Impulse Select drop-down menu located to the right of the "wet mix" knob or in presets that come with an impulse already pre-loaded.

### Low Pass

This knob enables and controls the high-frequency roll off amount that is applied to the convolution output. Use this to dull, darken and soften the sound.

### Convolution Reverb Impulse Menu

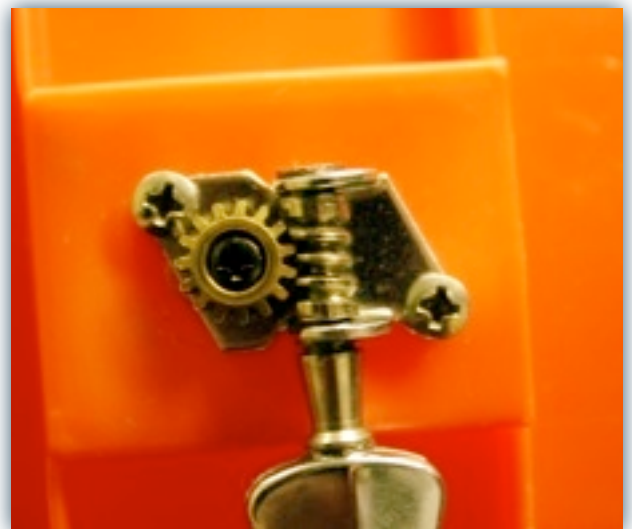
This drop-down menu allows instant access to a variety of custom convolution impulses that we've captured in some of our favorite locations or created using various special techniques.

As soon as you load an impulse from the menu, the effect is activated and the impulse you've chosen is loaded into the signal path. Once an impulse has been loaded, the "Dry mix" and "Wet Mix" knobs become active.

You can disable and bypass the convolution effect entirely and unload any loaded impulse file at any time, by selecting the "None" option at the top of the list.

### Stereo Width

This knob controls the overall wideness of the stereo image.



# Instrument Presets:

## Bowed Strings

### Bowed Bucket Bass Blended Legato

C-2 to G8. This preset contains the sustaining bowed stringed bucket notes, with a mixture of both internal (from inside the bucket) and external mics (bucket mouth). the X-Blend knob controls the mixture of the two positions. It also features customizable sim-legato functionality.

### Bowed Bucket Bass Inside Legato

C-2 to G8. Long-sustaining bowed bucket strings, from the internal mic position only. It also features customizable sim-legato functionality.

### Bowed Bucket Bass Outside Legato

C-2 to G8. Long-sustaining bowed bucket strings, from the external mic position only. It also features customizable sim-legato functionality.

### Bowed Bucket Bass Staccato Uberpeggiator

C-2 to G8. Individual short bowed staccato notes with round-robin and our powerful custom arpeggiator system.

### Bowed Bucket Bass Staccato x-fade

C-2 to G8. Repeating staccato notes in a seamless sustaining loop, with multiple speed/intensity layers controlled by the modwheel.

### Bowed Bucket Bass String Grind

C#0 - G8. Bowed grinding string sustains

### Bowed Bucket Bass String Rub

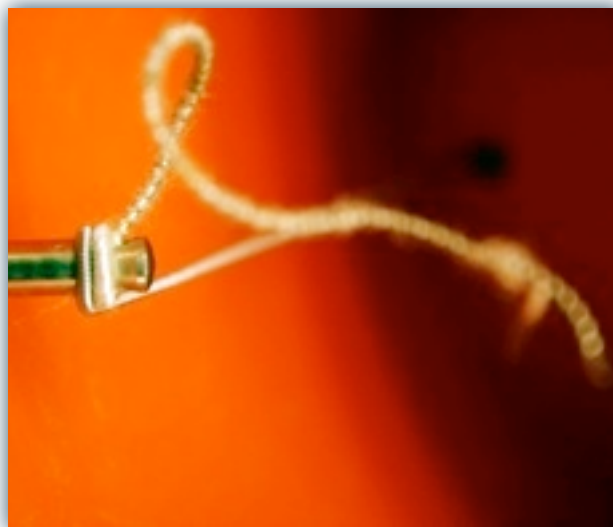
C#0 - G8. Bowed dry rubbing effects

### Bowed Bucket Bass Tremelo x-fade

C#0 - G8. Rapid fire tremolo sustains, with multiple speed/intensity layers controlled by the modwheel.

### Bowed Bucket Bass Tremelo-glitch

C#0 - G8. Eratic and glithy rapid fire tremolo sustains, with multiple speed/intensity layers controlled by the modwheel.



## Bucket Percussion

### Bucket Percussion Master

C1 - C6. All percussion elements spread out in a non-tuned bank.

