



# SOUNDIRON

# LAKE SIDE

## PIPE ORGAN

The Lakeside Pipe Organ is a vintage steel and wooden pipe organ located at the Lakeside Temple of Practical Christianity, in downtown Oakland, California. This large pipe organ produces its sound by venting mechanically compressed air (wind) through 850 resonant steel pipes and wooden reeds, arranged in 15 ranks. Each pipe produces sound at one fixed pitch, so they are provided in sets with one pipe or more per note, each set or stop having a common timbre and loudness throughout. The Lakeside Pipe Organ has multiple sets of pipes of differing timbre, pitch and loudness which the player can employ singly or in combination. The actual organ is made from three keyboards and a foot pedal board for bass notes, each of which controls its own group of stops.

## PREMIUM SAMPLE CONTENT

We recorded every individual note on the organ, since each pipe has a unique character. In addition, we recorded 6 different stops on the organ, each with a very distinct timbre. All settings were recorded with 2 microphone positions: Stage (close) and Hall (far). The combination of these 6 different stops at various volumes allows for a dramatically wide range of tones. We also sampled release triggers for all notes, as well as additional foot basses, bells/chimes, and session recordings with effects, live organ demos and hall sounds.

## CREATIVE CONTROL FEATURES

As always, we've packed our custom user interface with lots of great sound-shaping controls that give you the flexibility to warp the shape in many ways. You have control over Volume Swell, Attack, Release, Transient Offset, Vibrato, Release Volume, Articulation switching, Mic Mixer, cross-fading and layering, and so much more.

You'll also find an adaptable LFO system, with selectable LFO shape, modulation target parameter, speed, intensity, tempo-syncing and fade-in time. The Filter section allows you to 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.

The customizable Arpeggiator system features a built-in velocity sequencer table with adjustable step length and control over Arp direction, note timing, swing, randomization and note duration. You can even save and load your own custom presets!

The user interface controls are rounded-out by our modular FX rack window, with 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 response presets. Each one was captured live in a real-world location. We captured a huge variety of different rooms, halls, chambers and outdoor environments, along with an additional **40** unique, strange and creative special effect impulses to completely transform the sound and open up whole new worlds of musical possibility. We hope you enjoy!



## ABOUT LAKESIDE ORGAN

This grand pipe-electric combination resides in the Lakeside Temple of Practical Christianity, located in the Lake Merritt area of Oakland, California. You can see the rooftop of the Temple if you were to look out the window of the Merritt Cafe, which happens to serve the best chicken and waffles we have ever tasted. The temple is a large A-frame church, with a high, vaulted ceiling, rear mezzanine and Gothic arches over the altar and organ pipe chamber. It seats up to 400, but generally maintains a congregation of about 40 these days. Jennifer Lilburn is the presiding minister, and our friend Donald Sears is the Musical Director and Organist. He's served in that capacity for 32 years, along side a distinguished career as the K-8 music teacher for the Hayward Unified School District, from which he is now retired. After every Sunday service, they have a pot-luck lunch and social hour and each time we visited, we were greeted by all with an amazing openness and warmth from every last parishioner we had the pleasure of speaking with.

The organ was custom-built by Rodgers Organ Company of Hillsboro, Oregon in December 1979. It was built to replace the aging original all-pipe organ that had been there since the church was built. At the time, the additional electronic "stops" augmenting the traditional pipes in the organ were considered state of the art. Even now, the electric organ stops retain a wonderful warmth and richness. However, with the exception of our "Number 5" patches and the mechanically operated struck-bar chime array, we focused solely on capturing the sound of the air-driven steel pipes for this offering. This organ's pipes have a bright, airy sound, with plenty of bite. There are somewhere between 800-850 pipes, arrayed in 15 ranks, all made in Erie, Pennsylvania. They are mostly steel, with a few ranks of wood pipes. There are two blowers providing the air to drive the pipes, which in turn fill a pair of accordion-like chests that pump air into the pipes. The pipes are mounted in a large chamber that fills the entire left side of the altar area. Most of the pipes actually face the console, which sits behind a screen on the right side of the altar.

