ALBION ONE

ALBION ONE TENTH ANNIVERSARY EDITION
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Albion ONE. This is everything you need to make film music in one box. At its heart is a 109 piece orchestra accompanied by a thunderous cinematic percussion section. Add to that warpable loops designed by award-winning music makers, plus an enormous steam synthesiser - it's no wonder Albion ONE is our most renowned orchestral sample library. Perfect for first-timers and established composers alike, this industry standard product is the perfect place to start your film scoring journey.

Quick Specs

• 47233 samples
• 87.3GB Uncompressed WAV
• 55.7 GB Disk space required
• **111.4GB Disk space required during install**
• NKS Ready
• Compatible with Native Instruments hardware
• Free Kontakt Player Included
• New intuitive GUI with inline help
• Essential microphones (CTAO)
• Detailed sampling:
    - Multiple Instruments
    - Multiple Articulations
    - Multiple dynamics
    - Multiple round robins
    - Release Triggers
    - True Legato

Table Of Contents

PRECAUTIONS

If you've never used a Spitfire instrument before there are two very basic principles to grasp. Once you've got these, you'll be up and running and ready to go. By all means read on, but the first two rules are:

TOP TIP: *The little 'i's on your GUI are 'inline' help. Click on these to find out stuff.*

1.) Use these switches to change the articulations... they also correspond to keyswitches on the very bottom of your keyboard.

2.) On long notes make sure you always use your Modwheel

3.) If you don't know what something does and it has an ⓘ next to it, click on it to get some help!

WELCOME

109 PIECE ORCHESTRA

The original Albion concept was simple - it had to be everything you'd need to score a film in single product. At the heart of most films scores you'll find a large orchestra, and so it was natural that we'd do what we do best, and capture something big and special to go at the core of Albion ONE. We assembled 109 (!) of London's finest players, who feature regularly in Oscar-winning film score sessions and major global concert performances, and recorded them performing a range of techniques: long notes, short notes, tremolos, pizzicatos and so on. Each of these techniques are captured across a range of notes, and by section (Brass Low, Mid and High, Woods High and Low, and Strings), giving you the flexibility to program or perform your orchestral compositions with plenty of control.

Albion ONE features our infamous "legato articulations", which combine adjoining samples to give ultimate musicality, and also "runs" where a single note triggers the recording of a section playing phrases.

There are four mic positions (close, tree, outriggers & ambient) to load and mix to suit the type of music you're writing and the scale you want to achieve. Spitfire also provides a popular "ostinatum" designer that allows you to instantly create exciting, tense or action packed rhythmic passages.

RECORDED BY THE BEST AT THE HOME OF FILM SCORES

We were convinced that in order to create a great film scoring tool we should go to where the best film scores are recorded. Air Studios in London was founded by Sir George Martin, the legendary producer behind The Beatles. Its Hall has been the choice of Hollywood directors for decades, with countless blockbuster scores being recorded there (Justice League, Interstellar, Harry Potter, Pirates Of The Caribbean, Lord Of The Rings - the list goes on). Our Albion ONE orchestra was recorded by award-winning engineers via world-class equipment: priceless ribbon and valve mics through Neve Montserrat preamps, the largest 88R Neve console in the world and onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. No expense has been spared in order to capture as it would be for the movies.

MOVIE DRUMS WITH DARWIN PERCUSSION ENSEMBLE

Let's talk drums. Most scores will benefit from rhythmic accompaniment - from gentle undertones to full scale mega hits, we've captured everything you'll need to build a backbone to your score. Also recorded in The Hall at Air Studios we've gathered some of the largest drums in London. From hi sticks to low taikos and toms, plus our recently added, supercharged Easter Island hits, we recorded some in sec-

tions and some solo with a dash of blockbuster-style hyped percussion thrown in for good measure. Finally, Jake Jackson, our highly experienced Chief Engineer and Air Studios resident brings an added punch via his exceptional mixes.

All of these samples are accessed via our Kickstart engine - an interface which makes it easy to map and perform drums in your DAW.

BRUNEL LOOPS

As well as single hits in Air Studios, we've captured hundreds of raw and warped loops from original recordings made at our own studio, featuring percussion heavy hitter Paul Clarvis (Spectre, The Dark Knight, Harry Potter, Star Wars) playing a collection of unrecognisable relics. Brunel Loops is a module based on our powerful eDNA engine, which is the perfect tool for mangling your sounds. It allows two input sources to be warped, sequenced, effected and blended, all in sync - this means you've got endless possibilities for creating unique and distinctive loops.