### Individual elements:

Most of the percussion elements actually work pretty well as unique plasticity tuned percussion when the "Tuned" button is active:

### Bucket Handle Drop

C#0 - G8. Bucket drop with handle bounce and rattle.

### Bucket Percussion A

C#0 - G8. Drumstick strike with string resonance.

### Bucket Percussion B

C#0 - G8. Drumstick strike on bucket side, open.

### Bucket Percussion C

C#0 - G8. Drumstick strike on bucket side, tight.

### Bucket Percussion D

C#0 - G8. Drumstick strike on bucket edge, tight.

### Bucket Percussion E

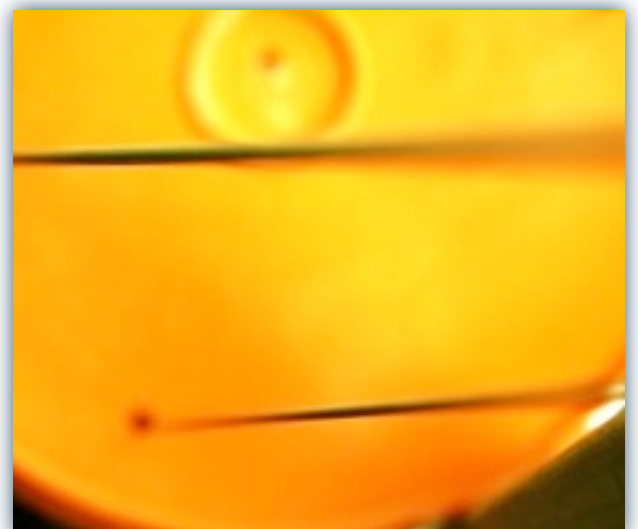
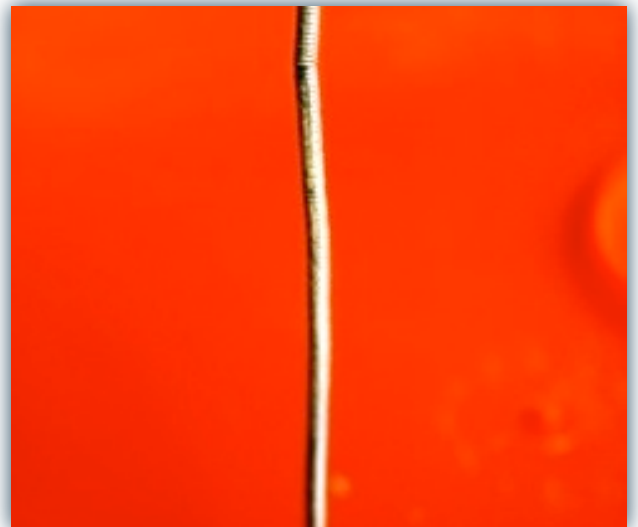
C#0 - G8. Drumstick strike on bucket bottom, tight.

### Bucket Percussion F

C#0 - G8. Drumstick strike on bucket bottom, resonant.

### Bucket Percussion G

C#0 - G8. Drumstick strike on bucket rim, tight.



## FX Instrument Presets:

Custom tonal drones, leads, ambiences and effects. Most of these have unique layer morphing, intensity or other modwheel controlled effects

### **bobuk\_ALL\_bdrones**

C-2 to G8. 3-layer tonal drones with modwheel cross-fade control and real-time cross-drone morphing between any of the five tri-layer drones banks.

### **bobuk bdrone A**

C-2 to G8. 3-layer tonal string drone with modwheel cross-fade control.

### **bobuk bdrone B**

C-2 to G8. 3-layer tonal string drone with modwheel cross-fade control.

### **bobuk bdrone C**

C-2 to G8. 3-layer tonal string drone with modwheel cross-fade control.

### **bobuk bdrone D**

C-2 to G8. 3-layer tonal string drone with modwheel cross-fade control.

### **bobuk bdrone E**

C-2 to G8. 3-layer tonal string drone with modwheel cross-fade control.

### **Death Furnace**

C#0 - G8. Just what it sounds like it should sound like.

### **Disintegratrix**

C#0 - G8. A brutal decayed no-fi overdriven blast pad with modwheel control over tremelo speed.

### **Dwarf Forge**

C#0 - G8. Just a fun little hellish noisemaker.

### **Vibromod**

C-2 to G8. Bowed sustains with a deep low end and crisp edge, and a subtle auto-vibrato feature, with speed and intensity controlled by the modwheel and "Tremolo" knob. It also features customizable sim-legato functionality.

### **Warm Bath**

C-2 to G8. Deep, muddy, dark resonant organ with modwheel layer control to the feel and tonal clarity.





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

much obliged,

Mike, Gregg and Chris



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