ABOUT THE INSTRUMENT

Ancient Greek Percussion is a fantastic collection of 6 deeply sampled hand percussion instruments that explore the oldest roots of Western musical traditions, stretching back thousands of years – and likely with roots that easily predate all of recorded history. This library features a Crotalum, Kymbalon, Sistrum, 15-inch Tympanon, 22-inch Tympanon, and Tympanon Zill. Crafted of wood, gut, goat skins and bronze, these rustic musical artifacts capture the sound and soul of classical Greek musical craftsmanship at its peak. Their influence has shaped modern frame drums, riqs, dafs, tambourines and finger cymbals. Each piece was hand-crafted by master instrument maker and musical historian Panagiotis Stefos of LyrAvlos in Athens. Stefos and his team played each instrument, all recorded in exquisite detail by producer John Valasis, with up to 12 round-robins and 10 dynamic velocities per articulation.

You'll enjoy our flexible GUI features, with independent close and overhead mic positions, a wide selection of chromatic and special effect articulations and a bank of 20 sound-designed ambiences created from the raw acoustic source for added texture and creative potential. Ancient Greek Percussion includes 4,092 24-bit 48kHz stereo samples and is just over 3 GB installed.

TYMPANON

The most common percussion instrument in Ancient Greece was the **Tympanon**, a classic goat-skin frame drum with a thumb notch and a deep, resonant tone. It was played with the hands, a stick or mallet. Occasionally, it could include zill-like jingles, bells or rattles similar to a riq, daf or tambourine, all of which may have come from the same ancient origin. The instrument was played by worshipers in the rites of the goddesses/gods Dionysus, Cybele, Zeus, and Sabazius. We've captured 3 different sizes/types, including a low 22" (56cm) tympanon, a medium 15-inch (39cm) version and a smaller higher-pitched tympanon with zills that shimmer and sizzle with each strike and shake. For the 15" and 22" tympanons, we recorded center, edge and flam strikes, crescendo rolls, decrescendo rolls, sustaining rolls and a variety of bend and slide effects. For the Zill tympanon, we captured center, edge, frame and mute strikes, as well as various shake effects.

KYMBALON

The **Kymbalon** are an example of very early predecessors to modern cymbals, both large and small. They were crafted from bronze, brass or copper and was the metallic version of krotalon in practical use. It was primarily connected with Bacchus worship. It was of Asiatic origin and ranged in size from tiny finger cymbals and zills up to large gong-like cymbals. Existing since before recorded history, representations of cymbals may be found in reliefs and paintings from Armenian Highlands (7th century BC), Larsa, Babylon, Assyria, ancient Egypt, ancient Greece, and ancient Rome. Distinct variants are also known from China, India and other parts of the far east. Metal is an intrinsically musical material by nature, so it's very likely that humans began making metal bells and cymbals as soon as they discovered rudimentary smelting, even before they mastered most other forms of metal-working. We recorded large and medium kymbalon strikes, as well as small kymbalon finger-cymbals with closed and open strikes, slides and rolls. You can play them as melodic tuned percussion by selecting any of the individual articulations in the articulation menu and then selecting the Tuned mode from the "PIT" (pitch) down arrow drop-down menu in the main GUI control bar. The tuned mode is engaged by default, but it's good to know where to find it when you need it.

KROTALON

In classical antiquity, a **Krotalon** or crotalum was a kind of clapper or castanet used in religious dances by groups in ancient Greece and elsewhere, including the Korybantes. They were used by women to keep the rhythm for the dancers. In some cases, they were constructed in the shape of a pair of clam shells tied together and in others, they were a single piece of wood in a wish-bone shape. We recorded center, edge and double strikes, as well as crescendo rolls, decrescendo rolls, swelling rolls and sustaining rolls.

SISTRUM

A Sistrum is one of the more mysterious musical instruments of the ancient percussion family, chiefly associated with ancient Egypt and Iraq. It consists of a handle and a U-shaped metal frame, made of brass or bronze and measures between 12 – 30 inches in length (30 - 76 cm). For our Sistrum, we captured hard/fast, medium and soft/slow shakes, as well as muted open and closed shakes and various sustaining rolls.