The pipes haven't been tuned in quite some time, so we've adjusted them by around a half-step, in order to stay reasonably close to standard concert pitch. Also, please be aware that there is a substantial ambient noise floor created by the blowers and air conduits, which can add up when playing many notes at once in a software sampler. We have deliberately avoided any sort of noise reduction to mitigate this, since we found that it literally sucked the clarity, life and realism out of the instrument. Feel free to use your own noise reduction plugins if you wish, but we actually feel



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# LAKE SIDE

## PIPE ORGAN

A soaring pipe organ with shimmering highs and thunderous body.

- 1 master NKI instrument bank in open Kontakt format
- 21 Custom Sound-Designed FX and Ambient presets
- 6 Organ Stops, plus 2 Special percussion stops
- 1584 stereo samples
- 2.85 GB Installed
- 24-bit, 48kHz 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 5.5.2** 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 OSX 10.9 (or later) is required.

### CREDITS

Production & Recording

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Organ Performance

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### TABLE OF CONTENTS

INTRODUCTION - Pages 1 - 3

OVERVIEW &amp; CREDITS - Page 4

SYSTEM REQUIREMENTS - Page 5

KONTAKT INSTRUMENT HEADER - Page 6

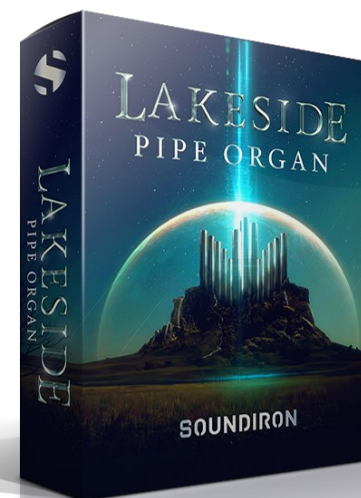
MAIN USER INTERFACE - Pages 7

ADVANCE CONTROLS - Pages 8 - 11

FX RACK PANEL - Pages 12 - 16

LICENSING AGREEMENT - Page 17

ABOUT US - Page 18

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# 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 5.5.2 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 instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library. **You must have at least Windows 7 or later, or Apple OSX 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 OSX) 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 Quickload 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.

## CONTROL PARAMETER AUTOMATION

Most knobs, buttons and sliders in this library can be automated by midi continuous controller or by using host automation envelopes in your DAW. To assign any interactive control knob, button or the Sound Selection Menu to a midi CC, you can right-click the control (command-click on OSX) and select the “Learn MIDI CC# Automation” button that appears. Then move your desired midi hardware control to link it.

To assign the control to a host automation ID, use the “Auto” automation routing window in the left side Kontakt browser area to drag-drop an automation routing number onto the control you wish to lock it to. The presets have default midi CC mapping assignments for most controls already set up for you, although you can change them in the AUTO browser window on the left side of Kontakt.

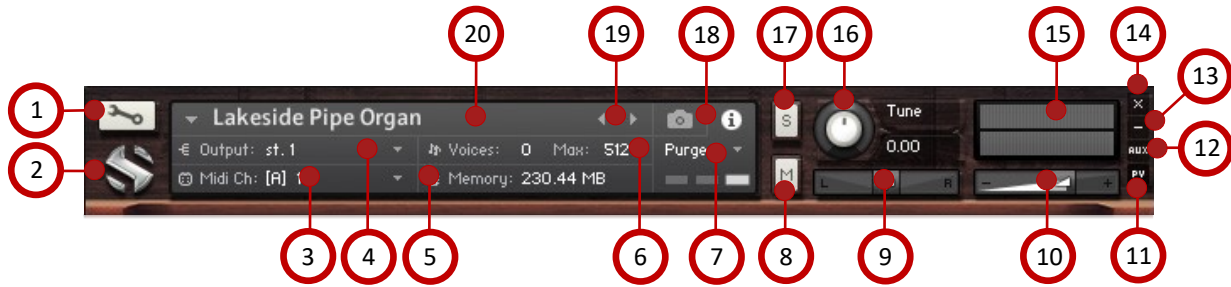
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# KONTAKT INSTRUMENT HEADER

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



## 1 - OPEN INSTRUMENT EDITOR button

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

## 2 - CLOSE MAIN CONTROL AREA button

Click the S icon to collapse the "Performance View" and just show the Kontakt instrument header bar, as seen above.

