

# **iZotope Iris** **Help Documentation**

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# Introduction

## Welcome to Iris



**Development & Design:** iZotope, Inc.  
**Concept & Design:** Gforce Software  
**User Interface Design:** Chris Randall

We'd like to thank Ian Legge for his UI design & layout work with GForce Software during Iris's development.

**Patch Design:** Joel Friedman, Spencer Putnam, Justin Lassen, Sean Charles, Mark Ty-Wharton

**Sound Content:** Dave Spiers, Chris Macleod, Dale Davis, Bengie of Play Studios London, Sean Charles, Scanner, Mark Ty-Wharton, Oliver Frick & Clango.in.com, Tara Busch, Ric Viers, Martin Backes, Luke Highet

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## Authorization

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Each purchased copy of Iris contains a unique serial number printed on the installer DVD sleeve. If Iris has been downloaded directly from iZotope or another re-seller, the serial number will be e-mailed along with the link to download the product. The serial number should resemble:

SN-IRIS-XXXX-XXXX-XXXX-XXXX

### Launching the Authorization Wizard

The first time you open Iris, the Authorization Wizard will appear. You can choose to either authorize Iris or use it in Trial mode for evaluation purposes. Please use your supplied Iris serial number to fully authorize your product.

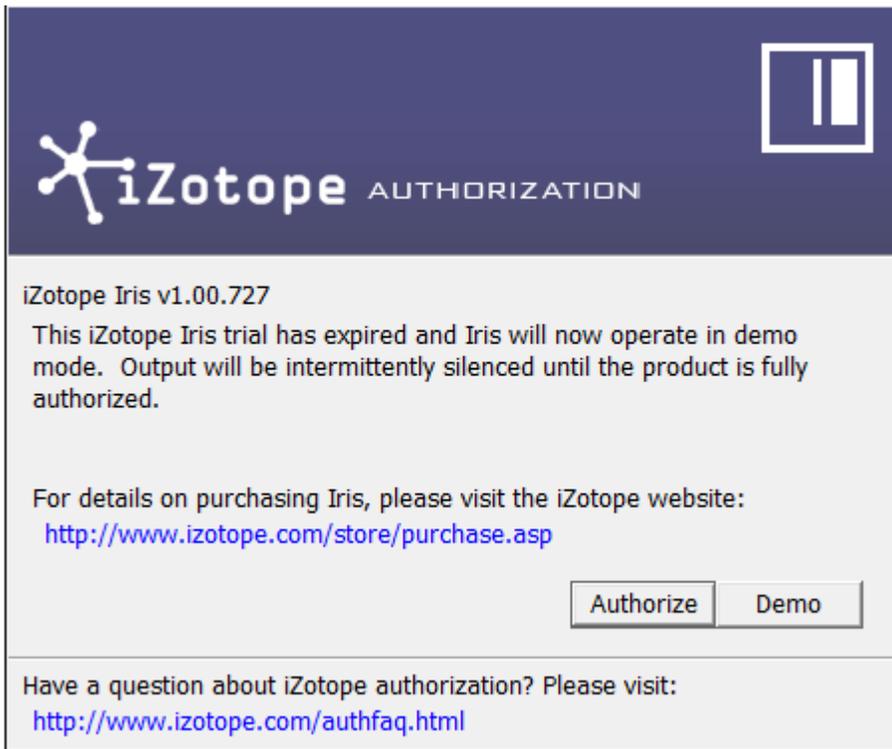
### Trial vs. Demo Mode

For the first 10 days after installation, Iris will run in Trial mode, which offers full functionality with the exception of saving. After 10 days, Iris will revert to Demo mode. In Demo mode, Iris will intermittently mute audio output.

### Authorizing Your Copy of Iris Online

After opening Iris and launching the Authorization Wizard, the following steps will complete the authorization process online:

1. First, click on 'Authorize'.

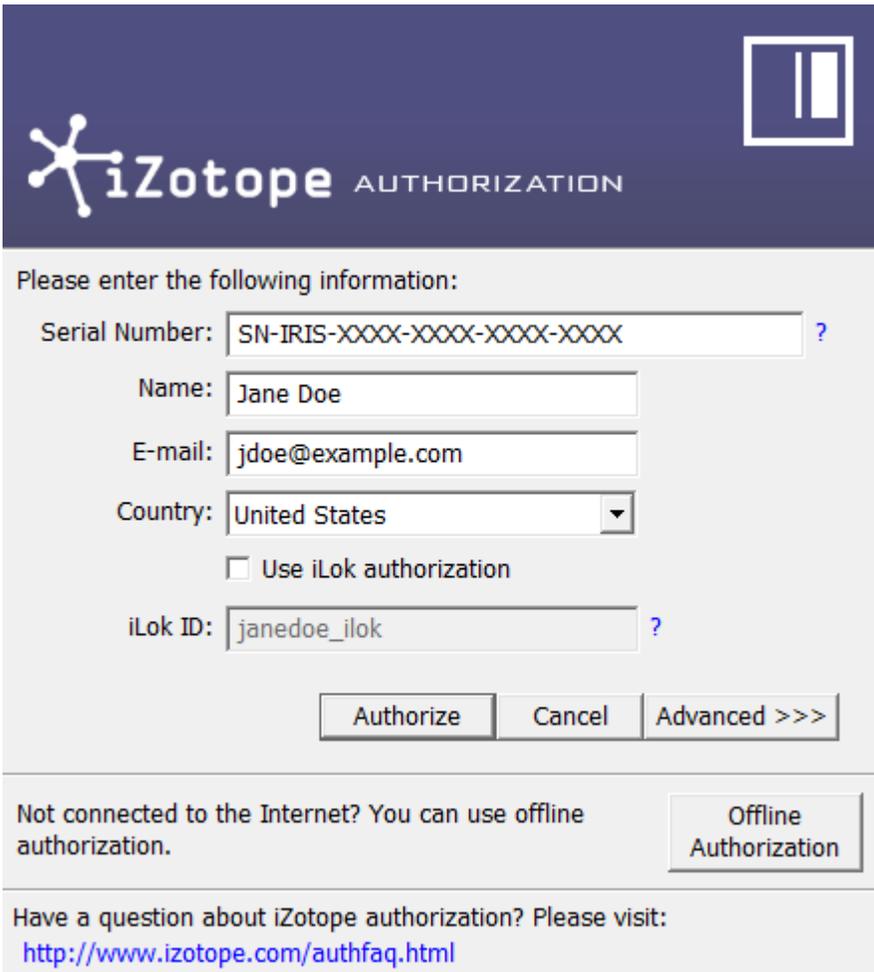


2. Next, enter the serial number in all capital letters as it is shown on your DVD sleeve or e-mailed to you.

SN-IRIS-XXXX-XXXX-XXXX-XXXX

3. You must also enter your name and a valid e-mail address.

Note: Clicking the 'Advanced' button reveals a set of options that allow you to store your Iris authorization on a portable hard drive or flash drive. Click [here](#) for more information on these options.



**iZotope AUTHORIZATION**

Please enter the following information:

Serial Number:  ?

Name:

E-mail:

Country:  ▼

Use iLok authorization

iLok ID:  ?

Not connected to the Internet? You can use offline authorization.

Have a question about iZotope authorization? Please visit:  
<http://www.izotope.com/authfaq.html>

Make note of the e-mail address you use to authorize your license. Your license and iZotope account will be linked directly to this e-mail address.

- When you have confirmed that your serial number and e-mail information is accurate, click once more on 'Authorize'.
- Lastly, click on 'Submit' in order to send your authorization message to the iZotope servers.

Please verify that the following information is correct. Note that your account information will be sent to this e-mail address.

Serial Number: SN-IRIS-XXXX-XXXX-XXXX-XXXX

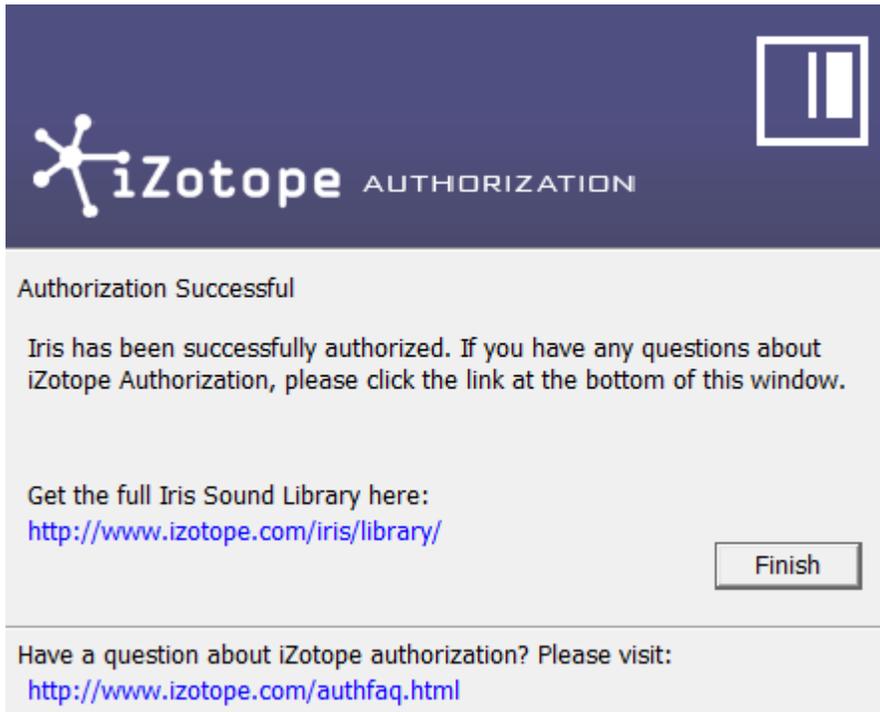
Name: Jane Doe

E-mail: jdoe@example.com

Country: United States

Press Submit to begin authorization.

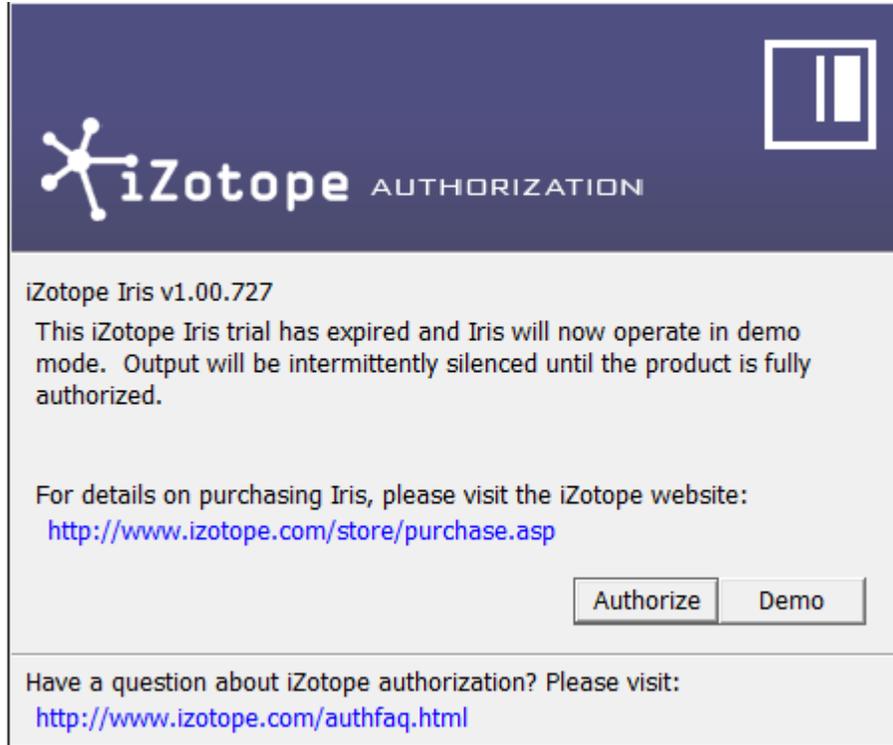
If the authorization is accepted, click on the 'Finish' button to complete the authorization.



### Authorizing Your Copy of Iris Offline

Some customers choose to keep their audio workstations offline, and a simple offline authorization option has been included. After opening Iris and launching the Authorization Wizard, the following steps will complete the authorization process offline:

1. When first prompted to authorize Iris, click on 'Authorize'



2. Next, click on the option for 'Offline Authorization' at the bottom of the authorization window.
3. You will be given a unique Challenge Code that is specific to your computer only. Write down or make a copy of the exact Challenge Code. It will look like this:

IZ-IRIS-XXXXXXXX-XXXX-XXXX

4. Next, using a system with internet access, login to your **customer account** at the iZotope website.
5. Click the 'Activate Software with a Serial Number' button, enter your full serial number and click 'Submit'.
6. Select the 'Challenge/Response' option and click on 'Submit'.