When shaken, the small rings or loops of thin metal on its movable crossbars produce a sound that can be from a soft clank to a loud jangling. While that may seem similar to a common paddle-style tambourine in concept, this instrument has far more unusual myths surrounding it. It was used in the worship of the Egyptian goddess Hathor and Isis, frequently during healing ceremonies and to ward off floods and to frighten away Seth, the god of destruction and chaos. Thus, its importance as a spiritual tool significantly outweighed its use as a simple hand percussion instrument. The cultural and spiritual kinship between ancient Greece and Egypt is well known and quite evident in the use of the sistrum by both peoples. To quote Greek historian and philosopher Plutarch (AD 46 – AD 119) from "On Isis & Osiris", in Moralia, his collection of theosophical essays:

"LXIII. The Sistrum too shows that the things that are must be shaken, and never cease from motion, but be as it were aroused and stirred up when they slumber and are slothful, for they pretend they drive off and repulse Typhon with the sistra, showing that when Corruption has tied fast and brought it to a standstill, Generation again unlooses and restores Nature by means of Motion. And as the sistrum is circular in the upper part, the arch contains the four things that are shaken, because the part of the universe that is born and perishes, is surrounded by the Lunar sphere, but all things are set in motion and changed within it by means of the four elements, Fire, Earth, Water, Air. And on the arch of the sistrum, at the top, they figure a Cat having a human face (sphinx), and on the lower part, below the things that are shaken, sometimes a head of Isis, sometimes of Nephthys, symbolizing by these heads Generation and End (for these are the Changes and Motions of the elements), and by the Cat, the Moon, on account of the pied color, nocturnal habits, and fecundity of the animal, for it is said to bring forth one, and then two, then three, then four, up to five at a birth, and always adds by one up to seven [to her litter], so that in all it produces eight-and-twenty young, the which are equal in number to the illuminations of the Moon." (Translated by Charles William King in 1882).

CREATIVE CONTROL FEATURES

We've packed the user interface with powerful sound-shaping controls to give you complete flexibility. The master preset contains every sample in the library and a host of powerful expression features. There are 4 independent sound layers, each with a full set of parameters that can be linked, automated and customized. These include swell, attack, start offset, release (with pad-mode), vibrato, filter, coarse and fine pitch, sound bank selection, crossfader assignment and chromatic solo. Chromatic solo allows you to choose any sample on the keyboard and solo it as a tuned instrument across the entire key range. It can turn any sound into a playable instrument.

Next, we used various sound-design tricks to morph the sounds from our journey into tonal and dissonant pads, synth-tones and ambient dreamscapes. You'll find these in the Layer 3 sound menu. They can be played by themselves, or used to add texture and body to the primary sounds in Layers 1 and 2. Lastly, the Sub-Synth layer is a basic synthesizer with 10 shapes that can be added for transient and tonal support.

In the advanced settings pull-down window, you'll also find an adaptable LFO system, with selectable LFO shape, modulation target parameter, speed, intensity, tempo-syncing and fade-in time. You can also apply your choice of 13 lowpass, high-pass and FX filters, with assignable modulation targets such as velocity, mod-wheel, expression, after-touch, key position and step-sequencer table control.

You can also use our customizable arpeggiator, with a built-in velocity sequencer table and control over arp direction, note timing, swing, randomization and duration. We've also included a key and scale lock system that allows you to constrain your notes to a wide variety of common scales and keys for easy melodic composition and live performance.

The built-in modular FX rack window offers 18 different DSP effect modules that you can assign in any of 10 available slots, in any order that you wish. You'll find classic phase, flanger, delay, distortion, amp and cab simulators, compressors, EQ, rotator and so much more. The Reverb effect includes **99** of our own convolution reverb impulse presets. We've captured a huge variety of different rooms, halls, chambers and outdoor environments, along with **40** unique, strange and creative special effect impulses to completely transform the sound and open up whole new worlds of musical possibility.