## 3 - MIDI INPUT menu

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 menu

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 AND MAX LIMIT values

This displays the number of voices currently playing on the left and the maximum number of voices that can play before voices are automatically culled. High voice counts can slow down your CPU and cause crackling, popping and other issues. The safe number of voices will vary greatly based on other programs running, the core count and speed of your CPU, available ram, hard drive speed and other factors.

## 7 - PURGE menu

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

## 8 - MUTE button

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 button

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

## 12 - AUXILIARY SENDS button

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 button

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 METES

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 cents (1/100th of a semitone). This is separate from the layer pitch settings in the instrument UI.

## 17 - SOLO button

This solos this instrument and mutes all others in the rack.

## 18 - SNAPSHOTS button

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

## 19 - PREVIOUS / NEXT PRESET buttons

These arrows let you skip to the previous or next available preset within the same folder. Be aware that any settings you've change 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 value

This shows the currently loaded preset name.

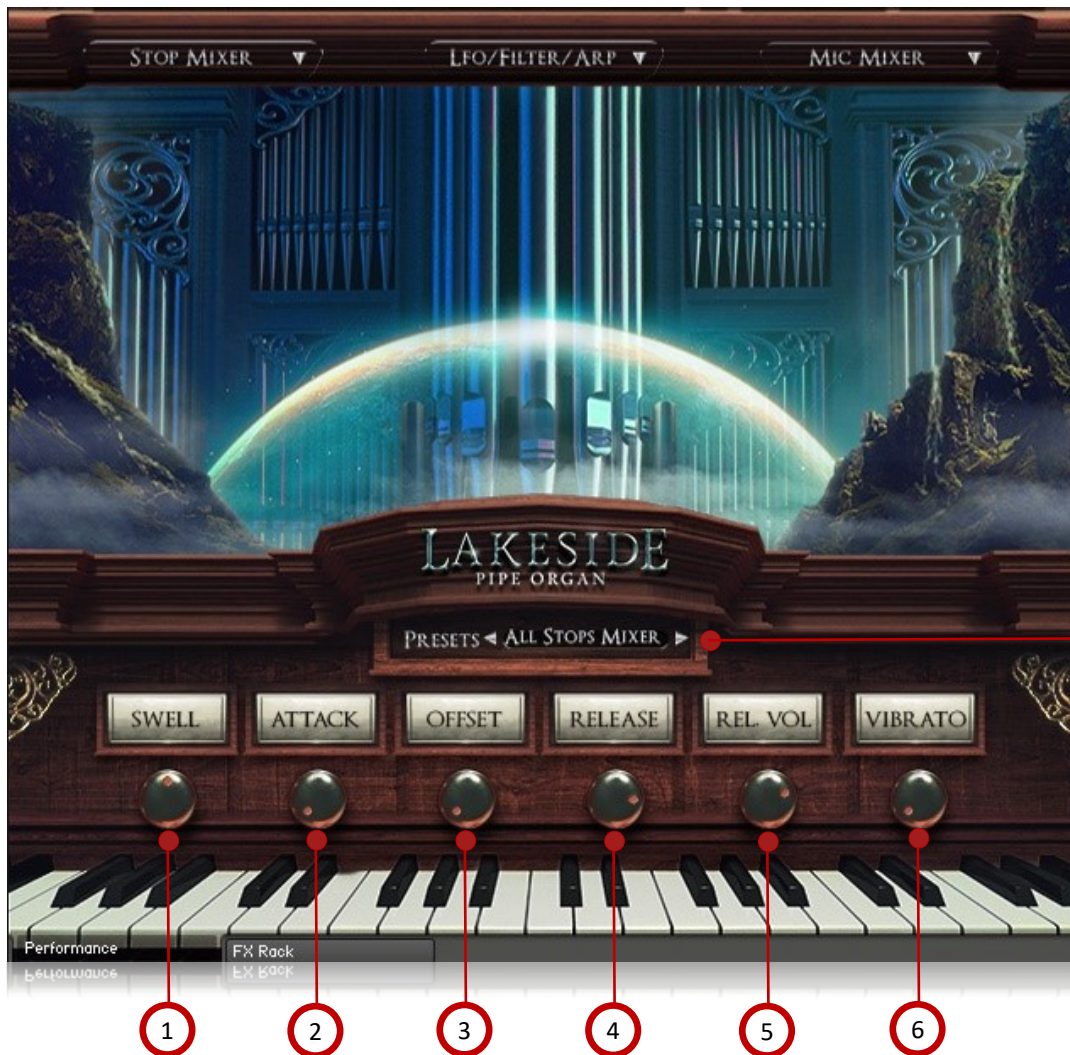
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# USER INTERFACE

The main user interface features a complete set of sound-shaping, layering and articulation controls.