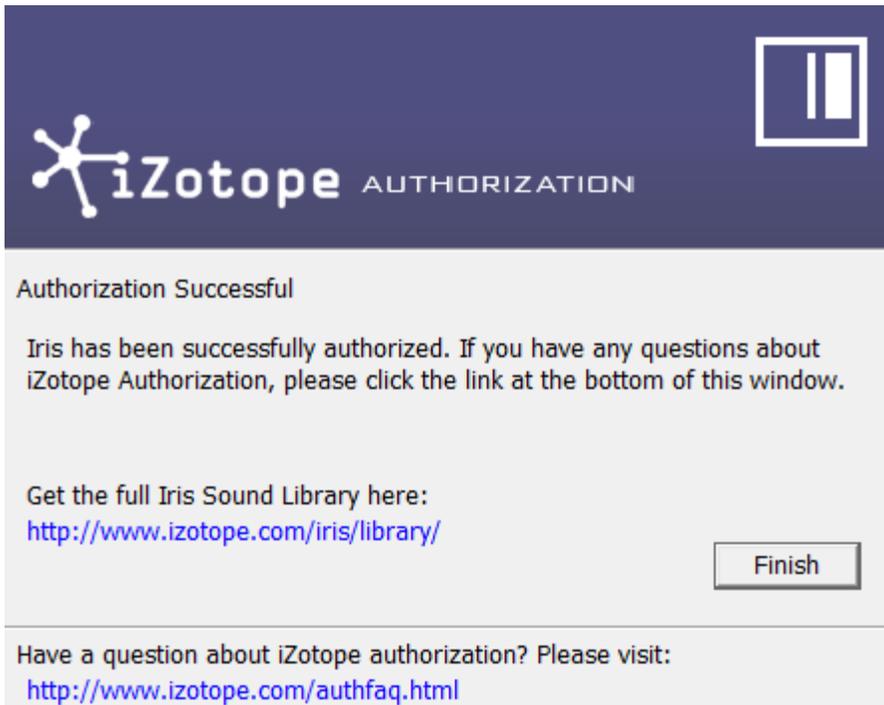
## Choose Authorization Method

iLok

Challenge/Response

Submit

7. Now enter your full Challenge Code copied in step 3.
8. After submitting your Challenge Code, you will receive a unique authorization file named 'Iris.izotopelicense.xml' that you then need to move to your offline computer.
9. Once the authorization file is copied over to your offline computer using a network, hard drive or USB stick, click the 'Choose File...' button in your authorization wizard.
10. Navigate and select the authorization file and click 'Next' to authorize your machine.
11. You should now receive a message that your authorization has been successful and may click Finish to begin using Iris.



The image shows a screenshot of the iZotope AUTHORIZATION window. The window has a dark blue header with the iZotope logo and the word 'AUTHORIZATION' in white. Below the header, the text reads 'Authorization Successful' followed by 'Iris has been successfully authorized. If you have any questions about iZotope Authorization, please click the link at the bottom of this window.' There is a link 'Get the full Iris Sound Library here: http://www.izotope.com/iris/library/' and a 'Finish' button. At the bottom, there is another link: 'Have a question about iZotope authorization? Please visit: http://www.izotope.com/authfaq.html'.

### iLok Support

Iris does support iLok. Our plug-ins will be able to detect iLok keys and assets if you already use iLok and PACE software on your system. If you don't already have PACE or iLok, we will not install any PACE or iLok software to your system, and

## Authorizing Iris with iLok

1. When first prompted to authorize Iris, click on 'Authorize'
2. Next, enter the serial number in all capital letters as it is shown on your DVD sleeve or was e-mailed to you.

SN-IRIS-XXXX-XXXX-XXXX-XXXX

3. You must also enter your name and a valid e-mail address.

Make note of the e-mail address you use to authorize your license. Your license and iZotope account will be linked directly to this e-mail address.

4. Select 'Use iLok Authorization' and enter your iLok ID.



Please enter the following information:

Serial Number:  ?

Name:

E-mail:

Country:  ▼

Use iLok authorization

iLok ID:  ?

Not connected to the Internet? You can use offline authorization.

Have a question about iZotope authorization? Please visit:  
<http://www.izotope.com/authfaq.html>

5. When you have confirmed that all your information is accurate, click once more on 'Authorize'.
6. Lastly, click on 'Submit' in order to send your authorization message to the iZotope servers.
7. You will now be instructed to log in to your iLok account and transfer your Iris license to your iLok.
8. When you have completed this step and have your iLok connected to the computer on which you want to use Iris, click 'Next'.
9. You should now receive a message that your authorization has been successful and may click Finish to begin using Iris.



## Help

We have created an **online article** to help with common questions about our authorization system.

## Removing Your Current Authorization

Use the authorization menu in Iris's Options panel to remove your current Iris authorization. After removing your authorization, Iris's authorization screen will pop up when you restart the program. Now you can re-authorize the application using a new serial number.

## iZotope Customer Support

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### How to purchase the full version of Iris

If you are using the demo version of Iris and would like the full version, you can purchase Iris direct from the iZotope online store.

<http://www.izotope.com/products/audio/iris/>

Once your purchase is complete you will be sent an e-mail confirmation and a full version serial number that can be used to fully authorize your current installation of Iris.

### iZotope Customer Support Policy

iZotope is happy to provide professional technical support to all registered users absolutely free of charge. We also offer valuable pre-sales technical support to customers who may be interested in purchasing an iZotope product. Before contacting iZotope support, you can search our Product Knowledgebase to see if the solution to your problem has already been published.

<http://www.izotope.com/support/center>

### How to contact iZotope for Technical Support

For additional help with Iris, please check out the support pages on our web site at <http://www.izotope.com/support> or contact our customer support department at [support@izotope.com](mailto:support@izotope.com).

iZotope's highly trained support team is committed to responding to all requests within one (1) business day and frequently respond faster.

Please try to explain your problem with as much detail and clarity as possible. This will ensure our ability to solve your problem accurately, the first time around. Please include all system specs and the build/version of Iris that you are using.

Once your support request is submitted, you should automatically receive a confirmation email from iZotope support. If you do not receive this email within a few minutes please check your spam folder and make sure our responses are not getting blocked. To prevent this from happening please add [support@izotope.com](mailto:support@izotope.com) to your list of allowed email addresses.

### International Distribution

Support is also available from our international distributors worldwide, for any customers who purchased their iZotope products through a certified iZotope distributor. Check with your local distributor for their availability. If you would like help locating your local distributor please contact iZotope support.

<http://www.izotope.com/support>

Thanks for using Iris!



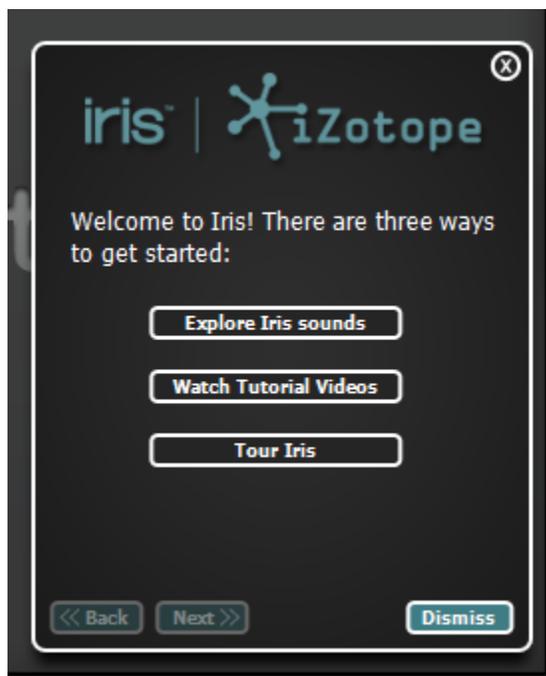
- the iZotope team

## Getting Started

Iris is built upon a very intuitive visual drawing engine that will allow you to start getting some great sounds very quickly.

### First Steps

The simplest and quickest way to get up and running and acquainted with Iris is through the built in Tutorial.



If you missed this Tutorial on first launch, open the Global Panel, click on the "?" button and select Tutorial.

Be sure to connect and power on your MIDI controller before launching Iris. Your MIDI controllers can be set up inside of your host application. If you are running Iris as a standalone application, Iris will respond to any active MIDI input to your computer. If you do not currently have a MIDI controller set up, you can use the built-in keyboard to audition your sounds.

### Tutorial Options

When first launching Iris, you will be given three choices to get you started working in Iris.

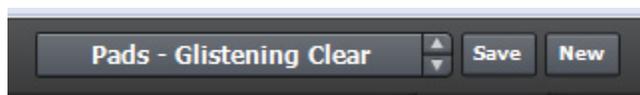
**Explore Iris's sounds** - Iris will guide you through how to load up and download factory patches.

**Watch Tutorial Videos** - Iris will take you to the iZotope website to watch any available tutorial videos on Iris.

**Tour Iris** - You will be guided through an in-depth tour of Iris and all that it has to offer.

### Patches

The included Sound Library patches are a fantastic way to get started and hear what Iris has to offer sonically. Inside of the Global Panel, you can click on the Patch Browser and browse through any category and its included patches.



### Build your Own sound

To build your own sound, simply drag and drop in any .wav or .aiff file on to Iris.

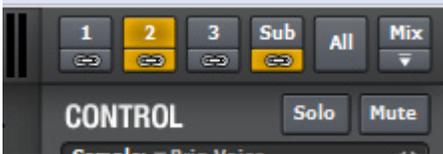
With the selection tools in the Tools Panel, click and drag to make any selection you wish in the sample spectrogram area. Hit a key on your keyboard to check out the selection you've made, and use Iris's Synth Panel controls and Mix View to tweak and enhance your sound.

# Samples

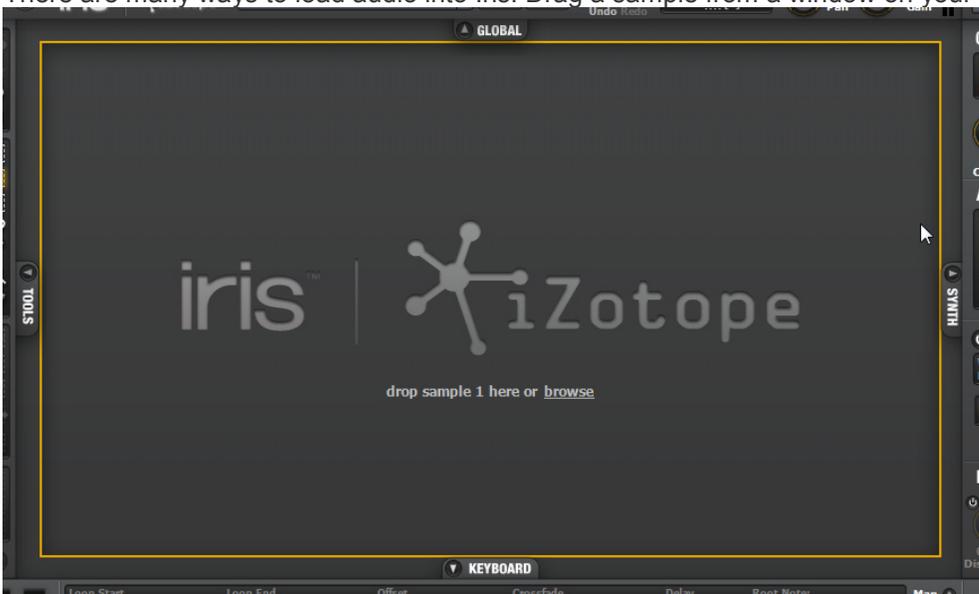
## Samples

Iris allows for three independent samples to be loaded into a patch, along with a sub waveform to help reinforce and enhance your other three samples.

Use the Sample Selector buttons to select where you would like to load your audio. These can be shown in the upper right corner by exposing either the Global Panel or the Synth Panel. For more info, visit the topic on [Sample Selectors](#).



There are many ways to load audio into Iris. Drag a sample from a window on your computer.



Drag a sample from the [Full Sample Browser](#).



Use the Sample drop-down in the **Synth Panel**.



Once your sample is loaded, use the selection tools in the **Tools Panel** to draw the audio you'd like to use.

Selections are auto-normalized in order to ensure a strong signal.

### Waveform overview

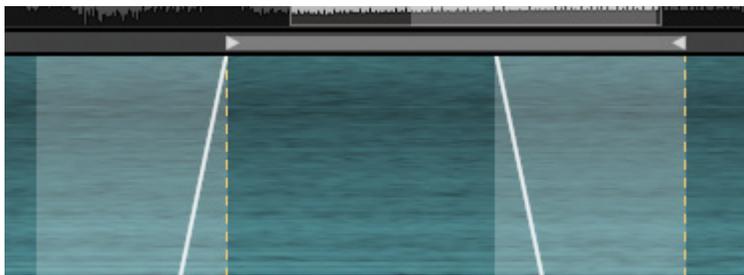
An overview of the entire audio file's waveform will be displayed above the main Spectrogram display in order to provide a handy reference point when zooming and making audio selections. The Waveform Overview will always display the entire audio file, and will also display any selections made in the main display.



