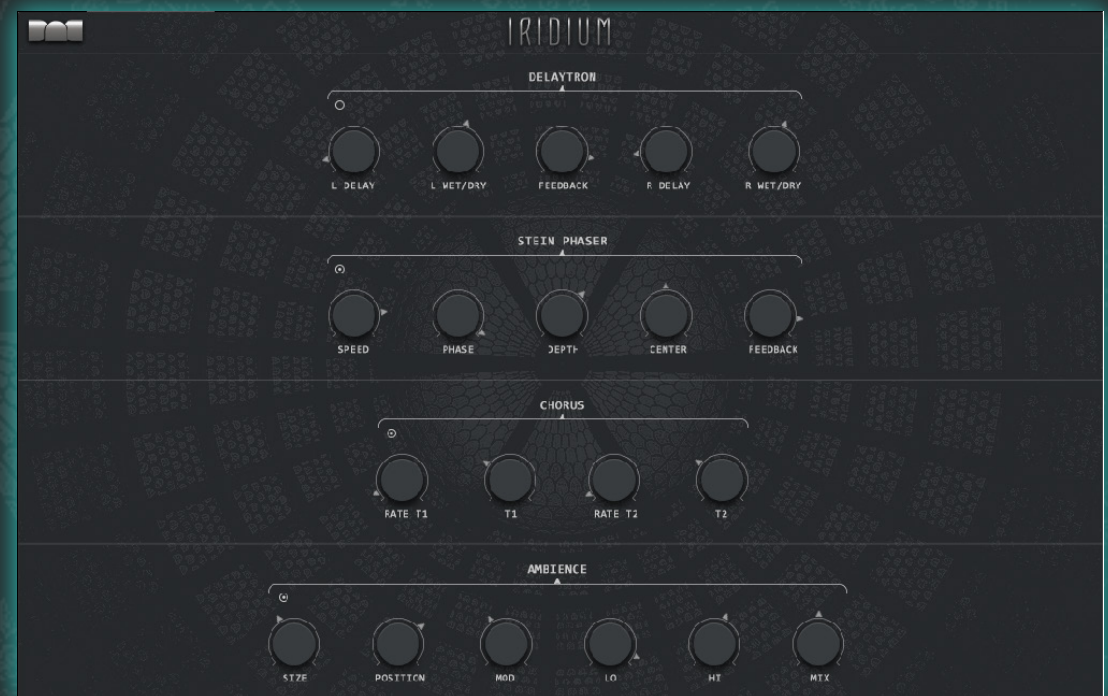


IRIDIUM

USER GUIDE



ADVANCED 4 OSCILLATOR FM SYNTH FOR REAKTOR
FOR AMBIENT MUSIC

A

B

FM Layers

001 Init

MIDI OSC

Voices: 6

IRIDIUM

MORPH

OSCILLATOR 1

RANGE

DETUNE

FM

MD

PAN

GAIN

TIME VARIABLE PITCH

TIME 1

TIME 2

TIME 3

REL TIME

LEVEL 1

LEVEL 2

LEVEL 3

MULTI FILTER

P CUT

F CUT

RES

HP2

BP4

LP2

BP4

BL2

LP4

OSCILLATOR 2

RANGE

DETUNE

FM

MD

PAN

GAIN

TIME VARIABLE PITCH

TIME 1

TIME 2

TIME 3

REL TIME

LEVEL 1

LEVEL 2

LEVEL 3

MULTI FILTER

P CUT

F CUT

RES

HP2

BP4

LP2

BP4

BL2

LP4

OSCILLATOR 3

RANGE

DETUNE

FM

MD

PAN

GAIN

TIME VARIABLE PITCH

TIME 1

TIME 2

TIME 3

REL TIME

LEVEL 1

LEVEL 2

LEVEL 3

MULTI FILTER

P CUT

F CUT

RES

HP2

BP4

LP2

BP4

BL2

LP4

OSCILLATOR 4

RANGE

DETUNE

FM

MD

PAN

GAIN

TIME VARIABLE PITCH

TIME 1

TIME 2

TIME 3

REL TIME

LEVEL 1

LEVEL 2

LEVEL 3

MULTI FILTER

P CUT

F CUT

RES

HP2

BP4

LP2

BP4

BL2

LP4

ENVELOPE

ATTACK

DECAY

SUSTAIN

RELEASE

ENVELOPE

ATTACK

DECAY

SUSTAIN

RELEASE

ENVELOPE

ATTACK

DECAY

SUSTAIN

RELEASE

ENVELOPE

ATTACK

DECAY

SUSTAIN

RELEASE

OSCILLATOR
4 FM Oscillators

MULTI-FILTER
6 selectable filters

TIME VARIABLE
PITCH
Shift the pitch over 3
distinct time peroids

ENVELOPE
ADSR

A

B

FM Layers

018 Glitcher

MIDI OSC

Voices: 6

IRIDIUM

DELAYTRON

L DELAY

L WET/DRY

FEEDBACK

R DELAY

R WET/DRY

STEIN PHASER

SPEED

PHASE

DEPTH

CENTER

FEEDBACK

CHORUS

RATE T1

T1

RATE T2

T2

AMBIENCE

SIZE

POSITION

MOD

LO

HI

MIX

DELAYTRON

CHORUS

STEIN PHASER

AMBIENCE

CONTROLS

OSCILLATORS

There are 4 FM Oscillators. Each Oscillator is Parabolic waveform (modulator) that behaves as an LFO, through its pitch and gate controls, the Frequency of a Parabol Sync wave (carrier). The pitch of the modulator is controlled by the Range and the Detune, that give a huge low-high values range on the pitch that affects the timbre of the carrier. The gate of the modulator is controlled through a Trigger/Attack/Decay envelope. The Mod controller handles the Decay, while the FM controller handles the Trigger and the Attack. In this way is possible to set the amount every time we change the timbre of the carrier. An LFO modules the Phase of the carrier.

TIME VARIABLE PITCH

When the TVP is on, the pitch of the carrier can be shifted through three time positions. Each Time Position has its own gain level. This create interesting note pitch movements for experimental evolving sounds mostly. Turn the Delay effect on for extra fun :)

MULTI-FILTER

Fourth order (24 db/octave) resonant multimode filter with lowpass and bandpass outputs and 2-pole lowpass, bandpass, highpass outputs. With logarithmic (P Cutoff) and linear (F Cutoff) control inputs for cutoff frequency and a resonance (Res) control input.

IMPORTANT: DUE TO THE HIGH RANGE OF VALUES AND RESONANCES THE MULTI-FILTER CAN PRODUCE VERY HIGH FREQUENCY FEEDBACK THAT COULD DAMAGE YOUR LOUDSPEAKERS AND YOUR EARS IF USING HEADPHONES. BE CAREFUL.