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## 1 - SWELL knob

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

## 2 - 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.

## 3 - 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.

## 4 - RELEASE knob

This controls the duration of the release. Note that this only affects the release time of the release samples.

## 5 - RELEASE VOLUME knob

This controls the volume of the release sample when a note is stopped.

## 6 - VIBRATO knob

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

## 7 - SELECT ARTICULATION drop-down menu

This allows you to select the articulation. Choose from each individual stop by itself (1-6), the All Stop Mixer, All Stop X-fade or the Chimes. You can also use key-switches to control this menu. Each articulation in the menu is activated by pressing a midi key, starting from C-2 at the bottom of the midi key range.





## LFO / FILTER



### LFO

#### LFO button

This engages the LFO system.

#### WAVEFORM buttons and 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.



## 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.



### MODE 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.

### ARP button

This turns the arpeggiator on and off.

### 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. menu

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.



## STOP MIXER

The Stop Mixer window is only available when the preset “ALL STOPS MIXER” is selected.



### STOPS

### CONTROLS

#### STOP 1

Featuring the wooden pipes, this stop has a warm, soft tone with a single octave.

#### STOP 2

This stop has features both the wooden pipes as well as a higher octave of the metal pipes. This has the same warm, soft tone as Stop 1 but with the added brightness of the higher octave metal pipes.

#### STOP 3

This stop brings even more of the metal pipes in, while retaining the fullness of the wooden pipes. The metal pipes add a unison as well as a high octave.

#### STOP 4

Stop 4 brings in yet more of the metal pipes with more octaves for a much brighter and full sound.

#### STOP 5

This stop has a different characteristic with more brightness in the mid range, less in the higher octave range and more body to the low end.

#### STOP 6 (Pedalboard)

This stop introduces lower octaves for perhaps the biggest sound of all the stops.

#### VOLUME slider

This slider adjusts the volume for the corresponding stop.

#### SOLO button

This button solos the corresponding stop. Note that more than one stop can be soloed at a time.

#### MUTE button

This button mutes the corresponding stop. Note that a stop cannot be both muted and soloed. Turning on one with the other already enabled will toggle the state to off.

#### PAN knob

This knob adjusts the left/right panning for the corresponding stop.

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## STOP CROSSFADE

The Stop Crossfade window is only available when the preset "ALL STOPS XFADE" is selected.



The Stop Crossfade slider allows you to smoothly cross fade between all 6 stops.

## OCTAVE

The Octave window is only available when any single Stop or the Chimes preset is selected.



The Octave knob adds a lower octave and then a higher octave as the value is increased.

## MIC MIXER

The Mic Mixer window gives you control over the two independent Mic Positions, Close and Far.



### VOLUME slider

This slider adjusts the volume for the corresponding mic.

### ON button

This button enables the corresponding mic position. At least one position **must** be enabled. Attempting to turn off a mic position when it is the only position on will turn on the other mic position.

### OUTPUT menu

This drop-down menu allows you to select the output for the corresponding mic position. Only outputs that have been created in Kontakt will be available in this menu.

### PRESENCE knob

This knob adjusts the presence for the corresponding mic position. Lower values decrease the brightness and narrow the stereo image while higher values increase the brightness and widen the stereo image.