When zooming in to your audio, the currently visible audio region will be highlighted in the waveform overview. Click and drag on the highlighted region in order to scroll your main audio display left or right, or click and drag on the edges of the highlighted region in order to make the zoom tighter or wider.

### Loop Start and End

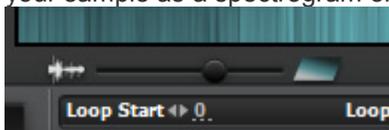
Just below the Waveform Overview display, your Loop Start and End points will be shown as two flags giving you easy graphical adjustment of your loop points.



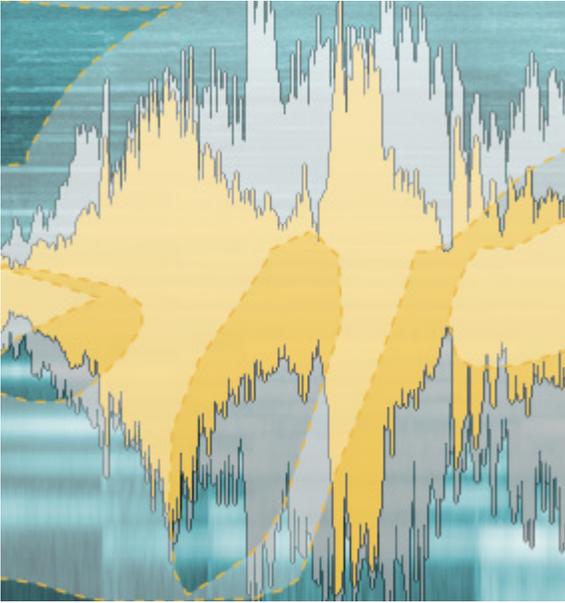
The specific information of your loop points is available in the **Keyboard Panel**.

### Spectrogram/Waveform Slider

At the bottom left of each loaded sample is the Spectrogram/Waveform Slider. This allows you to switch between viewing your sample as a spectrogram or as a waveform, or both.



The yellow waveform represents the selected audio, while the white waveform is your original file.



Selections can be made to your audio whether your audio is viewed as a spectrogram or waveform.

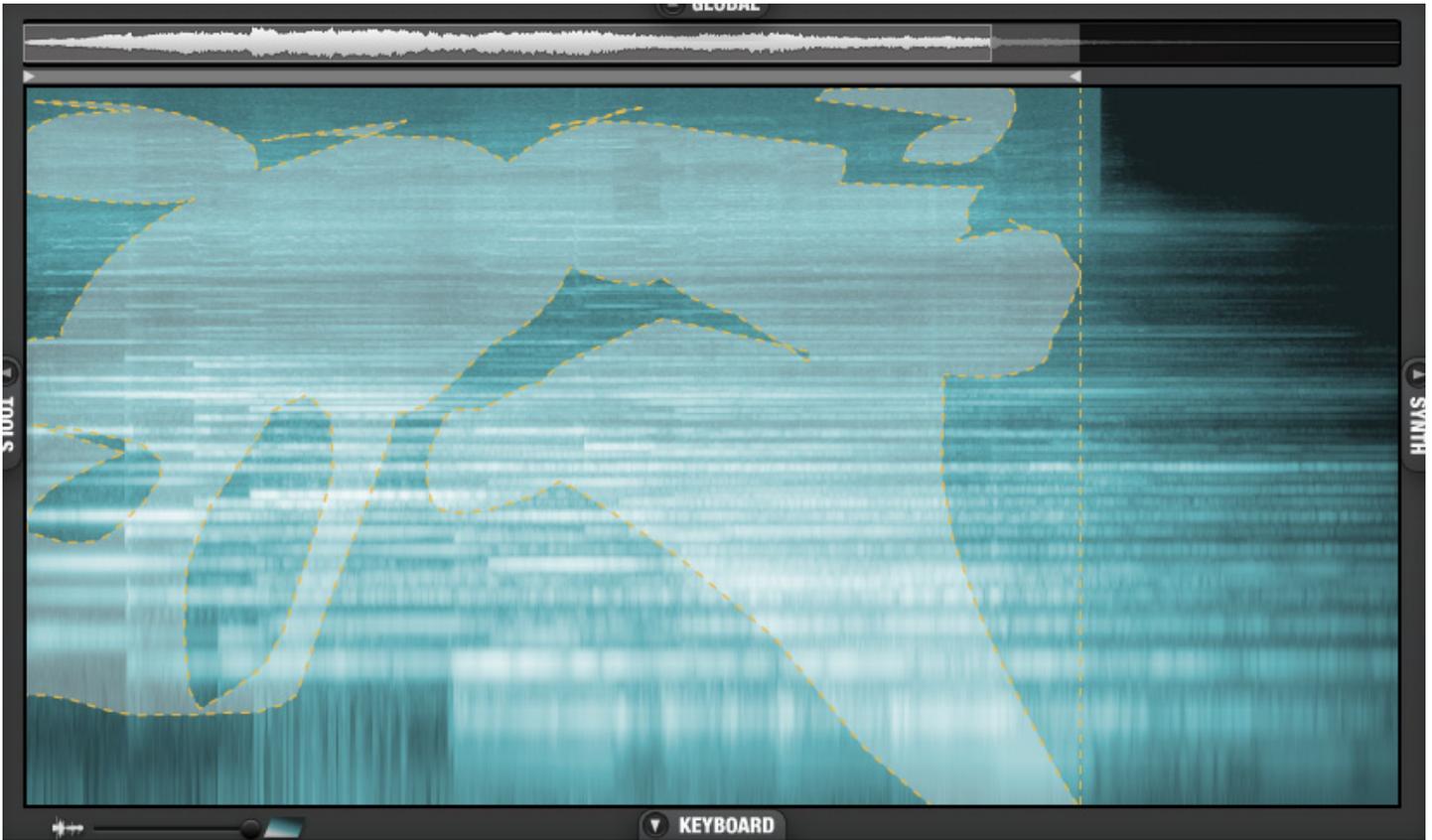
For more info, visit the topic [Spectrogram/Waveform Display](#).

## Spectrogram/Waveform Display

The spectrogram shows a range of frequencies (lowest at the bottom of the display, highest at the top) and shows how loud events are at different frequencies. In general loud events will appear bright and quiet events will appear dark.

The Spectrogram Display can be configured to show a higher level of detail in Iris's Options menu.

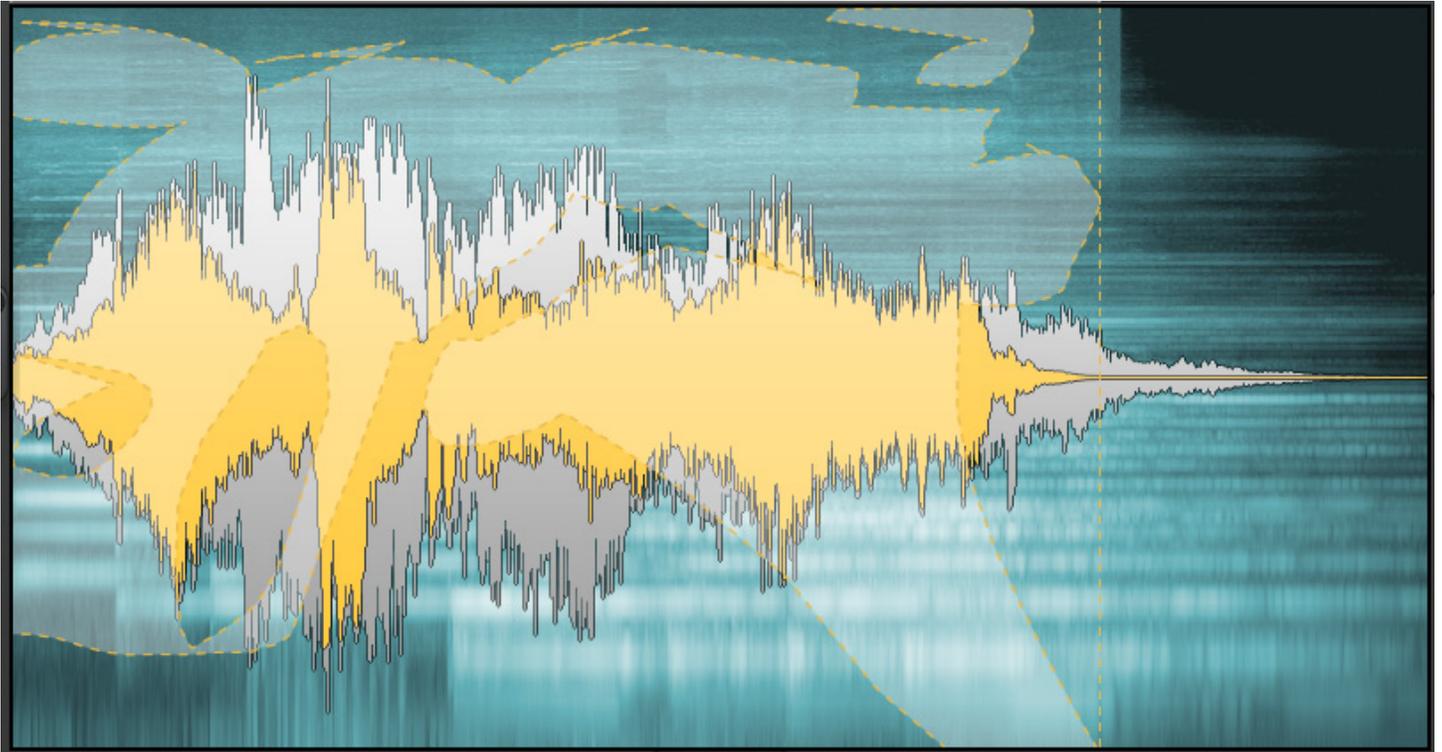
### Spectrogram Only:



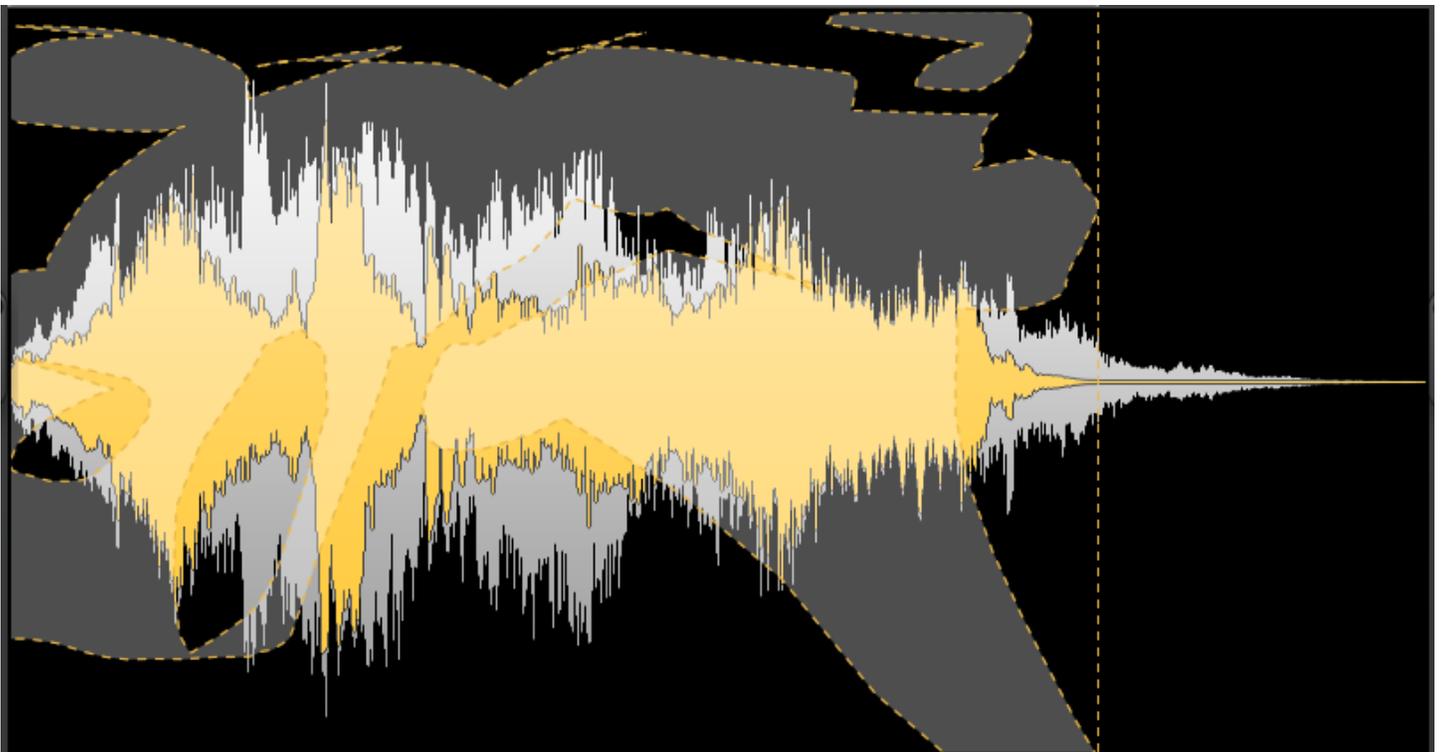
### Spectrogram/Waveform Slider

The Spectrogram Display features a transparency slider which lets you superimpose a waveform display over the spectrogram, allowing you to see both frequency and overall amplitude at the same time.

