ABOUT THE INSTRUMENT

Lamellophones is a massive compendium of 17 experimental musical instruments from the mind of master instrument inventor Bart Hopkin. We've included all of our unique Hopkin libraries released so far, plus two new instruments exclusive to this product: **Cat's Face** and **Cíque**. Made of wood and steel, each custom creation has its own organic tonal flavor, multiple microphone positions, and hundreds of ambient soundscapes created from the source content. Lamellophones includes everything you need to compose your best work ever, with an efficient modular 4-layer GUI and over 100 custom FX presets for instant inspiration.

Metaltines is a nuanced and expressive selection of metal lamellaphones. Featuring 4 unique instruments with wildly different shapes and mechanics, the same crisp and yet ponderously shimmery metal essence shines brightly through each one. It includes the Mallet K 1 & 2, Sit or Play, and T-Rod-On-Tine.

Miago Trod is a giant resonating lamellophone. It stands over five feet tall, with 22 threaded rods of varying lengths in two rows. The rods are tuned chromatically and played percussively. Part of the special character of this experimental device is found in the relative tuning of the upper and lower segments. They are long enough that the fundamentals are subsonic, and the tone is of various overtones. The range of rod lengths was chosen so that in the upper, shorter segments, one overtone is strong enough to stand out as the defining pitch, while other overtones contribute to a coherent blend. Meanwhile, the longer lower segment has similar sets of overtone relationships with a predominant pitch an octave below the upper segment. When either the upper or lower segment is struck, the two parts interact to further enrich the tone.

Rattletines is a set of one-of-a-kind instruments which each produce their own special flavor of rattle or buzz, with every note having its own warmly resonant flavor. Rattletines includes two rows of tines. The upper tines hammer against "anvils" as they vibrate. The lower row is clean, for a clearer tone quality. Mahogany and Hacksaw Blades both feature tongues with holes and small pieces of metal wrapped through. When plucked, the metal wrappings rattle as the tongue vibrates, producing a unique buzzing sound. Aptly named, Hacksaw Blades uses actual hacksaw blades for the tongues.

Rumba Boxes is a creative assortment of two large wooden bass kalimbas. They have a richly acoustic essence that resounds brightly through each note. Rumba Box is a name used in the English-speaking Caribbean for bass kalimba. Typically the player sits on the box, reaching down between his legs to pluck the tines. Most are chromatic, with tines made of spring-tempered steel rods or bars. Some tines have been reshaped to adjust the tuning of the most prominent overtone relative to the fundamental, making a more coherent tone quality. Some have rattles on the tines. The rattles bring out the re-tuned overtone and give a distinctive edge to the tone. Rumba Box includes plucks, picks, and percussion. Arby McCone is a rumba-box/cajón/percussion-gadgetry agglomeration. Originally it was just a rumba box, but it also worked very nicely as a cajón — a wooden box made to sound good under a variety of hand-percussion strokes. Arby is aided by sympathetic resonance in the tines, which greatly enriches certain kinds of percussion strokes. Bart Hopkin then attached more percussive sound-makers, including spring-mounted metallic sounds & clave sounds, shekere-type beads, shakers, rattletines, and a couple of bells. This thing is really fun to play.

Cíque The tines of this chromatic lamellaphone are laid out in the traditional western 7-5 keyboard arrangement. For that reason, Cíque works nicely for a style of music not usually associated with lamellaphones; namely, music in the style of simple keyboard music. Try, for instance, playing minimal arrangements of folksongs, or very easy early keyboard music.

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The U is a glissy steel lamellophone created by master instrument inventor Bart Hopkin. Rather than having one tine per note, this creation has 14 closely spaced tines per note. Each group of tines is tuned in octaves and fifths across a range of three or four octaves. The sound is produced by stroking with a glissing action across the array of tines for the chosen note, using a thin stick-like plectrum. There are twelve such groups forming a chromatic scale. Since each group spans several octaves, melodies can be played creatively by accenting specific tines. The tines are made of narrow stainless steel machine screws, tuned by adjusting the length using the hex nuts at the base. In addition, most of the screws are overtone-tuned by means of additional hex nuts serving as adjustable weights along the length. The final result is a fascinatingly liquid and metallic timbre, ideal for your next composition that requires a truly unique tone. To start, we recorded The U up close in wide stereo. For our second mic position, we used a tetrahedral binaural microphone to give you a first-person experience of playing the instrument, with an intimate and enveloping sound.

Tines & Echoes is a unique hand-crafted tuned percussion instrument created by instrument designer and sound sculptor Bart Hopkin. It's a pentagonal sound box with 25 chromatically-tuned metal tines, each with a pair of sympathetic strings spanning the instrument's sound board. Rather than tuning the sympathetic strings to their primary tines, they are tuned randomly, so that vibrations resonate different string combinations bound to other tines. When the tines are plucked, they produce a sharp, crisp water-drop note that reverberates through the sympathetic strings and across the instrument in a soft ghostly ring, reminiscent of the celestial wash you hear when playing the undamped top octave of a piano.