CREDITS

All instruments researched, designed and reconstructed by

Panagiotis Stefos | www.lyravlos.gr

Concept and production by

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Musicians

Michael Stefos | Crotalum, Kymbalon, Sistrum, Tympanon 15, Tympanon 22, Tympanon Zill

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Mahos Paterakis | Photographer

Special Thanks

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Zacharias Tarpagkos, Alex Tsilfidis, Philip Marinelis

ANCIENT
GREEK PERCUSSION

Version 1.0

- 1 master NKI instrument bank in open Kontakt format
- Crotalum, Kymbalon, Sistrum, Tympanon articulations sampled in close and far mic positions
- 20 Ambience patches created from the source content
- 20 Custom Sound-Designed FX and Ambient presets
- 4,092 stereo samples
- 3.06 GB Installed
- 24-bit, 48 kHz Stereo PCM Wav Format
- Flexible and intuitive multi-layer user interface controls, with LFO, filter, glide, and arpeggiator.
- Full FX rack with convolution reverb with custom rooms, halls, chambers & FX environments

Please Note: The full unlocked retail version of Kontakt 5.5 or later is required for all instrument presets in this library. The free Kontakt Player, Libraries rack, Native Access, Komplete Kontrol and the "Add Library" import feature do not support this library. Windows 7 (or later) or macOS 10.9 (or later) is required.

CREDITS

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Production & Recording
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Craig Peters
Nick Gonzales

Scripting & Systems Design
Chris Marshall

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SOUNDIRON

SYSTEM REQUIREMENTS

All of the sample content is included as standard open PCM wav files to allow you easy access to manipulate, reprogram and customize the sounds however you wish.

If you wish to use the optional Kontakt "nki" instrument presets, you'll need to own the full retail version of Native Instruments **Kontakt 5.5** or later. You cannot use this library in the free Kontakt Player. Please be aware that the free Kontakt "Player" is not a full retail version of Kontakt and does not support this library. Please read all specifications 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. You must have at least **Windows 7** or later, or **Apple macOS 10.9** or later.

Many instrument presets in this library are extremely system resource intensive. We highly recommend that you have a 64-bit operating system (Windows or macOS) with at least 3GB of system RAM, a multi-core CPU and a 7200 RPM SATA or solid state hard drive before purchasing this particular Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on some machines.

KONTAKT NKI PRESET LOADING

Once installation is complete, you can browse and load the included .nki presets using the Files, Quick-load or Database tabs in the Kontakt Browser, or through the main File load/save menu. Launch Kontakt as a virtual instrument plugin inside your host sequencer or in stand-alone mode. If you're new to the Quick-load system, check out the Help area of our website and our YouTube channel for tutorial videos on how to use it effectively and conveniently.

Please allow any current preset to finish loading completely before loading a new one. You cannot 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.
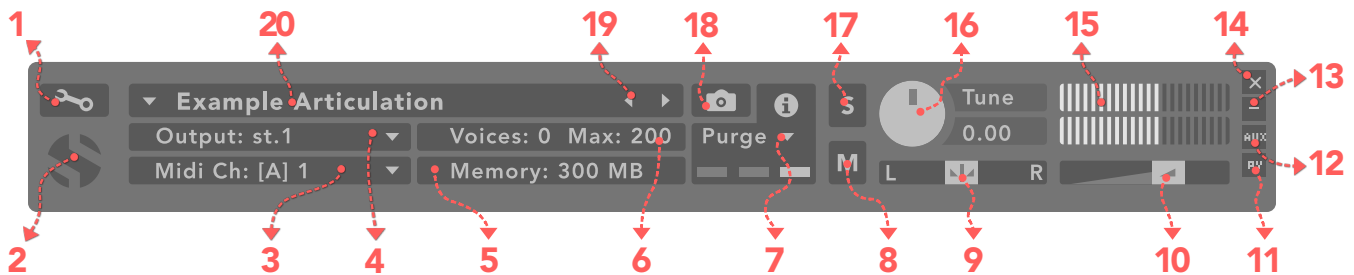
The "Add-Library" function does not support this product or any other open-format Kontakt library. This library doesn't require any additional activation or unlocking process.