**Spectrogram/Waveform:**



**Waveform Only:**



## Sub Waveform

Along with any loaded samples, Iris also has a Sub Waveform designed to reinforce and enhance your overall patch.



You can select the Sub Waveform you would like to use from the **Control section** of the Synth Panel while viewing the sub.

If your Sub Waveform is blank, you can click anywhere in the blank area to select which waveform you would like to load.

Selections can be made in your Sub Waveforms, however no other samples can be loaded.

Your Sub Waveforms will be installed by default to the following directories:

**Windows 7:** C:\Users\<(username)\AppData\Roaming\iZotope\Iris\ Sub\

**Windows XP:** C:\Documents and Settings\<(username)\Application Data\iZotope\Iris\ Sub\

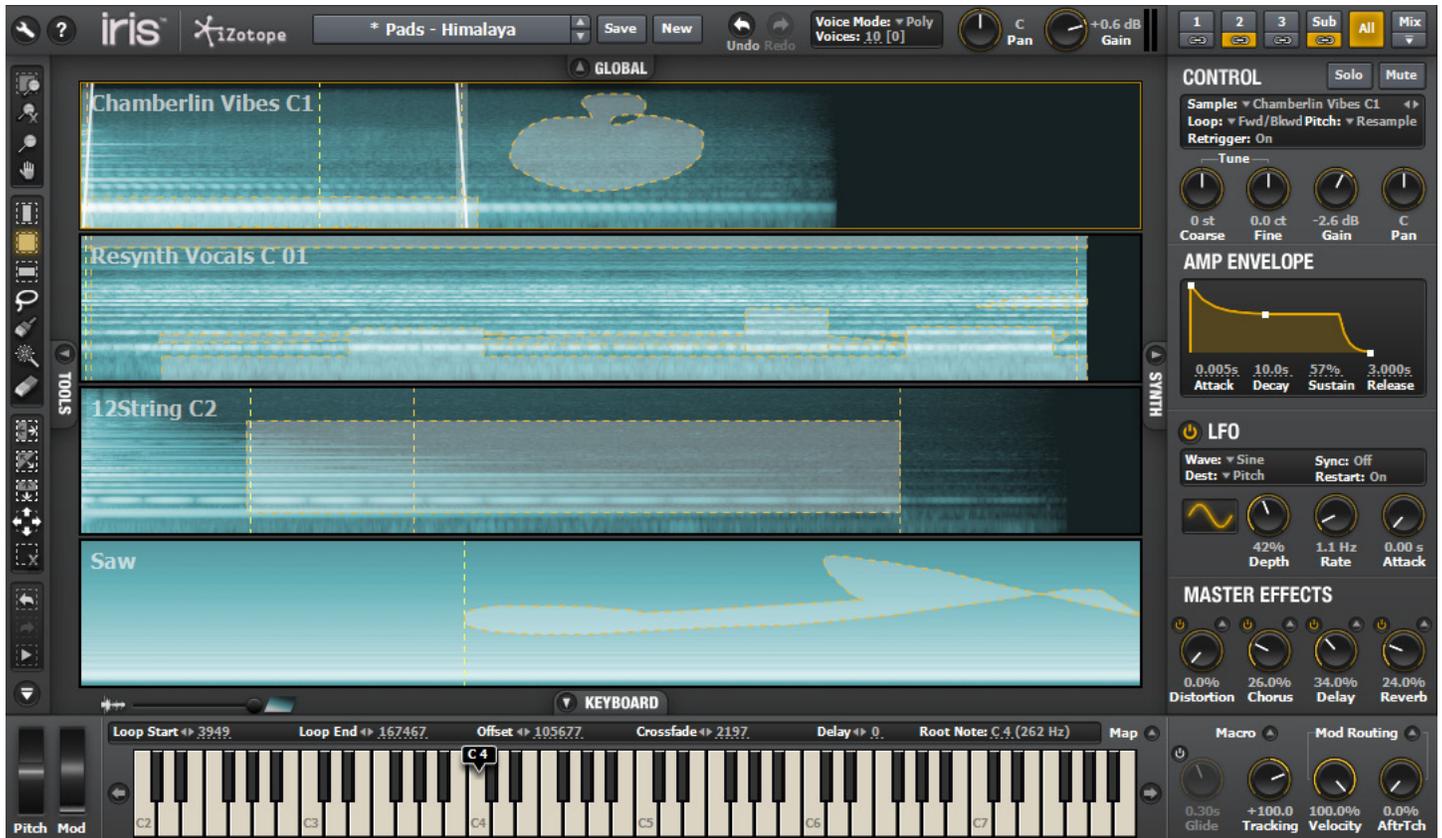
**Mac:** Macintosh HD/Library/Application Support/iZotope/Iris/Sub/

If you would like to add any .irss files to your Sub Waveform options, simply copy them into the directories above.

Be aware however that moving, copying or deleting any default Sub Waveforms may break Iris Patches that use them.

## All View

The All View gives you a quick and edit-able overview of all of your currently loaded samples and subs and their selections.



Single click inside of any particular sample to view the corresponding Synth Panel parameters for that sample.

A small yellow box will surround the sample whose parameters are currently being shown.

# Mix View

The Mix view allows for you to see all of Iris's sound parameters in a clean mixer like layout, as well as providing extra **Master controls**.

The screenshot displays the Iris software interface in Mix View for the track 'Pads - Himalaya'. The interface is organized into several sections:

- Top Bar:** Includes the Iris logo, IZotope branding, track name 'Pads - Himalaya', and buttons for 'Save', 'New', 'Undo', and 'Redo'. It also shows 'Voice Mode: Poly' and 'Voices: 10 [0]'.
- Sample Channels (1-4):** Each channel (SAMPLE 1, SAMPLE 2, SAMPLE 3, SUB) features a waveform display, sample selection (e.g., 'Chamberlin Vibes C1', 'Resynth Vocals C 01', '12String C2'), and parameters for Loop, Retrigger, and Pitch. Below each waveform is an 'AMP ENVELOPE' graph with parameters for Attack, Decay, Sustain, and Release.
- LFO Section:** Each channel has an LFO (Low Frequency Oscillator) section with a wave selector (Sine), destination (Dest: Pitch or Amp), and controls for Depth, Rate, and Attack.
- SEND EFFECTS:** Each channel has four knobs for sending effects: Distortion, Chorus, Delay, and Reverb, all currently set to -Inf dB.
- MASTER Section:** Located on the right, it includes a 'Loudness Macro' control, a 'FILTER' section with 'Screaming Peak' and 'Envelope' parameters, and a 'GLOBAL LFO' section.
- Bottom Section:** Contains global effect controls for 'DISTORTION' (Tube type, Amount, Tone), 'CHORUS' (Depth, Rate, Width, Delay, Feedback), 'DELAY' (Time L/R, FBack L/R, High/Low Cut, Crossmix), and 'REVERB' (Size, Predelay, High/Low Cut, Density, Width).

The Mix View can be undocked as a floating window by clicking on the small arrow just below the Mix View button.

# Patch Browser

## Simple Browser

Iris's Simple Patch Browser is designed to allow you to take full advantage of Iris's fantastic Sound Library patches in as easy and concise a manner as possible.

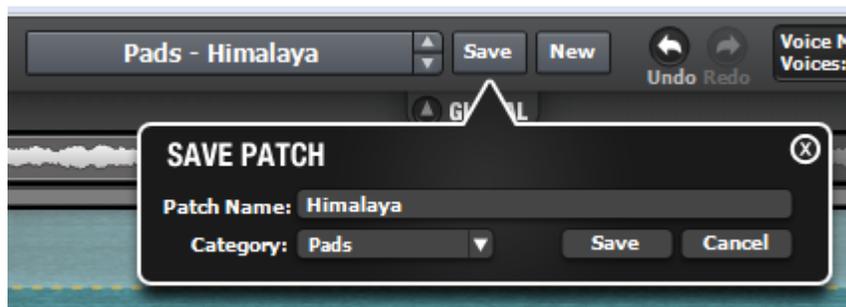


Click on the Browser in the Global panel to show the Simple Browser.

Categories will be displayed on the left, the Patches on the right.

Select a patch and play to audition the sound. Click the Close button to hide the browser.

You can also use the up and down arrow buttons to move up or down your patches in the current category.



### Save

Click the Save button to specify a name for your current patch as well as the category you would like to save it into.

Shift-click the Save button in order to update and resave your current preset with any changes that have been made to it.

### New

Click the New button to place Iris into a blank, default state. This will clear any samples loaded and reset all parameters to their default

**Undocked**

Iris's Patch Browser can be undocked and resized to fit your screen by clicking on the small upward arrow to the left of the Close button.



Click the same arrow again, to redock the Patch Browser back into the interface.

## Full Browser

Iris's Full Browser gives you a more detailed view of your currently loaded patch and also allows for sample loading, importing and exporting presets, setting library paths, and auditioning samples.



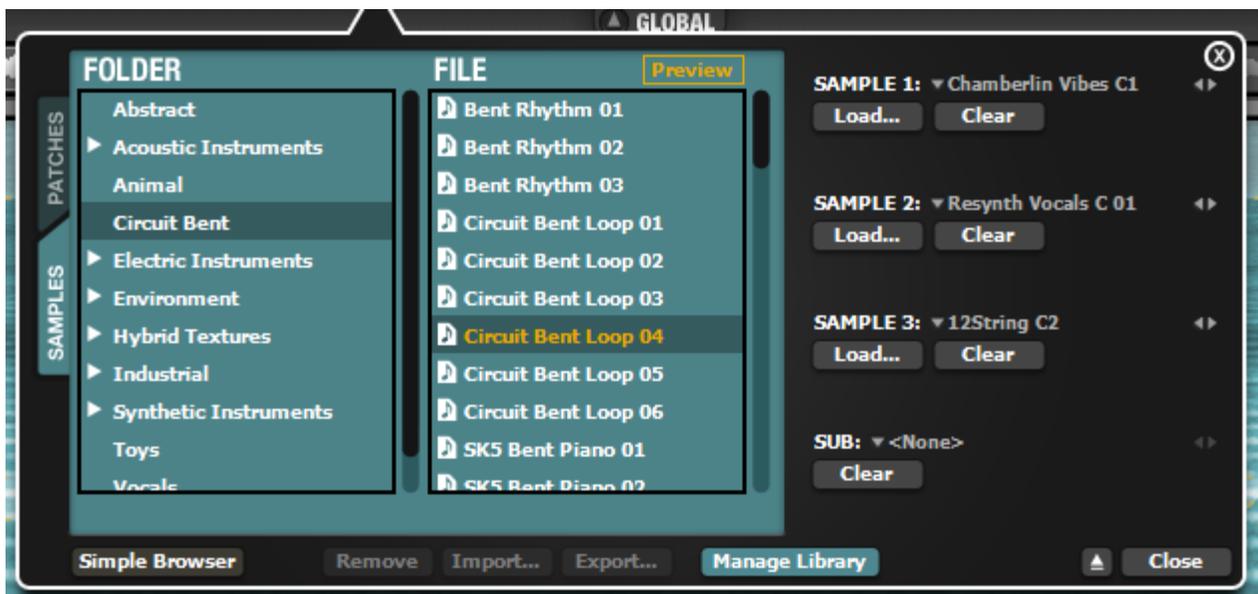
Click the Full Browser button at the bottom left of the Simple Browser to make these options visible. Using the tabs along the left, you can choose to view either Patches or Samples.

### Patches

Similar to the Simple Browser, the available categories will be listed on the left with the Patches in those categories listed along the right. The currently loaded samples will be shown to the right of the loaded patch.

### Samples

When viewing Samples in your Full Browser, the Folders of your Sound Library will be shown in the left column and the individual sample files for the selected folder in the right column.



Use the small arrows or double-click on a folder to access any sub-folders in your sound library.

Click and drag any file from the File column on to the Sample 1,2,3,Sub area along the right or directly in to the Iris interface to load it.

**Preview**

You can hit the Preview button to engage auto-previewing of any selected audio file in your sample browser. The Preview volume corresponds to the current Global Gain setting.