Woodentines is a nuanced and expressive selection of wooden lamellaphones by master instrument inventor Bart Hopkin. Featuring 3 unique instruments with wildly different shapes and mechanics, the same crisp and yet ponderously watery wooden essence shines warmly through each one. It includes the Bamboo Idiomount, Big Wooden Kalimba and Woodkal, plus a special bonus instrument called Piezo Tongues.

Cat's Face has two tuned arrays of metal tines, one short and one long. The tines are plucked in different ways to bring out different modes of vibration, and each mode has its distinctive tone quality. In the short array, the prongs have wire-loop rattles to add a glittery edge to the tone. They are played in the usual fashion to bring out the first mode of vibration, which is typical for lamellaphones such as this. The longer rods are played by with an unusual flex-and-release playing motion which brings out the second mode. Because the tines are quite long, this mode is low in pitch, and it has a distinctive scooping tone quality. Originally the soundboard of the cat's face was mounted on a polystyrene sound box. That's now gone, and it's equipped with a pickup instead.

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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, and crossfader assignment.

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 (Ambience) 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 per-layer 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. .

Our customizable arpeggiator features 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..

BART HOPKIN

has been active in many facets of musicmaking, including instrument building, performing and recording, composition, arrangement, education, and ethnomusicological research. He is also an established author, with ten books published on the subjects of instrument design and optimization.

In the latter 1970s and early '80s Bart worked as a high school music teacher in public and private schools, doing both choral and instrumental music. Several of those years were at a public secondary school and the national music school in Kingston, Jamaica. There, in addition to teaching, he researched and wrote on Jamaican revival church music and (in some of the most enjoyable field work you could imagine) Jamaican children's songs.

From 1985 to 1999, Bart edited the quarterly journal Experimental Musical Instruments. The journal served as an essential resource and clearing house in an otherwise scattered but lively and growing field. After the final issue, Experimental Musical Instruments continued as an organization serving people interested in inventive instrument design, producing and selling informational resources as well as hardware for instrument makers.

Since 1974, Bart has been designing and constructing all the far-flung musical instruments he could dream up, with an emphasis on unusual and inventive acoustic art. Now with over 110 original creations, the Hopkin Instrumentarium continues to grow every year. Soundiron is proud to bring you this inspiring and distinctive series of bespoke instruments not found anywhere else on earth.

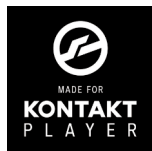# LAMELLOPHONES

HOPKIN INSTRUMENTARIUM

Version 1.0

- 26 master NKI instrument banks in Kontakt 6 Player format

- Plucks, Bowed Shorts, Bowed Sustains, Glisses, Percussion, FX from 17 instruments

- Ambience patches created from the source content

- 140 Custom Sound-Designed FX and Ambient presets

- 61,041 stereo samples in locked .ncw format

- 32 GB Installed

- Flexible and intuitive multi-layer user interface controls, with LFO, filter, legato, and arpeggiator.

- Full FX rack with convolution reverb with custom rooms, halls, chambers & FX environments

Lamellophones has been licensed for use in the free Kontakt Player, virtual instrument engine. It can be used in Kontakt Player or the full retail version of Kontakt (version 6.1 or later) for VST, AU or AAX instrument plugin formats. You can add this product to the Kontakt "Libraries" browser. It requires online serial number registration through Native Instruments' Native Access app. This library is fully compatible with Komplete Kontrol and all S-Series Keyboards by Native Instruments. Buying this library automatically qualifies you for a great cross-grade discount toward the full unlocked version of Kontakt through Native Instruments!

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SYSTEM REQUIREMENTS

This library requires Native Instruments **Kontakt Player version 6.1 or later**, or the full retail version of **Kontakt version 6.1 or later**. The sample files are compressed to lossless 48kHz and 24 bit NCW audio format. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products. **You must have at least Windows version 7 or later, or macOS 10.12 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 SSD hard disk 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 older machines and audio devices.

FIDELITY

Natural sonic impurities from body and clothing movement by the performer sounds may be present in some samples. These performance sounds are natural and unavoidable. Therefore, please keep in mind that this library isn't designed to provide perfectly sterile results. Our goal is to preserve and accentuate the natural live qualities in our instruments without sucking all of the life out of them for the sake of clinical perfection.

1. If you don't already have Kontakt 6 or the Kontakt Player installed, download the Free Kontakt Player (WIN / macOS) from the Native Instruments website. You need Kontakt or Kontakt Player version 6.1 or later to use this library:

http://www.nativeinstruments.com/kontakt

2. Please download the library from our server and unpack it completely before trying to install it. You can find full instructions in the download email we send you after your purchase.

3. Make sure all instances of Kontakt are closed and launch Native Access. It is a special program that is automatically installed by Kontakt. Once it is open, find the "Add a serial" button and click it.