KONTAKT INSTRUMENT HEADER

The top area of the user interface includes default instrument controls that are common to all Kontakt instruments.

1. Open Instrument Editor
Click to view and edit the internal settings and programming of this instrument. Be careful making changes unless you're an experienced Kontakt user, as changes here can easily break the entire instrument.

2. Close Main Control Area
Click the Soundiron emblem to collapse the "Performance View" and only show the Kontakt Instrument header Bar, as seen above.

3. MIDI Input
Click the down arrow to route the audio from this instrument to select a midi input source. By default, you can choose "Omni" to allow the instrument to respond to midi messages and notes on any midi channel, or you can choose a specific midi channel number to control the instrument.

4. Output
Click the down arrow to route the audio from this instrument to any available Kontakt plugin output. You can adjust Output mix and Insert FX settings by showing the main Output window in Kontakt at the bottom of Kontakt (press F2).

5. Memory Use Display
This displays the amount of system RAM used by the samples and other data required by this instrument.

6. Voice Count / Max Limit
Displays the number of voices currently playing and the max number that may play before being automatically culled. High voice-counts can slow down your CPU and cause crackling and other issues. The safe number of voices varies greatly based on other programs running, core-count/speed of your CPU, available RAM, disk speed and other factors.

7. Purge
This menu allows you to purge samples from RAM or reload them.

8. Mute
This mutes the instrument.

9. Pan Slider
This pans the output left or right in the stereo field.

10. Main Volume Slider
This controls the output volume for the instrument.

11. Performance View
This button collapses the "Performance View" to only show the instrument header bar, as seen above.

12. Auxiliary Sends
This opens the Auxiliary Send mixer, allowing you to route signal to the Aux Sends in the main Kontakt Mixer window (press F2).

13. Minimize All
This collapses the entire instrument UI down to a thin strip.

14. Close Button
This closes and removes the instrument from the rack.

15. Signal Meters
This displays the current signal level during playback.

16. Tune Knob
This controls the global pitch by semitone increments up to +/-36. Hold the shift key down while dragging the knob to adjust pitch in 1-cent (1/100th of a semitone). This is separate from the layer pitch settings in the instrument UI.

17. Solo Button
This solos the instrument and mutes all others.

18. Snapshots
This allows you to save and load snapshot presets for this instrument. Click the "i" button to close.

19. Previous / Next Preset
These arrows let you skip to the previous or next available preset within the same folder. Be aware that any settings you've changed will be lost, so we recommend saving a snapshot after making any changes if you wish to be able to load them again later.

20. Preset Name
This shows the currently loaded preset name.

1. Advanced Control Tab

Click on this pull-down tab to open the advanced control window for access to the LFO, Filter and Arpeggiator systems (See pages 8 and 9).

2. Layer Select

This selects a layer's controls for editing. The lower control area displays the knobs and control settings for the currently selected layer. However, if the selected layer has its lock engaged, any changes to the knobs will effect all other locked layers as well.

3. Layer Activate

This enables a layer to play. Each layer can be independently enabled or disabled, allowing up to 4 layers to play at once.

4. Layer Lock

This links the (Swell, Attack, Offset, Release, Vibrato and Filter settings for all layers that have their lock button activated. Changing the knob values for one layer applies the same change to all other locked layers. This setting doesn't effect the Invert Swell, Release Mode, Filter Type, Pitch or Articulation Selection Menu settings for each layer.

5. Swell Knob

This controls the volume of the layer, with smooth real-time tonal and dynamic attenuation.

6. Volume Display

This shows/hides the knob-control-value displays below the knobs when they are not needed.

7. Attack Knob

This controls the note attack shape. Turning this up causes the sound to fade in more gradually. This is useful for softening hard transients and taming aggressive articulations.

8. Offset Knob

This cuts into the sample start, allowing sample playback to skip past the beginning of the sound. You can use this to make the sound more pad-like or to remove hard transient starts, especially when combined with the Attack knob. It's also great for creating glitchy effects.