**Undocked**

Iris's Patch Browser can be undocked and resized to fit your screen by clicking on the small upward arrow to the left of the Close button.

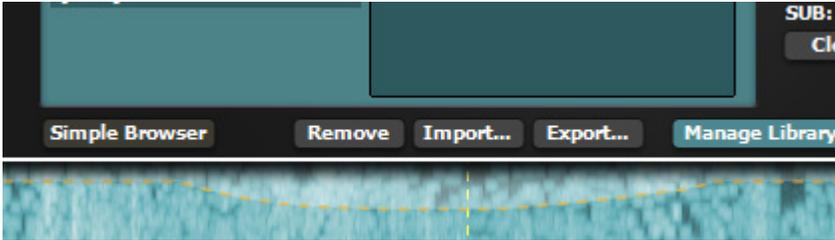
Click the same arrow again, to redock the Patch Browser back into the interface.

## Importing and Exporting Patches

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Within Iris's Full Browser are options for how you can work with your patches. Iris's Sound Library is comprised of Patches and Samples which live and are referenced within two separate folders.

When moving, copying or deleting patches or samples, be aware that if the hierarchy is not maintained, certain patches may break.



As a convenience, when exporting patches, your .iris patch files will be saved with the audio samples within them. This is so that patches can be easily shared without worrying about creating sample directories in the same places as their previous owner.

### Import

You can import any .iris patch file to be copied in to your Sound Library by clicking the Import button and navigating to the patch you wish to import.

Your imported patch will be copied in to the Imported category folder which will be created the first time a patch is imported.

Imported patches are kept in their same state when copied into the Sound Library. If the patches were exported and contain sample information within them, that sample information will be preserved within the copied file.

### Export

In order to easily share and spread patches between machines or users, click the Export button in order to save your currently loaded patch into a specified directory.

As mentioned above, the exported .iris patches will be saved with their pertinent audio samples inside of the .iris patch file for easy loading on to other machines.

### Remove

Click the Remove button in order to delete the currently selected patch from your Sound Library.

# Library

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Iris comes with a full suite of factory Sound Library content consisting of over 4 gigabytes of sample content and over 500 patches to explore.



## Manage Library

Click the Manage Library button to launch the Options window where you can set your exact Sound Library folder location on your hard drive.

For more information, please visit the topic [Library Options](#).

# Global Panel

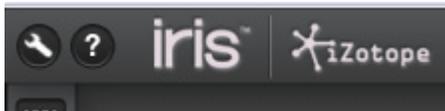
## Options and Info

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### Options

Clicking on the circular wrench icon will bring up the Options menu where you can configure Iris's behavior and appearance to your liking.

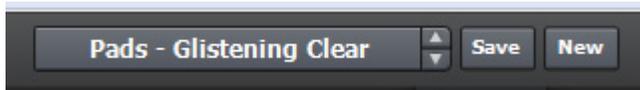


### Info

The circular question mark shows Iris's Info panel. From here, you can access the Help docs, Iris's starting Tutorial taking you through the different facets of the interface, as well as links to track down more sounds and videos.

## Patch Browser

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### Patch Browser

Iris's Patch Browser will display your currently loaded Category and Patch. If the name of the patch is too long, only the patch name will be shown with the category temporarily hidden.

For more information on the Patch Browser and how to work with and build your patches, visit the topic on the [Simple Browser](#).

## Undo/Redo

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### Undo/Redo

Iris provides an internal undo and redo history for any parameter changes. Each time a parameter is changed or altered, Iris will remember that change and allow you to move forward and backward through your changes to undo or redo any edits you may have made.

The Global panel's undo/redo buttons apply to Iris's parameters but **not to selections** made in the sample area. For full undo/redo of selection variations made with your sample, you can use the **Selection Undo/Redo arrows** located at the bottom of the Tools panel.

This separate set of Undo/Redo arrows for your selections is to allow for easier tweaking of your selection information without unwinding the other sound parameters in Iris that will also shape the sound.

## Voice Mode, Gain and Pan



### Voice Mode

Iris's samples can operate in three different polyphony modes.

**Polyphonic** – A standard operating mode for most keyboard based instruments, Polyphonic allows for you to play more than one note at a time, like a traditional piano. The maximum number of notes you can play is determined by the **Voices** parameter just below the **Voice Mode** dropdown.

**Mono** – In this mode, regardless of the maximum number of voices you have specified, Iris will only play back one note at a time. Notes can be held and retriggered in quick succession however only one with sound at any one time. Each time a note is hit, any Envelopes that are set up with each of your samples will be restarted from the beginning.

**Legato** – This mode functions exactly the same as mono mode except for the behavior of any Envelopes that are set up with your samples. In Legato mode, any notes that are hit successively right after the other, do not cause the Envelopes to restart from their beginning Attack phase. Instead the subsequent notes will simply pick up and continue along with the current Envelope position. This allows for very quick lines to be played that do not cause Iris to begin each note from the Attack portion, potentially delaying the onset of each note. Once all notes are released however, the next note that is hit will begin from the beginning of any Envelope.

### Voices

Here you can set the maximum number of Voices, or notes that can be played at any one time. Click and drag up or down on the count number just to the right of **Voices** to increase or decrease the maximum allowable voices for your current patch. While playing Iris, the number of currently active voices will be displayed in brackets “[ ]” to the right of your Voices limit.

The voice limit only applies when using the Polyphonic Voice Mode. While in Mono or Legato modes, only one note will be available at a time regardless of the number of Voices you have set.

### Global Pan

Global Pan allows you to control the overall stereo balance of Iris's final output between the left and right channels.

Different from the individual sample Pan knobs, Global Pan will apply to all sound output from Iris.

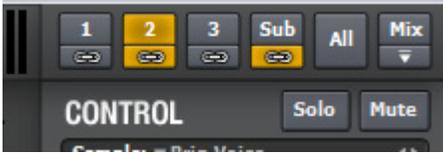
### Global Gain

Global Gain, like Global Pan, allows you to control the overall gain level of Iris's final audio output.

# Sample Selectors

In the upper right corner of the Global Panel or the Synth Panel, whichever is visible, are the Sample and View Selector buttons.

Here you can select between viewing any of your three samples, the sub waveforms, or the All and Mix View.



## Linking

Below each selector is a small link icon button. These link buttons enable you to control parameters for multiple samples by adjusting only once.

Any sample that has the Linking button enabled will be in a linked state and will be linked directly to any other sample in a linked state.

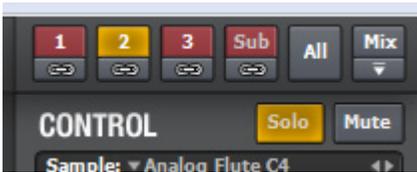


In this example, Samples 1 and 3 are linked together. As such, any Synth Panel parameter that is moved in Sample 1 will also get moved in Sample 3.

## Solo/Mute

The Sample Selector buttons will also provide a quick overview of any Samples that are currently solo'ed or muted.

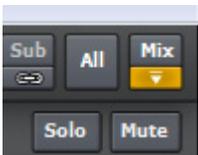
Selector buttons will be shaded red if they are muted. In the case of solo'ing any samples, any sample not solo'ed will be turned red.



## Undock

You can also select the **All** and **Mix Views** from the Selector buttons.

Beneath the Mix view button is a small undock button which will cause the Mix View window to become a floating resizable window.



This undock button will remain highlighted while the Mix View is undocked. Simply click this button again to redock the Mix view back into the Iris interface.

# Tools Panel

## Selection Tools

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Iris comes with many different selection tools for varied and creative selections within your samples.



The Tools Panel can be undocked by clicking on the small downward arrow at the bottom of the panel.



**Time Selection** - allows you to select a segment of your project along the time line.

**Time-Frequency Selection** - allows you to make rectangular selections in the Spectrogram Display to isolate sounds by time and frequency.

**Frequency Selection** - lets you select by just frequency (vertically in the Spectrogram)

**Lasso Selection** - lets you use your mouse to outline any selection you wish in time and frequency in Iris's Spectrogram

**Brush Selection** - lets you draw any selection you wish using a defined brush size in time and frequency in Iris's Spectrogram.

Brush Size can be adjusted with the Size Slider at the bottom left of the spectrogram, or by holding Control/Command and using the mouse wheel.

**Magic Wand Selection** - will cause RX to automatically select similar harmonic content surrounding the selected material

**Single Click** - The Magic Wand tool will automatically select the desired harmonic

**Click on existing selection** - The Magic Wand tool will automatically select the overtone harmonics or related audio components of your current audio selection.

**Eraser** – lets you click and drag to remove any portion of your current selection.

Eraser Size can be adjusted with the Size Slider at the bottom left of the spectrogram, or by holding Control/Command and using the mouse wheel

### Keyboard Modifiers

#### Alt/Option

Holding down Alt/Option will allow you use the currently chosen selection tool to remove or erase any portion of an existing audio selection. This can be especially useful with the "Lasso" or "Brush" tools, allowing you to edit or refine any piece of an existing selection.

**Mouse Over**

After using any of RX's tools to select a portion of your audio( with the exception of the Magic Wand and Eraser tools), when the mouse is subsequently placed on top of any selection, a Grab and Drag hand cursor will be displayed automatically, allowing you to change the position of that selection.

You can also hold control-option (PC) or command-option (Mac) to move all of your current selections at once.

# Zooming

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From Iris's Tools Panel, you can select the zoom operation or zoom tool you would like to use.



## Zoom Buttons

Iris's top two zoom buttons will allow you to zoom all the way out or to zoom your display to the current selection.

**Zoom Selection** - when enabled, zooms into the current time and frequency selections.

**Grab and Drag** - allows you to move around your view of the spectrogram when zoomed in.

## Mouse Wheel or Dragging Rulers (if visible)

Iris's sample display can be easily adjusted by hovering your mouse over the interface and using your Mouse wheel.

If you have set your Time and Frequency Rulers to show in your Options menu, the rulers to the left and below the Spectrogram display can be clicked and dragged to reposition the spectrogram and waveform.

To reset any of the rulers to the default display range, double click on the ruler.

All active selections will be accurately preserved and scaled when zooming the main display.

## Zoom Sliders

If you have your Time or Frequency Rulers shown in your Options menu, the slider controls to the lower right of the spectrogram can be adjusted to control zoom. Their ranges can be controlled independently.

## Manipulate Selections

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Iris comes with different selection inversion options to manipulate your current selection.



Using these tools you can Invert your Selection horizontally, Invert your selection both horizontally and vertically, or Invert your existing selection vertically. This can help make for some interested and varied selection variations.

You can also hit the Select All button to automatically grab all of your current sample.

The Deselect All button conversely will remove any current selections on the sample. Keep in mind that Iris will playback your entire file if there is no selection present.

## Selection Undo/Redo/Preview

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Due to the complex nature of selections, it can be very hard to reproduce a certain selection. Iris has its own separate Undo/Redo control for only the selections made in the spectrogram.



In this way, you can move through any selection changes you've made, without altering any other sound parameters in Iris.

For Iris's other parameters, you can use the **Undo/Redo** buttons in the Global Panel.

### **Preview**

Click the play arrow in order to preview your unpitched and unprocessed audio selection. This preview will not run through any of Iris's sound parameters.

# Synth Panel

## Control

The Control portion at the top of the Synth panel provides the fundamental behavior parameters that dictate the behavior of your sampled audio to behave. Each sample as well as the sub waveform has its own Control section.



### Sample

Click on this drop down in order to Load, Clear, or select a different audio sample from the last loaded directory. The Clear All option will remove the current sample and also reset that sample's Control, Envelope and LFO settings.

### Loop

Controls in what direction and how your current sample will play back and loop.

Options include:

- Forward
- Forward then Backward
- Backward
- Backward then Forward
- One Shot
- Reverse One Shot

### Pitch

This determines how Iris will scale and pitch your sample with any incoming MIDI notes.

**Resample** is the default mode in which the sample's pitch and speed increase and decrease as higher or lower notes are played.

**Radius RT** engages our real-time pitch shifting algorithm in which the timing of your sample is preserved as you alter it's pitch up and down. This can become a much more CPU intensive process and as such, please refer to the **Options - Audio** tab for voice count and octave settings when using Radius RT.

MIDI note input functions as a stream and therefore, even if only 4 voices are available, hitting 10 notes on your keyboard will still require that we instantaneously try to process those 10 notes. As such, while using Radius RT, you may find that hitting many keys at once will give you worse performance, even if your Radius RT options are set to be more conservative.

Radius RT requires more time than Resample or Fixed pitch modes to compute any changes to selections, loop points, offsets, delays and crossfades. Audio errors may result if these parameters are changed while playing notes using Radius RT.

**Fixed** will play back your loaded sample at its original speed and pitch regardless of the note that is played. In Fixed mode, the Root Note setting for the sample has no effect however you can use the Coarse and Fine tune to pitch the sample up or down.