## 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.

**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...



## DSP EFFECTS RACK (continued...)

### JUMP

**Power switch** - Toggles the amp simulation on and off.

**Boost button** - This boosts the incoming signal strength.

**Drive knob** - This controls the amount of gain added.

**Tone knob** - This shapes tone brightness.



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

**Vol knob** - This sets the overall output volume.

### DISTORTION

**Power switch** - Toggles the distortion on and off.

**Drive knob** - This knob controls the amount of gain added.

**Damping knob** - This shapes tone brightness.



**Output knob** - This sets the overall output volume.

### DELAY

**Power switch** - Toggles the delay on and off.

**Synch button** - This synchronizes the rate to your BPM.

**Rate knob** - This controls the echo rate. In synch mode, it changes time signature by note divisions.

**Damping knob** - This controls high frequency roll-off



**Pan knob** - This controls the left-right ping pong effect.

**Feedback knob** - This controls delay loop feedback

**Mix knob** - This adjusts the wet/dry output mix.

### REVERB

**Power switch** - Toggles the convolution reverb on and off.

**Type menu** - This menu selects the environment category.

**Impulse menu** - This menu selects the impulse response. There are 139 unique reverb and FX spaces to choose from.

**Size knob** - This controls the reflection decay time.



**Lopass knob** - This controls high frequency roll-off.

**Hipass knob** - This controls low frequency cut-off

**Mix** - This adjusts the wet/dry output mix.

### AMP

**Power switch** - Toggles the amp on and off.

**Drive knob** - This controls the amount of gain added.

**Bass, Mid & Treble knobs** - These knobs control the low, mid and high frequency gain.



**Volume knob** - This sets the overall output volume.

## TRANSIENT MASTER

**Power button** - Toggles the dynamic processor on and off.

**Attack knob** - This controls the amount of signal boost or cut for the note attack transient.

**Sustain knob** - This controls the sustain volume following a transient, shaping the fullness of the sound.



**Gain knob** - This controls the amount of gain added to the output signal.

## CABINET

**Power switch** - Toggles the speaker simulation on and off.

**Model menu** - Selects the model of speaker to simulate.

**Size knob** - Controls the simulated size of the speakers.

**Air** - Use this to adjust the simulated distance between the speaker and the microphone.



**Treble & Bass knobs** - These adjust the level of the low and high EQ bands.

**Output knob** - This sets the overall output volume.

## FILTER

**Power button** - Toggles the filter on and off.

**Type menu** - This menu lets you select from dozens of low pass, high pass, band pass, notch, ladder and other filter types.