9. Release Mode

This is mainly used for sustaining articulations and long notes. In Normal mode, notes fade out quickly as soon as they're released. In Pad mode, the range of the Release knob is multiplied, allowing much longer fade-out times. This control is independent of the layer lock function.

10. Release Time Knob

This controls the duration of the release. Lower values cause the sound to fade out more quickly after a note is released, while higher values fade the sound out more slowly.

11. Vibrato Knob

This applies basic vibrato to the sound. It is separate from the LFO controls in the Advanced Control window.

12. Pan Knob

This controls the pan, allowing you to spatialize the sound to your liking between the left and right channels.

13. Pitch Coarse & Fine

These nested knobs control semitone and cent tuning for the current layer. The outer knob shifts the pitch in semitone increments by up to +/- 36 semitones. The inner knob shifts the pitch in cent (1/100th semitone) increments by up to +/- 50 cents (1/2 semitone). Use this to shift octaves, create chords with other layers or fine-tune the sound of each layer. This control is independent of the layer lock function.

14. Pitch Display Values

These read-outs show the pitch of the current layer in semitone and cent +/- offset values. The upper box shows semitone value of the outer pitch knob. The lower box shows the cent value for the inner pitch knob. A value of 0 will play the articulation at its natural pitch at middle C. A value below 0 means that the sound has been pitched down, while a value above 0 means the sound is pitched up. This control is independent of the layer lock function.

15. Select Articulation

This allows you to choose the articulation for the current layer. Each layer has its own independent menu. The articulation menus are not effected by the layer lock function.

16. X-Fade Assign Buttons

These buttons assign the currently selected Layer to the X-Fade slider. This allows you to create custom combinations of layers which you can easily and smoothly crossfade between.

17. Articulation Next/Previous

These buttons allow you to quickly and easily jump to the next or previous articulation for the current layer.

18. X-Fade Slider

This smoothly crossfades between layers A and B. Drag the glowing indicator horizontally to blend between layers. Note that this will have no effect on layers that are assigned to "none" in the X-FADE ASSIGN section for the layer.

19. Sub-Synth Layer Select

This selects the synthesizer layer, with a choice of 6 basic synthesizer waveform shapes. The sub-synth layer can be used to add bass, reinforce the tone of percussive and atmospheric sounds and to create new sonic combinations with other layers.

Tips

Offset allows sample playback to start later than the sample's beginning, which means playback can begin in the middle of a waveform. This naturally can cause a pop or snap to occur. When using the offset control, we recommend also adjusting the Attack to prevent popping, unless you would like to create sharp, glitchy effects.

Layering: You can create unique musical and tonal combinations by combining different articulations from multiple layers. We love experimenting with creative control settings, like pitching one layer up or down an octave to create octave layering, or using the sub synth layer to reinforce note tonality or extreme bass presence.

Automation: You can automate layer articulation selection changes in real-time by Right-Clicking (PC) or Command-Clicking (macOS) on the articulation menu. Or you can open the Auto" browser panel on the left side of Kontakt, then click on an Midi CC or Host Automation ID number you wish to assign to a control and drag it onto the knob, menu or button in the UI that you wish to automate. In fact, nearly every control and menu can be automated with either of these same methods.

ADVANCED CONTROL WINDOW

The advanced control window can be opened and closed by clicking on the Pull-down tab's down-arrows at the top of the UI. It contains the per layer LFO, Filter and Apreggiation systems. The global Keyswitches button turns off all keyswitches, allowing you to access a greater range of playable notes. The global Purge Unused Samples unloads all samples for layers that are currently turned off.

LFO

LFO button
This engages the LFO system.

Waveform buttons & menu
Click the shape buttons or use the down-arrow menu to choose an LFO wave shape. You can choose between Sine, Square, Triangle, Saw-tooth and Random.

Target menu
Use this to assign the LFO to these parameters: Volume, Bass, Treble, Pitch, Pan, Filter Resonance and Frequency.

LFO lock button
This locks the LFO speed to your DAW's tempo when Kontakt's BPM "EXT" button is off. If the EXT button is on, this will lock to Kontakt's internal BPM setting.