### Retrigger

Retrigger controls how Iris's playback will behave each time a new note is hit. With Retrigger On, each time a note is hit, playback will begin from the beginning of your selection. With Retrigger Off, each time a note is triggered simultaneously to any other notes, the playback will simply pick up from the playback position of the last held note. If all notes are released, a new note will still begin playback from the beginning of the selection even with Retrigger Off.

**Coarse Tune**

Allows for the current sample to be pitched up or down by three octaves in either direction. Each step corresponds to a musical semitone with twelve steps in one octave.

**Fine Tune**

Allows for smaller adjustments of each samples pitch up or down by half of a semitone, or 50 cents, in each direction.

**Gain**

Adjusts the sample's output level in decibels.

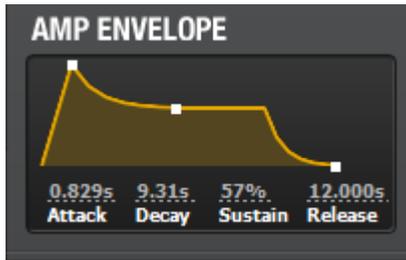
Samples and selections are automatically normalized continuously in order to provide useful musical output. As such, be aware that increasing the gain control for your sample can create clipping.

**Pan**

Adjusts the stereo balance of the current sample between full left, center, and full right.

## Amp Envelope

Each sample in Iris has its own dedicated Amplitude Envelope that allows you to shape the performance characteristic of each sample whenever a note is played.



### Attack

The opening stage of the Envelope, the Attack time determines how long it takes once a note is hit for your sample to reach its full Amplitude level. A long Attack can cause your sounds to swell in and slowly become louder as notes are pressed down and held. A short Attack time can give your sample immediate response such that when a note is hit, your sample is playing back at its full Amplitude level almost immediately.

### Decay

The Decay portion of the Envelope occurs just after the Attack portion and determines the amount of time it takes for the signal to move from the full amplitude level of the Attack down to the Sustain level. If the Sustain level is set to 100 or full amplitude, the Decay time will have no audible effect as it will give no change in gain of your sample.

### Sustain

This value determines the amplitude level of your samples while notes are held. Once the Attack and Decay portions are over, the Sustain level will be maintained until a note is released.

### Release

Once a note is released, regardless of where that note is in the stages of the Envelope, it will move to the Release portion. The Release time determines how long after a note is released the amplitude level of your sample returns back to zero or off. Longer Release times can give the effect of many held notes very slowly fading out even without using a sustain pedal, while short release times allow for notes to be silenced almost immediately once any note is released.

## LFO

Each sample in Iris also has its own dedicated Low Frequency Oscillator or LFO. This LFO can be routed to control different parameters for each sample.



### Destination

The destination of the LFO determines what exactly the LFO modulation will be controlling.

Iris allows for three possible destinations from the Synth Panel LFO:

**Amplitude** – This can allow for the LFO to control and scale the gain for that particular sample, giving a range of effects from subtle level wavering to full tremolo and beyond.

**Pitch** – This will route the LFO's modulation to the current Pitch your current sample. When the LFO's depth is at %100, this will correspond to a 4 octave pitch range if Pitch is the chosen destination.

**Pan** – This allows the LFO to control the Pan control for your particular sample, giving way to stereo effects and other more creative applications.

### Waveform

The waveform of the LFO controls the shape of the modulation that is applied to the LFO's Destination.

The options are:

- Sine
- Square
- Triangle
- Saw Up
- Saw Down
- S+H (Sample and Hold)
- Noise

### Depth

The Depth of the LFO controls how much the LFO's modulation will affect the Destination parameter. A depth of %100 gives:

**Amp** – Full modulation of the sample's gain control from silent to the specified amplitude value of the Sample Gain knob.

**Pitch** – A four-octave pitch shift up and down around the center root note that is played.

**Pan** – A full left and full right stereo Pan, offset by the sample's current Pan knob position.

### Rate

This control determines the speed of the LFO's modulation in Hertz. A slower Rate will result in more gradual changes depending on the LFO Waveform that is chosen, where a faster rate can result in more unique range of sounds.

### Attack

The Attack knob, much in the way the attack portion of Amplitude Envelope works, determines the amount of time it takes from triggering a note for the Depth to build from %0 to its set value. This can help to have a more evolving LFO sound in which the LFO modulation gradually builds while notes are held.

**Sync**

Sync lets you synchronize the LFO's Rate to your host's tempo and position. This will change your Rate knob's units from simple Hertz to musical subdivisions of one bar based on your session's current tempo or BPM.

**Restart**

When engaged, the LFO's specified waveform will begin from its starting position for each note that is played. Each note therefore has its own cycle of the LFO waveform while Restart is On. When turned Off, the LFO waveform will simply be free running and any notes that are played will all have the exact same modulation pattern.

## Effects

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Each sample will allow you to edit either the Master Effects dry/wet amounts or the individual Send Effects level for that particular sample.



For more information on the Effects and their routing options, please visit the topic on [Effects Mode](#).

# Keyboard Panel

## Keyboard

Iris's Keyboard allows for quick access to a playable keyboard for auditioning your samples, as well as an easy visual representation of any currently active notes.



Single click on any key to play that particular note. Notes triggered directly from the keyboard will sound with a velocity of 100. You can also click and drag over multiple keys to trigger multiple notes in sequence.

Any incoming MIDI notes that Iris receives (from your MIDI keyboard or DAW session for example), will be shown and highlighted.

### Octaves

Octave markers are represented on the keyboard at every 'C' octave.

If the entire length of the keyboard cannot be shown, use the arrows on either side of the keyboard to scroll the keyboard display left or right.

### Pitch Wheel

Iris's keyboard also has a visual representation of the Pitch Wheel, present on most MIDI controllers. You can also click and drag on the Pitch wheel in the UI to achieve the same effect.

The Pitch Bend range is set in Iris's Options menu by clicking on the wrench in the upper left corner of the Global Panel. You can also right-click (PC) or command-click (Mac) on the Pitch Wheel to quickly call up the Options menu.

### Mod Wheel

Iris's allows the Mod Wheel to be assigned to any of Iris's sound parameters. Right-click (PC) or command-click (Mac) on the parameter you would like the Mod Wheel to control and select Mod Wheel under Assign.

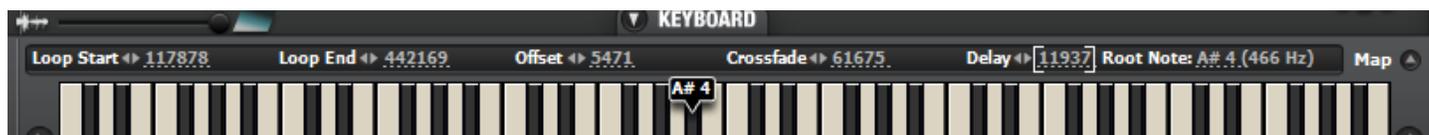
Assignments can be removed or have their ranges updated based on the current parameter position all within this dialog.

A number of different parameters can be controlled by the Mod Wheel simultaneously. To view these assignments, right-click (PC) or command-click (Mac) on the Mod Wheel itself.

For more information on Macro Assignments, visit the topic on [Macro Controls](#).

## Sample Information

Just above Iris's keyboard is the Sample Information area where you can adjust exact values for sample specific parameters, as well as how your keyboard will interact with that sample.



### Loop Start / Loop End

The Loop Start and End points for your currently loaded sample will be displayed here in samples. These values are also represented graphically just above the spectrogram/waveform display of your sample.

Double-click on the value to type in the desired value, or click and drag on the value to increase or decrease your current loop points.

### Offset

The Offset determines where with respect to your current selection in samples your playback will begin when triggering a note on your keyboard. With a value of 0, any incoming note will begin playback at the very beginning of your current selection.

With a higher Offset value, you can preserve your selection but begin your playback further in to your current selection. This can allow you to set a fully looping selection but have each note start halfway through that selection for example.

### Crossfade

Determines the amount of Crossfade in samples that will be applied at your Loop Start and End points. The default is 176 samples which corresponds to about 4ms providing a very short crossfade to prevent clicks when looping.

The direction of Crossfading that is applied will depend upon your **Loop mode** set in the Control section of your Synth Panel.

### Delay

This sets the amount of time in samples that Iris will wait to begin playback after a note is triggered. In this way, individual samples can begin their playback at different points all on the same key hit.

### Root Note

This is the Root MIDI Note for your currently loaded sample. The Root Note for your sample determines if and how much your sample will be pitch shifted up and down when you play different keys on your keyboard. If your Root Note is set to C4, pressing down the key C4 will play back your sample at its original speed and pitch.



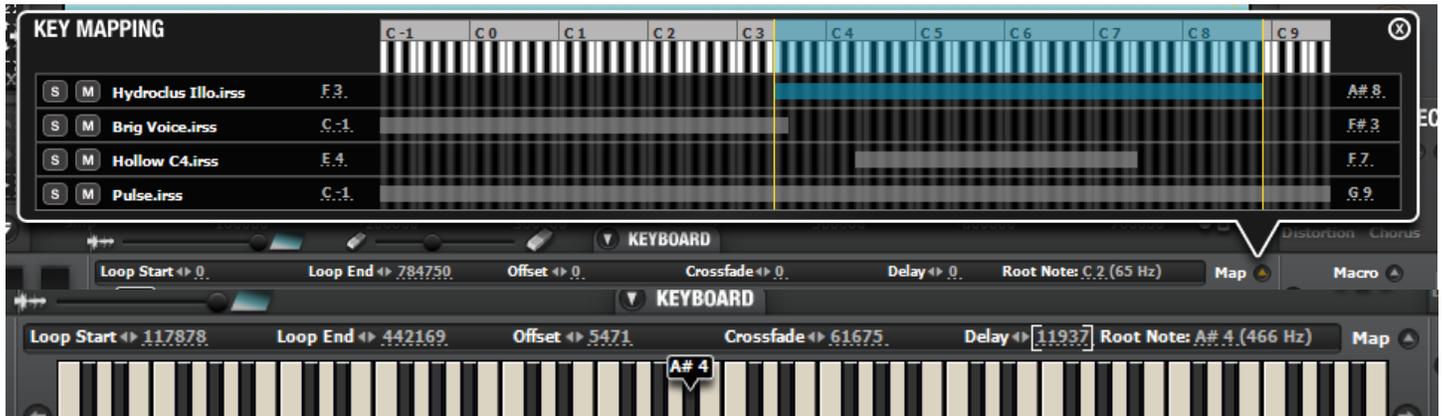
Adjusting the Root Note to fit your sample helps to line up your sample's fundamental frequency with the appropriate note on your keyboard so that your patch will stay in tune with respect to the incoming MIDI notes.

The current Root Note is also shown as a small flag on top of the keyboard itself. You can also click and drag on this small flag to adjust the Root Note graphically.

Iris has different options determining how Iris assigns Root Notes to your loaded samples. Please visit the **Audio** options for more info.

## Key Mapping

The Key Mapping dialog can be opened by pressing the Map button in the upper middle right of the Keyboard Panel. Here you can specify what sample will be triggered by what incoming MIDI notes.



Each loaded sample's filename will be shown along the left, with Solo and Mute buttons in order to audition the different sample layers in your current patch.

The entire keyboard range of Iris is displayed from the octaves C-1 to G9 with C4 set as the default mid-point of all 127 available MIDI notes.

Each Keyboard Map will be represented by a bar across the entire keyboard range for each available sample.

Click and drag on either end or the middle of each bar in order to graphically alter the notes that will trigger that particular sample. You can also double-click or click and drag on the note boundary read-outs at either end of the Keyboard Map bars to change the current mapping.

## Modulation

Iris provides multiple options for interpreting any incoming MIDI Keyboard information.



### Glide

Glide (aka portamento) allows for Iris to gradually pitch up or down to the currently played pitches. Glide can work in Polyphonic, Mono or Legato voice modes, regardless of the number of voices set.



The Glide time is represented in seconds and determines the amount of time it takes for Iris to pitch shift to the desired pitch of the played note.

The distance of the pitch Glide is determined by the note that was played previous to the currently played note. The same is true when using a Polyphonic patch.

### Filter Tracking

Filter Tracking allows for Iris's Filter to be gradually scaled to be more open or closed depending on the pitches of the incoming notes.



With positive Filter Tracking values, as higher notes are played on your keyboard, the Filter Cutoff frequency will become scaled to be more open. This is done so that the Filter does not completely filter out the higher notes that are played.

Conversely, negative Filter Tracking values will progressively close the Filter Cutoff frequency as notes are played higher up on the keyboard.

### Velocity

The Velocity of the incoming MIDI notes is the time it takes for the actual key to be pressed down on your keyboard and is therefore an accurate gauge of how hard the note is hit and how loud it should be.