4. Next, copy your serial number from the download or serial number email we sent you after your purchase. This registration process is necessary to allow Kontakt and the NI Native Access to activate the product. You usually only need to do this the first time you add and activate this Library.

5. On the next screen after registering your serial number, click the Browse button to the right of the library name. This will allow you to select the folder location that you chose to install this library on your hard drive. Select the folder and then press INSTALL on the next screen to complete the process.

6. Exit Native Access and launch Kontakt. Go to the "Libraries" tab in the Kontakt browser window, located in the upper left area of Kontakt window, just to the right of the "files" tab. You should see this library as a new tile in the Libraries window.

7. You can find the instrument presets by clicking the Instruments button on this library's tile in the Libraries window. You can also browse and load the included .nki presets using the Files, Quick-Load or Database browser windows in Kontakt, or through the main File load/save menu.

8. Please allow any current preset to finish loading completely before loading a new one.

KONTAKT INSTRUMENT HEADER

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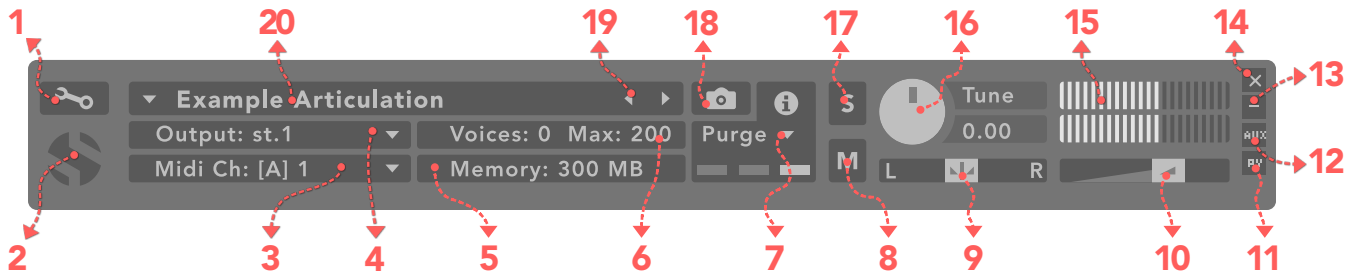
1. Open Instrument Editor

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.

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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.

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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.

11

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!
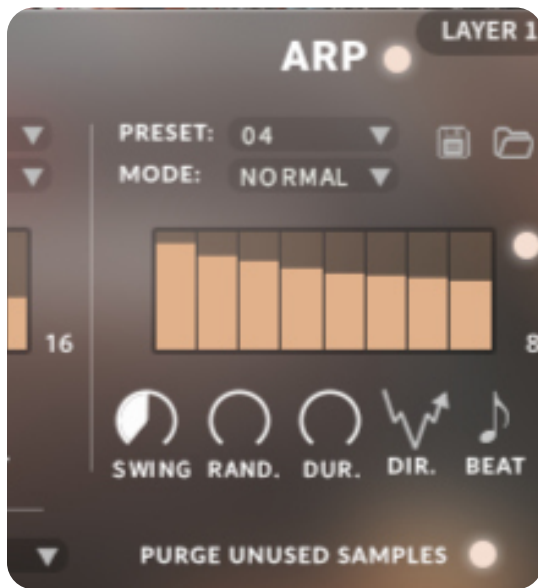
Key menu

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.

BEAT menu

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

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.

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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
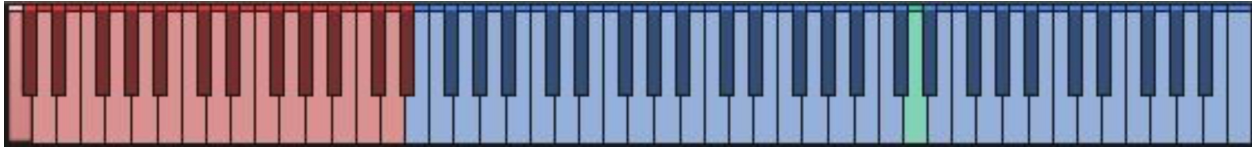
1. Articulation/Sound Keyswitches

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.

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

Tone Knob
Shapes tone brightness.

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.

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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.

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

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.

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.

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.

Color Knob
Adjusts tone brightness and apparent fidelity.

Vol Knob
Sets the overall output volume.

Phase Knob
Controls the phase center.

Depth Knob
Controls the depth of the phase sweep.

Mix Knob
Adjusts the wet/dry output mix.

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

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

Output Knob
Sets the overall output volume.

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.

Depth Knob
Controls the depth of the chorus sweep.

Phase Knob
Controls the phase.

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

Volume Knob
Controls the overall output level.

Rolloff Knob
Controls high frequency attenuation.

LAMELLOPHONES
HOPKIN INSTRUMENTARIUM

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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 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!