Time / Beat knob
This controls the speed of the LFO. When locked, the Beat knob selects note length values. When unlocked, the speed is measured in milliseconds.

Intens. knob
This controls the intensity of the LFO oscillation.

Fade knob
Use this to fade in the oscillation after the note starts.

FILTER

Filter button
This engages the Filter system.

Type menu
Select from 13 different filter types with this menu.

Source menu
Select from 12 different sources for the filter with this menu, or set it to none.

Step sequencer table
Adjustable from 2 - 32 steps by either clicking the number to the right to type in a value or clicking on the number and dragging it up or down. This table is only active when Target is set to Graph Frequency or Graph Resonance. The table plays from left to right.

Reso. knob
This controls the amount of resonance applied to the filter.

Freq. knob
This sets the cut-off frequency for the filter in each source window.

Invert button
This button inverts the action of the filter modulation.

Continued on next page...

SCALE LOCK

Lock button
Click the lock icon next to the SCALE LOCK label to turn on the key/scale locking system. This allows you to easily play within a desired key and scale. When active, the midi keys that are excluded from the current scale will trigger the same note as the key below them, so go ahead and be sloppy if you'd like!

Key menu
This menu selects the key that you wish to constrain all incoming midi notes to.

Scale menu
This menu lets you select from a variety of scales, in the key that you have selected.

ARPEGGIATOR

The "ARP" section lets you create, save and load your own arpeggios, rhythmic patterns and step sequences. To turn it on, click the radio button next to the ARP label.

ARP button
This turns the arpeggiator on and off.

Preset menu
Use this menu to select and load any of our factory arpeggiator presets.

Save button
This "disk" icon button allows you to save and export your ARP settings to an nka preset file.

Load button
This "folder" icon allows you to import and load your previously saved Arp panel settings from an nka file.

Velocity Graph table
Use the graph to draw the velocity for each step in your desired arpeggio sequence. The table plays from left to right. The button on the right enables the graph. When this graph is off, the pattern will use the velocities of the incoming midi notes as you play.

RAND. knob
This knob applies natural variability to the speed and velocity values.

DUR. knob
This allows the duration of notes to be shortened or extended without changing the overall timing.

DIR. knob
The Direction menu controls the arp direction and behavior, with 14 different patterns to choose from: Up, Down, Up-Down, Down-Up, Zig-Zag Up, Zig-Zag Down, Zig-Zag Up-Down, Zig-Zag Down-Up, Move-In, Move-Out, In & Out, Out & In, EZ-Roll, Random and As Played.

To automate the DIR. menu in real-time, you can right click (PC) or command click (Mac) on the menu. Then click the "Learn Midi CC# automation" pop-up button and move the midi controller that you wish to assign.

Preset menu
This menu controls the Arpeggiator hold mode.

• Normal 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.

Table Steps value
This setting determines the number of velocity steps that will be cycled through in the sequence. You can change the value by double clicking the number or clicking and dragging it up or down.

SWING knob
This adds pre-beat or post-beat swing to the arpeggiated rhythm.

BEAT menu
This menu lets you choose the note time, with quarter note, triplet, 8th note, 8th triplet, 16th note and 16th triplet.

KEYBOARD DISPLAY

The Kontakt presets display colored keys in Kontakt's keyboard view panel. To show the keyboard view, press F3 or click the window menu at the top of Kontakt. This key coloring is also shown in Native Instruments' Komplete Kontrol software and all S-Series Keyboards and other NKS Standard compatible software and hardware.

STANDARD & AMBIENCE PRESET KEYS
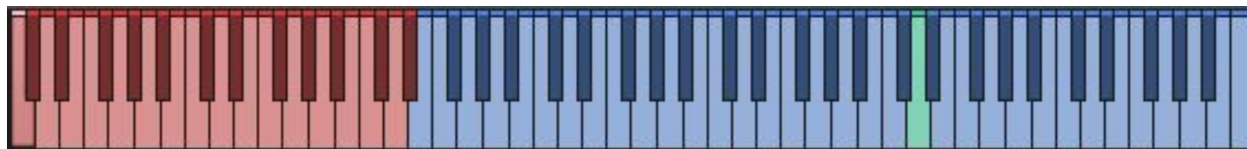
1. Articulation/Sound Keyswitches

Pressing one of these red keys will change currently selected articulation or sound, visible in the drop-down menus.