The Velocity amount knob determines how much the incoming Velocity values will affect the specified parameters in the Mod Routing dialog.

## Aftertouch

Aftertouch or pressure sensitivity, is not available on every MIDI input device. On keyboards that do support this feature, Aftertouch occurs after a note has been pressed down and is a measure of how hard you are pressing on the depressed key.

The Aftertouch amount knob determines how much the incoming Aftertouch values will affect the specified parameters in the Mod Routing dialog.

## Mod Routing

Here you can specify what parameter in Iris you would like the incoming Velocity or Aftertouch values to control.



Positive values will scale the parameter positively while negative values will invert this behavior.

**Amplitude** - This will apply Velocity or Aftertouch to the Global Gain of Iris's output. This is mapped at 100% to Velocity by default.

**LFO Depth** - This allows the Velocity or Aftertouch to scale the Global LFO Depth.

**Filter CF** - Scales Iris's Filter Cutoff Frequency either positively or negatively around its current frequency.

**Filter Res** - Scales Iris's Filter Resonance either positively or negatively around its current value.

# Mix View

## Master



### MIDI Learn

The MIDI Learn button allows you to route any incoming MIDI Continuous Controllers (CC's) to Iris's parameters. Click on the MIDI Learn button to engage MIDI Learn mode for Iris's available parameters.

In MIDI Learn mode, each parameter that can be assigned to a MIDI CC will be shown in blue.



Click on the text of the parameter you'd like to assign to engage that parameter to be MIDI assigned.



The text will turn red, indicating that it's ready to receive an incoming MIDI message. The next MIDI CC that is moved will automatically be routed to your parameter and the CC number will be shown. MIDI CC's can be routed to multiple parameters in the same way.

Click on the small “X” by any assigned parameters to remove any assignments that were made.

### **Loudness**

The Loudness control can help to strengthen Iris’s output by reducing any peaks in your audio and bringing up the overall RMS level. With Iris’s selection based synthesis, it can be tough with some audio to achieve a strong full signal. In those cases, the Loudness slider can help to give Iris a stronger and thicker output.

The Loudness control can cause Iris to clip at it’s output, therefore be sure to adjust to taste for the particular patch you’re working with.

### **Macro**

For easy access, the Macro window can also be accessed through the Mix view by clicking on the small downward triangle.

For more information, visit the topic on [Macro Controls](#).

### **Effects Mode**

Here you can set Iris’s effects modules to be routed as either Master or Send Effects.

For more information, visit the topic on [Effects Mode](#).

# Filter

Iris's multi-mode Filter can help to shape and add character to your samples and overall sound. Iris's Filter types are modeled after specific analog filters and as a result, the frequency range of the particular filter will differ depending on the type that's selected.



## Type

**Warm Synth LP** – This warm analog modeled low-pass filter has a smooth response and can provide a gritty, warm and thick presence to your samples and is particularly great with leads, bass sounds and lush pads.

**Retro LP, BP, HP** – The Retro filter types are based on old-school filters designs and can give a slightly thinner albeit more biting sound that tends to have a retro synth feel.

**Saturated LP, BP, HP** – This filter type gives a saturated valve filter sound to your samples and is the fuzziest of the bunch, adding its own saturation flavor and valve characteristics to any audio passing through.

**Rez BP, HP** – These fixed slope filters can be similar to the Retro BP and HP filters however their response lends them a stronger resonant presence that can give them a slightly thicker sound.

**Screaming Peak** – Less a 'filter' and more an analog resonant boost, the Screaming Peak provides strong saturated valve resonant peak at the cutoff frequency specified. Use the Resonance control to adjust the strength of the peak.

## Cutoff

The Cutoff determines the frequency of the filter type that is being used.

## Resonance

This controls the resonance or bandwidth of the filter type being used at the cutoff frequency.

## Envelope

Iris's Filter also has a dedicated Filter Envelope, allowing you to modulate and add some movement to your filter's cutoff frequency.

**Amount** – The Amount knob allows you to control how far away from your current Cutoff frequency the filter envelope will modulate your filter. At +100%, the filter will be modulated from the current Cutoff frequency to its maximum positive frequency. At -100%, the filter modulation will be inverted around the current Cutoff frequency, closing the filter.

**Attack** - The opening stage of the Envelope, the Attack time determines how long it takes once a note is triggered for your filter to reach its full Cutoff frequency.

**Decay** - The Decay portion of the Envelope occurs just after the Attack portion and determines the amount of time it takes for the Cutoff frequency to move from the full frequency of the Attack down to the Sustain level. If the Sustain level is set to 100 or fully open, the Decay time will have no audible effect as it will give no change in

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frequency of your sample.

**Sustain** - This value determines the Cutoff frequency level of your samples while notes are held. Once the Attack and Decay portions are over, the Sustain frequency level will be maintained until a note is released.

**Release** - Once a note is released, regardless of where that note is in the stages of the Envelope, it will move to the Release portion. The Release time determines how long after a note is released the Cutoff frequency of your filter returns back to its specified value.

## Global LFO

Iris also features a dedicated Global Low Frequency Oscillator or LFO. This Global LFO can be routed to control different global parameters and will apply to all of your samples and sub waveforms.



### Destination

The destination of the Global LFO determines what exactly the LFO modulation will be controlling. Iris allows for three possible destinations:

**Amplitude (Global)** – This can allow for the LFO to control and scale the gain of Iris’s output, giving a range of effects from subtle level wavering to full tremolo and beyond.

**Filter Cutoff** – This will route the Global LFO’s modulation to the filter’s Cutoff frequency of your current patch.

**Pan (Global)** – This allows the Global LFO to control the Global Pan of Iris’s output, giving way to stereo effects and other more creative applications.

### Waveform

The waveform of the Global LFO controls the shape of the modulation that is applied to the LFO’s Destination. The options are:

- Sine
- Square
- Triangle
- Saw Up
- Saw Down
- S+H (Sample and Hold)
- Noise

### Depth

The Depth of the LFO controls how much the LFO’s modulation will affect the Destination parameter. A depth of 100% gives:

**Amp** – Full modulation of the Global Gain control from silent to the specified amplitude value of the Global Gain knob.

**Filter Cutoff** – A shift up and down around the center root note that is played.

**Pan** – A full left and full right stereo GlobalPan, offset by the Global Pan knob’s current position.

### Rate

This control determines the speed of the Global LFO’s modulation in Hertz. A slower Rate will result in more gradual changes depending on the LFO Waveform that is chosen, where a faster rate can result in more unique range of sounds.

### Sync

Sync lets you synchronize the LFO’s Rate to your host’s tempo and position. This will change your Rate knob’s units from simple Hertz to musical subdivisions of one bar based on your session’s current tempo or BPM.

# Effects Mode

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Iris allows for its four effects modules to be routed in two different configurations with respect to your loaded samples and sub waveforms.



## Master

In Master mode, all four effects process the audio of all samples and sub waveforms together, after the Filter and Global LFO. The **Master Effects** knobs serve as a dry/wet balance control for each effect.

Distortion, Chorus, Delay and Reverb are processed one after the other in series from left to right in the order they are displayed in the interface

## Send

In Send mode, each effect is configured as a separate effect send parallel to your audio output. Distortion, Chorus, Delay and Reverb each exist in parallel to each other and the Send Effects knobs control how much of each sample's output is sent to that effect. This allows for each sample to have a unique amount of each effect's processing.

The Send Effects knobs are configured post-sample gain fader and as such, are dependent upon the level of each sample and sub waveform.

In Send mode there is still only one of each effect module and therefore the settings for that effect module will apply to any sample audio that is sent to it.

## Signal Flow

The Send and Master Effects Modes have a different signal flow.

Master effects are aligned in series and occur after the Amp Envelopes, Sample LFO's, Filter and Global LFO.

Send effects are setup in parallel to each other and circumvent the Filter and Global LFO, and instead takes the output from the Sample, Amp Envelope and Sample LFO's, enabling varied results between the two effects modes.

## Distortion

Iris's Distortion module can add extra grit and bite to your samples and comes with varied types of distortions to achieve a drastic or subtle effect.



Use the Master Effects or Send Effects knobs, depending on what routing mode your effects are in, to control how much of your audio is sent to the Distortion module.

### Amount

Controls how much of the distortion algorithm is applied to the signal sent to the distortion module.

### Tone

Allows you to blend between dark and bright tones. Values of 0-49 remove high frequencies and boost low frequencies to give a darker distortion sound. Values of 51-100 remove low frequencies and boost high frequencies to make a brighter distortion.

A value of 50 leaves the tone control neutral

### Type

**Tube** - Tube mode emulates the sound of tube saturation with a mix of even and odd harmonics. It is characterized by its clear "tonal" distortion.

**Saturate** - The Saturate type creates more subtle crossover distortion inspired by push-pull style amplifiers

**Clipping** - Clipping creates hard clipping resulting in a slightly harsher distortion sound.

**Asymmetrical** - This creates an Asymmetrical distortion that exhibits an extreme response to the incoming audio.

**Scream** - Also an asymmetrical distortion, Scream gives a fuzzier and more tonal quality to allow for high gain singing distortion.

**Aliasing** - Aliasing performs lower sample rate aliasing on your audio for a lo-fi digital distortion

## Chorus

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Iris's Chorus module is based on classic analog chorus and can give a detuned and multitrack spacious feel to your audio.



Use the Master Effects or Send Effects knobs, depending on what routing mode your effects are in, to control how much of your audio is sent to the Chorus module.

### Depth

Controls the depth of the pitch wavering is applied in the Chorus effect and therefore the amount of Chorus'ing that is applied.

### Rate

Allows you to control how fast or slow the Chorus'ed signals will modulate in pitch.

### Width

You can control the overall stereo image of the Chorus using the Width knob. A value of 0 = mono and 100 = stereo.

### Delay

Controls the amount of delay that is applied to the Chorus'ed copies, effectively changing the frequency response of the effect.

### Feedback

This controls how much of the delayed Chorus signal is fed back into its input. At high values this can create an effect akin to a Flanger.

# Delay

Iris's Delay module can help to add a sense of space and lushness to your samples.



Modeled on classic analog delays, Iris's Delay module can also add grit, color and variation to your existing selections and samples.

## Delay Time

Determines the amount of time that will pass before each successive repeat of your incoming audio.

With **Host Sync** is enabled, these values can be specified in subdivisions or multiples of one musical beat determined by your host's time signature and beats per minute.

## Feedback

The feedback percentage will control how much the signal is fed back through the delay. To create longer delays, increase the Feedback control. Shorter feedback times result in very short one repeat slap back echoes.

## Low and High Cutoff

These sliders control how much low or high frequency content from the original audio will be sent to the Delay, effectively controlling the timbre of your individual delays.

## Analog

Based off of circuit distortion, the Analog filter can give a darker grit and distortion to your delayed signal.

## Crossmix

Cross mixing feeds the left delay channel output back into the right delay channel and vice versa, creating a varied stereo delay image.

## Pan

Adjusts the overall stereo balance of the left and right delay channels.

## Reverb

Iris's Reverb module allows for detailed plate reverb sounds designed specifically to enhance your samples.



Use the Master Effects or Send Effects knobs, depending on what routing mode your effects are in, to control how much of your audio is sent to the Chorus module.

**Size**  
This controls the overall amount of reverb decay that will be used. Larger Size values result in much longer, larger reverb tails, while smaller Size values create very quickly decaying and tight room ambiance.

**Predelay (ms)**  
This determines the amount of time that the dry signal will be delayed before being sent to the reverb. This can help to keep the wet processed audio from sounding directly on top of the dry samples.

Predelay is also useful for simulating larger spaces in which it takes a longer amount of time for the sound to travel and reflect off of the simulated reverb chamber.

**Density**  
Use the Density control to adjust how sparse or dense your reverb is. With lower settings, your reverb can sound more bright and reflective whereas higher settings will provide give your reverb a more dense, slightly darker, lush sound.

**Low and High Cutoff**  
These parameters control the amount of low and high frequency material that is sent to the reverb.

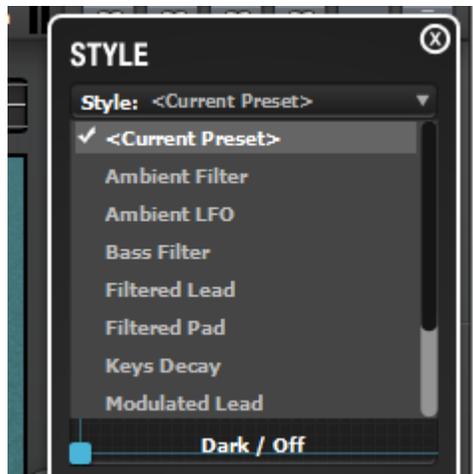
Lowering the High Cutoff control will filter out a large portion of the high frequencies of the dry input signal that is sent to the reverb resulting in an overall darker reverb. The same is inversely true for the Low Cutoff control.

