



ABOUT THE INSTRUMENT

Ancient Greek Strings is a fantastic collection of 7 deeply sampled stringed instruments that delve deeply into the historic roots of Western musical traditions, stretching back thousands of years. This library features a Barbiton, Cithara, Lyre, Goat Horn Lyre, Pandura, Phorminx and Trigonon. Crafted of wood, gut and goat skins, these classic musical artifacts capture the sound and spirit of classical Greek civilization at its height. The influence they have had on modern harps, guitars and zithers is clearly audible and plain to see in these faithful reconstructions. Each piece was hand-crafted by master craftsman Panagiotis Stefos of LyrAvlos in Athens. Stefos and his team played each instrument, all recorded in exquisite detail by producer John Valasis, with 8 round-robins and 4 dynamic velocities per string.

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 Strings features 15,149 24-bit samples and is 8.47 GB installed.

8-STRING LYRE

The most widely used and popular string instrument in Ancient Greece was the **8-string Lyre**, played by professional musicians and everyday people alike. It was a symbol of Apollo and primarily used as part of young people's education. It has wide curved arms with a crossbar tuner, connected to a floating bridge mounted on an elongated body with a stretched goat-hide resonator. One could characterize it as the national instrument of the ancient Greeks. Articulations include palm mutes, finger plucks, picks and choked staccatos. The special effects section covers bowed scratches, up and down slides and strums.

GOAT HORN LYRE

We've also captured a **Goat Horn Lyre** with 9-strings. It's arms are fashioned from twisting goat horns, giving it quite a fearsome visual appeal. This set includes palm mutes, finger plucks, picks and choked staccatos. The special effects section has bowed chords, scratches and tremolos, up and down string slides, and up and down strums.

7-STRING CITHARA

The **7-string Cithara** (or Kithara) is a demanding instrument played exclusively by professional musicians called "kitharodoi". In its classical period, the cithara typically had 7 or 8 strings and can be found depicted on vases and other artifacts. It is regarded as an improved form of the lyre, with a square base, curved arms and a tuning crossbar. The arms and crossbar are supported by a locking mechanism of plates to ensure string tension and allow pitch changes for all strings simultaneously. The player held their left hand through the sash, similarly to a lyre, and selectively touched some strings in order to mute them after a pounding. We've sampled palm mutes, finger plucks, picks and choked staccatos. The special effects section features bowed chords, scratches, single notes and tremolo, as well as string slides down, up and wobbling, and up and down strums.

8-STRING BARBITON

The **8-string Barbiton** has longer arms and strings than the lyre, with a sweeter and deeper sound. It's essentially a bass kithara in the zither family. However, by medieval times, "barbiton" was used for a different instrument in the lute family. Articulations include palm mutes, finger plucks, picks and choked staccatos. The special effects section provides short and long bowing, up and down slides, and up and down strums.

PHORMINX

The **Phorminx** was one of the oldest Ancient Greek stringed instruments, intermediate between the lyre and kithara. It consisted of 2 to 7 strings, richly decorated arms and a crescent-shaped sound box. It likely originated in Mesopotamia. While it seems to have been common in Homer's day, accompanying the rhapsodies, it was supplanted in historical times by the 7-stringed kithara. Nevertheless, the term phorminx continued to be used as an archaism in classical Greek poetry. Our 6-string Phorminx features palm mutes, finger plucks, picks and choked staccatos. Special effects include bow bounces, chords and tremolos, up and down string slides and wobbles, and up and down strums.

PANDURA

The Pandura was an ancient Greek string instrument belonging in the broad class of the lute and guitar instruments. Musical instruments of this family have been observed in ancient Greek artwork from the 3rd or 4th century BC onward. It has longer arms and strings than the lyre, with a lower key range and a sweeter, deeper tone. This 11-string Pandura includes palm mutes, finger plucks, picks and choked staccatos. The special effects section features up, down and wobbling string slides.

TRIGONON

A Trigonon is a small triangular harp occasionally used by the ancient Greeks and probably derived from Assyria or Egypt. The trigonon is thought to be either a variety of the sambuca or synonymous with it. A trigonon is represented on one of the Athenian red-figured vases from Cameiros in the island of Rhodes, dating from the 5th century BCE, now preserved in the British Museum. This 8-string variant includes palm mutes, finger plucks, picks and choked staccatos. The special effects section offers bow bounces, scratches and tremolo, as well as up, down and wobbling slides, and up and down strums.

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

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ANCIENT GREEK STRINGS

Version
1.0

- 1 master NKI instrument bank in open Kontakt format
- 7 stringed instrument finger plucks, picks, mutes, staccato, FX in close and far mic positions
- 20 Ambience patches created from the source content
- 20 Custom Sound-Designed FX and Ambient presets
- 15,158 stereo samples
- 8.23 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, Complete 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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ANCIENT
GREEK STRINGS

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.

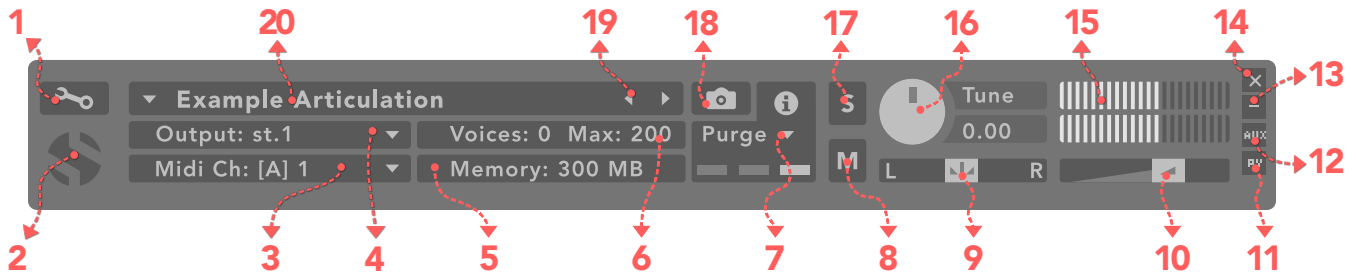
Please allow any current preset to finish loading completely before loading a new one. You cannot use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked “Powered-By-Kontakt” Libraries are visible to that propriety browser view.

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.

USER INTERFACE



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 Arpeggiation 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

FILTER

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 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.

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

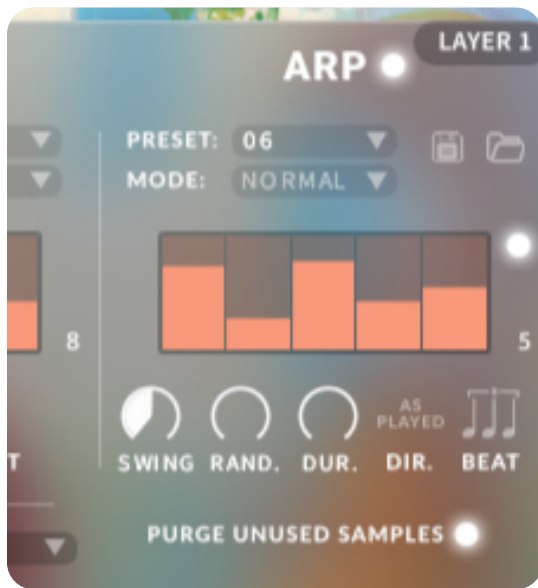
This menu selects the key that you wish to constrain all incoming midi notes to.

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.

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.

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.

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.

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.



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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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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 tools 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!



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