2. Playable Keys

These blue keys are the standard playable, chromatic keys.

3. Root Key

This turquoise key represents a given sounds natural root. The playable range above and below is stretched from this point. *Note: This is only available in some presets.

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DSP EFFECTS RACK

The FX Rack tab gives you direct access to 18 of Kontakt's built-in special effects and dynamic processors. This panel is accessible in all presets by clicking on the FX Rack tab button at the bottom of the instrument UI. Signal flows from left to right in each row and goes down from there. The last two sockets are Post Send effects, mixed in at the final stage before signal output. To change the effect loaded into any specific rack module socket, click on the down arrow menu in its top left corner.

FX CHAIN PRESETS

Select Preset menu
This menu lets you select from any of our stock presets and any custom presets you create.

Save button
Once you've customized your FX chain, you can save it for later use in this rack by pressing this.

Fade knob
Use this to fade in the oscillation after the note starts.

Delete button
Use this to delete the currently selected custom preset. Factory presets can't be deleted.

Reset button
This unloads all effects and resets the entire FX rack to its default state.

Descriptions and control definitions for all effect modules are on the next 4 pages...

JUMP

Power Button
Toggles the effect on/off.

Boost Button
Boosts the incoming signal strength.

Drive Knob
Controls the amount of gain added.

Tone Knob
Shapes tone brightness.

Low, Mid & High knobs
These control the low, mid and high frequency gain.

Vol Knob
Sets the overall output volume.

DISTORTION

Power Switch
Toggles the effect on/off.

Drive Knob
Controls the amount of gain added.

Damping Knob
Shapes tone brightness.

Output Knob
Sets the overall output volume.

DELAY

Power Switch
Toggles the delay on and off.

Sync Button
Syncs the rate to your BPM.

Rate Knob
Controls the echo rate. In sync-mode, it changes by note divisions.

Damping Knob
Controls high frequency roll-off.

Pan Knob
Controls the left-right ping pong effect.

Mix Knob
Adjusts the wet/dry output mix.

REVERB

Power Button
Toggles the effect on/off.

Type Menu
Selects the environment category.

Impulse Menu
Selects the impulse response. There are 139 unique reverb and FX spaces to choose from.

Size Knob
Controls the reflection decay time.

Lopass Knob
Controls high-frequency roll-off.

Hipass Knob
Controls low frequency cut-off

Mix Knob
Adjusts the wet/dry output mix.

AMP

Power Button
Toggles the effect on/off.

Drive Knob
Controls the amount of gain added.

Bass, Mid, & Treble Knobs
Controls the low, mid and high frequency gain.

Volume Knob
Sets the overall output volume.

TRANSIENT MASTER

Power Button
Toggles the effect on/off.

Attack Knob
Controls amount of signal boost/cut from attack transient.

Sustain Knob
Controls sustain volume following a transient.

Tone Knob
Shapes the brightness of the tone.

Gain Knob
Controls the amount of gain added.

CABINET

Power Button
Toggles the effect on/off.

Model Menu
Selects the model of speaker to simulate.

Damping Knob
Shapes tone brightness.

Output Knob
Sets the overall output volume.

FILTER

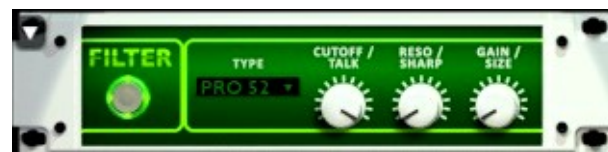**Power Button**
Toggles the effect on/off.

Type Button
Select from dozens of low pass, high pass, band pass, notch, ladder and other filter types.

Cutoff/Talk Knob
Controls the filter cutoff and/or peak frequency.

Resonance/Sharpness Knob
Controls the amount of resonance added at the cutoff or peak node.

Gain/Size Knob
Controls signal pass-through level.