# Macro System

## Macro Styles

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Macro Styles are stored macro routing settings as well as parameter settings for all of Iris. This allows you to take any set of samples with selections and quickly apply a different sound configuration for those samples.



The Macro Knobs then provide easy control over the key elements of those sound settings.

Each patch in Iris loads with a Macro Style routing to help you quickly access certain elements of that patch.

You can create your own Macro knob settings by right-clicking (PC) or control-clicking (mac) on a parameter in Iris, and accessing the 'Assign' menu.

Macro routings are saved within each patch. As such to create your own Macro settings, simply create the assignment that you wish and save your current patch using the patch browser Save button.

Default Macro Styles are installed into the following directories:

**Windows 7:** C:\Users\<(username)\AppData\Roaming\iZotope\Iris\ MacroStyles\

**Windows XP:** C:\Documents and Settings\<(username)\Application Data\iZotope\Iris\ MacroStyles\

**Mac:** Macintosh HD/Library/Application Support/iZotope/Iris/MacroStyles/

## Macro Control

Iris includes eight Macro Knobs to allow for easy manipulation of several parameters simultaneously.



To create Macro assignments, simply right-click (PC) or command-click (Mac) on any sound parameter in Iris. From the Assign menu, select the Macro Knob that you wish to control that parameter.

If a parameter does not have the Assign menu, it is not available for Macro control.

### Update Minimum/Maximum

Once a Macro assignment is made, you can right-click on the parameter again to alter the range of that parameter that is affected by the full range of the Macro Knob.

Set your parameter to the value you wish to either be the minimum or the maximum, and within the right-click Assign menu, choose to either Update Min or Update Max. The current value of the parameter will then become the new minimum or maximum for the Macro Knob it is assigned to.

### Macro

Within the Macro window, right-click or command-click on any assigned Macro Knob in order to rename the knob or to remove any or all assignments that are made to it.

### XY Pad

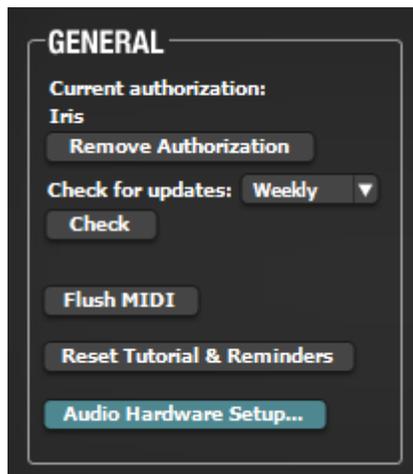
The XY Pad at the top of the Macro Knobs allows an alternate way to control multiple parameters at once. The axes of the XY pad correspond to Macro Knob 1 along the horizontal X axis, and to Macro Knob 2 along the vertical Y axis.

Right-click (PC) or command-click (Mac) on the XY Pad itself in order to rename and add descriptive titles to the four sides of the XY Pad.

# Options

## General

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### Remove Authorization

Removes the current authorization of Iris.

### Check for Updates

Selects the frequency with which Iris looks for version updates. Choose between daily, weekly, monthly, and never. Click the **Check** button to instantly check if your version of Iris is currently up to date.

### Flush MIDI

Instantly removes any currently active MIDI notes. Occasionally MIDI notes can become stuck in the ON position and will continue to output sound until the **Flush MIDI** button is hit.

### Reset Tutorials and Reminders

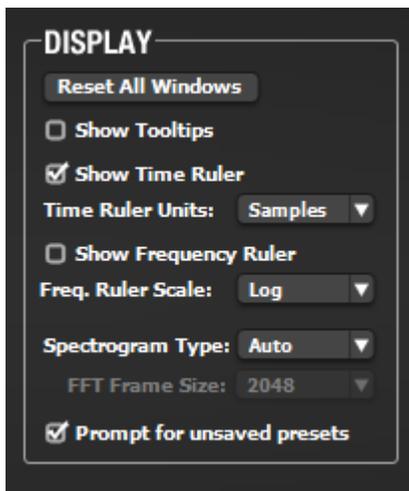
Causes Iris's tutorials and reminder messages to behave the way they would upon first launch of Iris

### Audio Hardware Setup (standalone)

Allows you to select the audio driver and buffer size you would like the Iris standalone application to use. A test tone page is also provided in order to check that your audio drivers are being recognized correctly.

# Display

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## Reset All Windows

Reverts any of Iris's windows back to their default size.

## Show Tooltips

When enabled this allows informational notes to appear when the cursor/pointer is hovering on top of the features' controls.

## Show Time Ruler

When engaged, a time ruler will be displayed along the bottom of each sample in your display window. The ruler can be displayed in seconds or in samples. You use your Mouse wheel or the "+" and "-" buttons in the bottom right corner to zoom in and out.

## Show Frequency Ruler

Shows a frequency ruler along the left side of each sample in the main display. There are different options for the way in which frequencies are represented in the spectrogram:

**Linear** - Linear scale means that Hertz are linearly spaced on a screen.

**Mel and Bark** - Mel and Bark scale are frequency scales commonly found in psychoacoustics, i.e. they reflect how our ear detects pitch. They are approximately linear below 0.5 kHz and approximately logarithmic above that. Mel scale is reflecting our perception of pitch: equal subjective pitch increments produce equal increments in screen coordinate. Bark scale is reflecting our subjective loudness perception and energy integration. It is similar to Mel scale, but puts more emphasis on low frequencies.

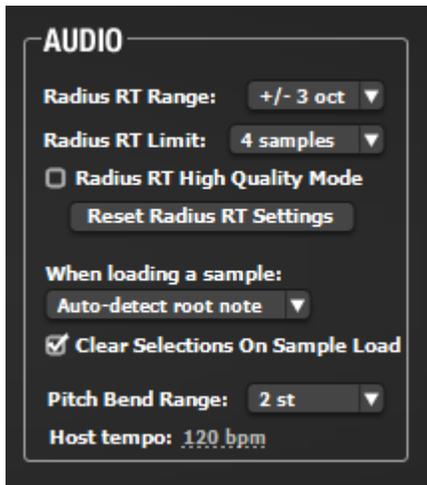
**Log** - In this mode, different octaves occupy equal screen space. The screen coordinates are proportional to the logarithm of Hertz down to 100 Hz.

**Extended Log** - This extends the logarithmic scale down to 10 Hz, so that it puts even more attention on lower frequencies.

## Spectrogram Type

Select the type of spectrogram calculation algorithm that is used to visualize your samples. In Manual and Precise mode, you can set the FFT size for spectrogram calculation in samples.

# Audio



## Radius RT Range

This sets the maximum allowed range above and below each sample's root note that Radius RT will perform its pitch shifting. If any notes are played outside of the specified octave range, they will simply playback as the highest available note in the set octave range.

When using Radius RT on any particular sample, the higher that the sound is pitch shifted up from its root note, the more CPU intensive the process gets in order to maintain its quality. Increasing the Radius RT Range can therefore lead to more CPU intensive operation of Iris when performing large pitch shifts.

## Radius RT Limit

With samples that are using the Radius RT pitch mode, each time a note is played, an instance of Radius RT will be needed to process that audio for that particular sample. The Radius RT Limit determines the maximum number of Radius RT instances that will be available. The more Radius RT instances that are made available the more CPU intensive playback in Iris can get.

The number of voices that can be played using Radius RT is dependent upon how many samples are using the Radius RT pitch mode. If two samples are using Radius RT, and your Radius RT Limit is set to 4 samples, only 2 voices will be available for playback. If your Limit is the same with only one sample using Radius RT, 4 voices would be available.

MIDI note input functions as a stream and therefore, even if only 4 voices are available, hitting 10 notes on your keyboard will still require that we instantaneously try to process those 10 notes. As such, while using Radius RT, you may find that hitting many keys at once will give you worse performance, even if your Radius RT options are set to be more conservative.

## Radius RT High Quality Mode

Enabling this feature will provide higher quality pitch-shifting for any samples making use of the Radius RT pitch mode, at the expense of significantly increased CPU usage. If you are experiencing difficulties with seamless playback using High Quality Mode, we recommend disabling this option to allow Radius RT to run at its default settings.

## When Loading a Sample

When a sample is dropped into Iris, you can set the behavior that you would like Iris to perform here.

**Auto-detect root note** – Iris will analyze the current audio file and its harmonic content to determine the fundamental frequency of that sample. Iris will then automatically set the root note for the newly loaded sample to the determined fundamental frequency.

Auto-detect Root Note can be manually engaged for any sample or refined with any selection by right-clicking on the spectrogram at any time. This is true, even if Auto-detect Root Note is not the selected mode.

**Set root note to C4** – Iris will automatically set the newly loaded sample's root note to C4, regardless of where

iZotope Iris Help Documentation  
the root note may have been set.

**Don't change root note** – Upon loading a sample, the root note that is currently specified in Iris for that sample will be left unchanged.

### **Pitch Bend Range**

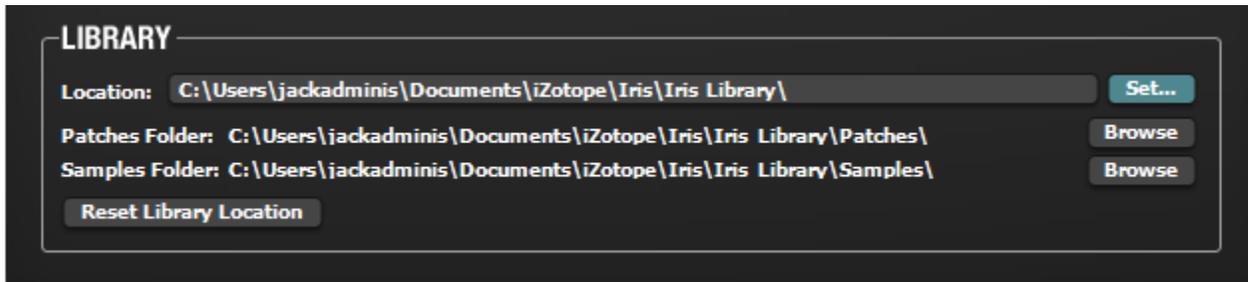
Here you can set the maximum range up and down of pitch shifting that is applied when the Pitch Wheel on your MIDI controller is used.

### **Host Tempo (standalone)**

When running Iris as a standalone application, as there is no host application tempo, here you can specify what internal tempo or BPM you would like Iris to run at while in standalone. This affects the speed of any host sync'ed parameters or modulations within Iris.

# Library

Iris's Sound Library is constructed within a single folder containing Patches and Samples sub folders. This hierarchy must be maintained in order to Iris to locate its patches and samples correctly.



By default your Sound Library will be installed to the following directories:

**Windows:** C:\Users\username\Documents\Iris\Iris Library\

**Mac:** Macintosh HD/Library/Application Support/iZotope/Iris/Iris Library/

## Location

The directory in which Iris will be looking for your 'Iris Library' Folder. Click the **Set** button to navigate to a different directory for Iris to look for your factory library.

## Patches & Sample Folder

Once the factory library location is set, the Patches and Sample Folder location readouts serve as a visual confirmation that Iris is successfully linked to the correct folders within your Iris Library directory. Click **Browse** to reveal these directories in a file window.

## Reset Library Location

This will change your Iris Library location back to its default state.

# Shortcuts

## Shortcut Keys and Mouse Support

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### Here is a list of Available Shortcut Keys

**Tab and Shift + Tab** - Select the next or previous control. You can also select a control by clicking on it with the mouse. To select a slider without moving the slider, click on the slider label.

**Arrow Keys** - Turn the selected control up or down. Use with Shift key for larger increments. You can select a control by clicking on it. To select a slider without moving the slider, click on the slider label.

**Enter** - Toggles the value of a checkbox or button control if selected, or enters numeric entry mode if a fader is selected.

**Direct Entry** - Note that you can enter a numeric value directly for a selected control by pressing Enter or by double-clicking on the numeric value label, entering a new number, and pressing the Enter key.

### **Alt+click**

Alt+clicking on most controls in Iris will automatically reset them to their default value.

### **Shift+click**

Shift+clicking on most controls in Iris will allow you to quickly A/B the two most recent settings for that control.

### **Wheel Mouse Notes**

If you have a wheel mouse, you can adjust most controls by simply positioning the mouse cursor over the control and rolling the wheel.

Hold Control to move in smaller increments and Shift to move in larger increments. If the wheel has no effect, try clicking on the Iris to make sure it has the keyboard focus.

### **Copy/Paste Support**

Right-click (PC) or command-click (Mac) on any slider to bring up a context menu allowing you to copy and paste its value. You can copy/paste between controls, even if the controls are in different instances of Iris. You can also copy/paste between a slider and a text editor such as Notepad or TextEdit in order to see the slider's value to a much higher precision than Iris displays.