**Cutoff/Talk knob** - This controls the filter cutoff and/or peak frequency.



**Resonance/Sharpness knob** - This controls the amount of resonance added at the cutoff or peak node.

**Gain/Size knob** - This controls signal pass-through level.

## FLANGER

**Power switch** - Toggles the flanger on and off.

**Synch button** - This synchronizes the rate to your BPM.

**Rate knob** - Controls the modulation rate, in milliseconds or note length divisions if Synch is off.

**Feedback knob** - This adjusts the amount of feedback.



**Phase knob** - This controls the phase.

**Depth knob** - This controls the depth of the sweep.

**Mix knob** - This adjusts the wet/dry output mix.

## COMPRESSOR

**Power switch** - Toggles the compressor on and off.

**Threshold knob** - This adjusts the signal threshold needed before compression is applied.

**Ratio knob** - This controls the ratio of gain added or removed based on incoming signal level above the threshold.

**Attack knob** - This controls the compressor attack speed once signal exceeds the threshold



**Release knob** - This controls the release speed once signal drops below the threshold.

**Makeup knob** - This adjusts the additional make-up gain to add to the output after compression is applied.





## DSP EFFECTS RACK (continued...)

### LO FI

**Power button** - Toggles bit destruction on and off.

**Bits knob** - This sets the level of bit depth reduction.

**Sample Rate knob** - This sets the level of sample rate quality reduction.

**Noise knob** - This knob adds noise to the signal.



**Color knob** - This knob adjusts tone brightness and apparent fidelity.

**Output knob** - This sets the overall output volume.

### PHASER

**Power Button** - Toggles the phaser on and off.

**Synch button** - This synchronizes the rate to your BPM.

**Rate knob** - Controls the modulation rate, in milliseconds or note length divisions if Synch is off.

**Feedback knob** - This adjusts the amount of feedback.



**Phase knob** - This knob controls the phase center.

**Depth** - This controls the depth of the phase sweep.

**Mix knob** - This adjusts the wet/dry output mix.

### ROTATOR

**Power Button** - This turns the rotating speaker effect on and off.

**Speed** - This button toggles between fast & slow speaker cabinet rotation speeds.

**Size** - Use this knob to adjust the simulated size of the speaker cabinet.



**Air** - Use this knob to adjust the simulated distance between the speaker and the microphone.

**Output** - This sets the overall output volume.

### SKREAMER

**Power Button** - Toggles the distortion effect on and off.

**Drive** - This knob controls the amount of gain added.

**Tone** - This sets the overall signal tone.

**Bass & Bright** - These control low & high frequency gain



**Clean** - This sets the amount of clean signal pass-through.

**Output** - This sets the overall output volume.

### STEREO MODEL

**Power Button** - Toggles the stereo image effect on and off.

**Spread** - This knob controls the stereo width of the signal. It ranges from centered mono to ultra-wide stereo.

**Pan** - This knob sets the final left-right stereo pan direction of the processed signal.



## DSP EFFECTS RACK (continued...)

### EQ

**Power button** - Toggles the effect on and off.

**Low, Mid and Hi Frequency Gain sliders** - Use these to adjust the level of the low, mid and high EQ bands.

**Low, Mid and Hi Frequency knobs** - These control the center frequency of the low, mid and high frequency EQ bands.



### CHORUS

**Power Button** - Toggles the effect on and off.

**Synch button** - This synchronizes the rate to your BPM.

**Rate knob** - Controls the modulation rate, in milliseconds or note length divisions if Synch is off.

**Phase knob** - This controls the phase.



**Depth knob** - This controls the depth of the chorus sweep.

**Mix knob** - This adjusts the wet/dry output mix.

### TAPE SATURATOR

**Power button** - Toggles the effect on and off.

**Gain knob** - This controls the amount of gain added.

**Warm knob** - This allows you to add tonal warmth

**Rolloff knob** - Controls high frequency attenuation.



**Volume knob** - This knob controls the overall output level.

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## USER SOFTWARE LICENSING AGREEMENT

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By purchasing and installing the product, you the Customer accept the following product terms.

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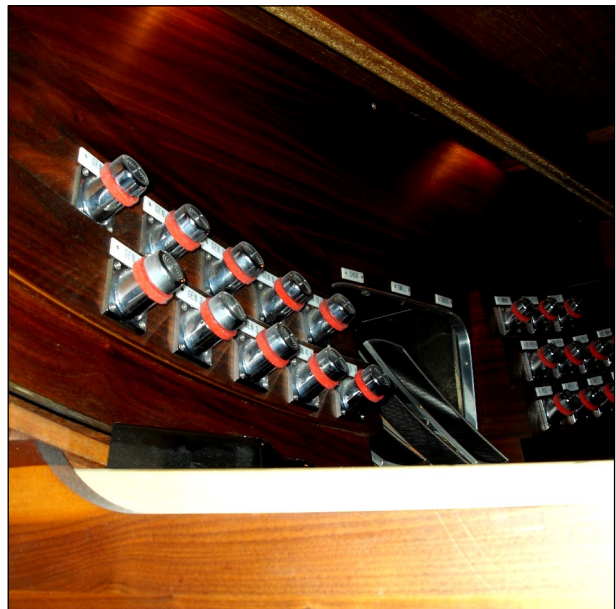
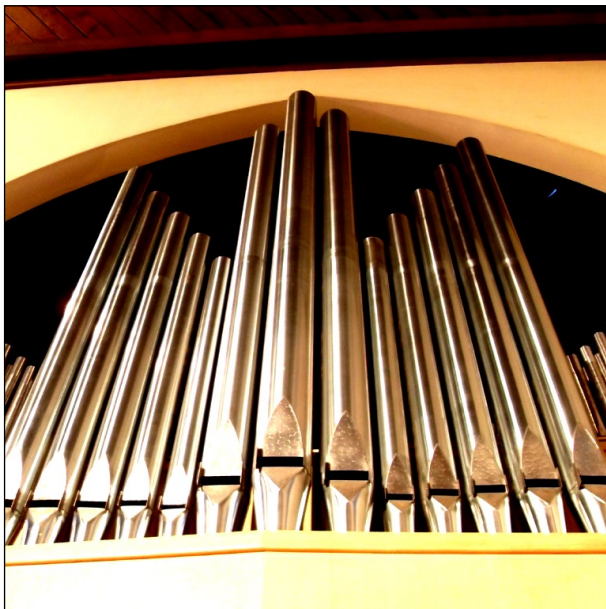




# THANK YOU!

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](mailto:support@soundiron.com)!

Thanks from the whole Soundiron team!



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