FLANGER

Power Button
Toggles the effect on/off.

Sync Button
Synchronizes the rate to your BPM.

Rate Knob
Controls the mod rate in ms or by note if Sync is on.

Feedback Knob
Adjusts the amount of feedback.

Phase Knob
Controls the phase.

Depth Knob
Controls the depth of the sweep.

COMPRESSOR

Power Button
Toggles the effect on/off.

Threshold Knob
Adjusts the signal threshold needed before compression is applied.

Ratio Knob
Controls the ratio of gain added or removed based on incoming signal level above the threshold.

Attack Knob
Controls compressor attack speed once signal exceeds threshold.

LO FI

Power Switch
Toggles the effect on/off.

Bits Knob
Sets the level of bit depth reduction.

Sample Rate Knob
Sets the level of sample rate quality reduction.

Noise Knob
Adds noise to the signal.

Color Knob
Adjusts tone brightness and apparent fidelity.

Vol Knob
Sets the overall output volume.

PHASER

Power Switch
Toggles the effect on/off.

Sync Button
Synchronizes the rate to your BPM.

Rate Knob
Controls the mod-rate, in ms or note values if Sync is on.

Feedback Knob
Adjusts the amount of feedback

Phase Knob
Controls the phase center.

Depth Knob
Controls the depth of the phase sweep.

Mix Knob
Adjusts the wet/dry output mix.

ROTATOR

Power Switch
Toggles the effect on/off.

Speed
Toggles between cabinet rotation speeds.

Size Knob
Adjusts the simulated size of the speaker cabinet.signature by note divisions.

Output Knob
Sets the overall output volume.

Air Knob
Adjusts the simulated distance between the speaker and microphone.

SKREAMER

Power Switch
Toggles the effect on/off.

Drive Knob
Controls the amount of gain added.

Tone Knob
Sets the overall signal tone.

Bass & Bright Knobs
These control low & high frequency gain.

Clean Knob
Sets the amount of clean signal pass-through.

Output Knob
Sets the overall output volume.

STEREO MODEL

Power Switch
Toggles the effect on/off.

Spread Knob
Controls the stereo width of the signal. It ranges from centered mono to ultra-wide stereo.

Pan Knob
Sets the final left-right stereo pan direction of the processed signal.

EQ

Power Switch
Toggles the effect on/off.

Low, Mid and Hi Frequency Gain sliders
These adjust the level of the low, mid and high EQ bands.

Low, Mid and High Frequency Knobs
These control the center frequency of the low, mid and high frequency EQ bands.

CHORUS

Power Switch
Toggles the effect on/off.

Sync Button
Synchronizes the rate to your BPM.

Rate Knob
Controls the mod-rate, in ms or note values if Sync is on.

Phase Knob
Controls the phase.

Depth Knob
Controls the depth of the chorus sweep.

Mix Knob
Adjusts the wet/dry output mix.

TAPE SATURATOR

Power Switch
Toggles the effect on/off.

Gain Knob
Controls the amount of gain added.

Warmth Knob
Adds tonal warmth

Rolloff Knob
Controls high frequency attenuation.

Volume Knob
Controls the overall output level.

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ANCIENT
GREEK PERCUSSION

SOUNDIRON

THANK YOU!

Soundiron is a virtual instrument and sound library developer founded in 2011 by sound artists and instrument designers Mike Peaslee, Gregg Stephens and Chris Marshall. We are based in the San Francisco Bay area, in California. We are driven every day to capture all of the sonic flavors that this world has to offer. Our mission is to record them in deep detail and carefully craft them into living- breathing virtual instruments that inspire you to play and create the music and sound you hear in your heart. Each library is crafted to deliver the greatest possible realism, outstanding acoustic quality, natural real-time playability, and intuitive and flexible controls and unique sound-shaping options. We hope these tolls make composition and sound design a breeze, so you can spend more time creating. If you enjoy this instrument, we hope you'll check out some of our other awesome sound libraries. If you have any questions or need anything at all, just let us know. We're always happy to hear from you at **support@soundiron.com**!

Thanks from the whole Soundiron team!