ENVELOPES

Each oscillators is controlled by a typical Attack/Decay/Sustain/Release envelope. So you can decide how short or long attack your oscillator takes, the decay of its sound, if sustained till you play the keys or short as in a plucked instrument, last the release is used to control how long or short the whole sound must be.

EFFECTS

DELAYTRON: Simple stereo delay with time and wet/dry controls for Left and Right channels. Just be careful with Feedback knobs to avoid infinite and annoying feed-back of the effect.

STEIN PHASER: An interesting phasing effect that can give lovely mood with slow speed and "glitch" effect with higher speeds (it could cause sound interruption).

CHORUS: Lovely stereo chorus mostly in slow speed

AMBIENCE: Stereo reverb unit with light modulation and low and high frequency cutoff. The Hi controller gives warmer mood with low values and vibrant ones with high values when room size is big.



TIPS AND TRICKS

When you are creating a new preset from scratch, it's better you start with an only one oscillator at a time, turning off the other three ones. Turn off all the effect sections and start to create a sound using the multi-filter too if you wish give a sharp or warm timbre, handling resonance and cutoff. You repeat that for the other oscillators, even one oscillator at a time. After you set the four oscillators (you can use less than four if you like), just set the pan positions for every oscillators in the way you think the whole preset sounds good and pretty. Same procedure for the effects. Turn on one only effect and set it till your preset fits your taste. Then add other effects if you need, every times turn on them once at a time.

If you own effects in your DAW arsenal, that you think are better, just create only dry presets.

As you read about the multi-filter you should be careful with it when set resonance values. Iridium comes with nested compressors but the preset you create could overstep the threshold, so it's better you use a compressor or a limiter in you chain.

If you need to create a preset to use in a sequencing line or with an arpeggiator, just set the envelope ADSR to create a plucked or stopped sound. Iridium is an FM synth so you can obtain quite metallic timbre as usually.

SNAPSHOT (PRESET) MORPHING AUTOMATION:

When you go in the Snapshot tab, you find the 'Snapshot Morphing + Random' feature. Just choose the preset A and then the preset B as in the picture below.



Then go on the Iridium GUI and push the button MORPH. To slow the morphing time between the two presets just increase the value 0.00 as in the last picture below.



Now when you play, the chosen presets A and B morphing in that way, when you press the master keys, the preset A will blend in the preset B and when you release the keys, the preset B will blend back to the preset A. You can see all that by the every knobs on the GUI that move in real time.

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