STEPHENSON'S STEAM BAND

We've also taken the recorded orchestral material and done everything imaginable with it: pushed, pulled, stretched and squished; we've processed it using everything from priceless vintage outboard to cheap guitar pedals. As with Brunel Loops, this library is housed within our fully tweakable eDNA engine making Stephenson's Steam Synth a unique and dynamic orchestral-synth engine. It's easy to use and the go-to tool for creating pads and effects that perfectly bridge the electronic and orchestral.

BUILT FOR KONTAKT

Albion ONE is a sample library built to work with Native Instrument's Kontakt Player, a sampler which is free to download here. It's also NKS-ready which means it works great with your Native Instruments hardware - it'll be pre-mapped and ready to play, with light guides for visual key switches, splits and mapping feedback, plus in-hardware library browsing.

WHAT'S NEW IN THIS EDITION?

New UI design and NKS-ready integration
Orchestral: 15 new combination patches, combining different techniques and instrument groups in exciting ways
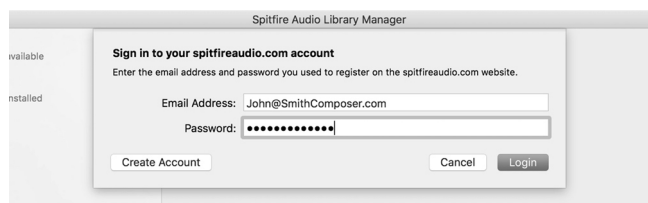**Percussion:** Additional Easter Island hits plus new mixes by Jake Jackson
Stephenson's Steam Synth: 63 new sounds and 67 presets, all by Spitfire Co-Founder Christian Henson
Brunel Loops: 78 new recordings across 8th, 16th and 12th rhythmic patterns, plus 90 new presets, including 51 from Christian Henson

DOWNLOADING & INSTALLING

Thank you for buying this Spitfire product. If you are a total newbie to this kind of thing you can get up to speed here: http://www.spitfireaudio.com/info/basics/

First though, grab our 'Library Manager' app from this link: http://www.spitfireaudio.com/info/library-manager/
This app will enable you to download the library

When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see your available downloads:
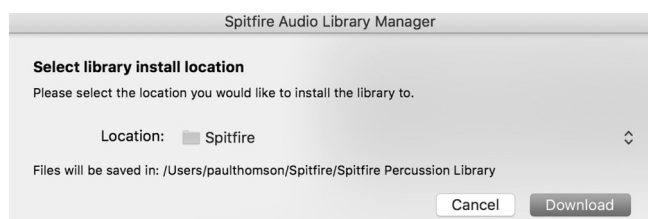
Once you have selected what you wish to download on the left pane and clicked the 'download' button you will have the option to select a location.

A default location will be generated but you'll most likely want to change this. Here's how! Click on the two little vertical arrowheads to the right of the default location. You will be presented with the following options, and you'll want to click 'CHOOSE'.

Once you've selected the location you can proceed with the download. NOTE THAT THE DOWNLOADER WILL CREATE A SUB-FOLDER FOR YOUR LIBRARY IN THE LOCATION SELECTED. This is important: if you have an update, it means that the Library Manager app will look INSIDE the selected location for your library folder. If it's not there, it will create a new library folder. So, if you mistakenly select the actual library folder itself, when adding content or doing an update, instead of the location (one folder level up) that CONTAINS this library folder, you'll end up with a nested mess!!
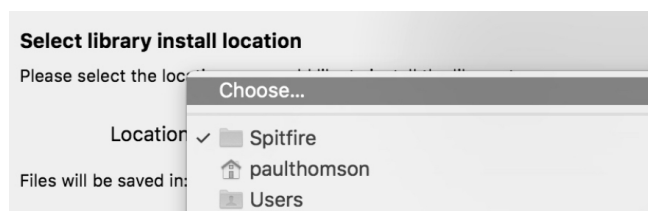
TOP TIP: *You will need approx TWICE the amount of hard drive space as the library uses (see the product page on our site for this info) to download: this is because the zip files are all downloaded, and then unzipped. This process takes a while so don't panic if it looks like it's frozen!*

TOP TIP 2: *If you get in a total mess you can reset the download of either the whole library or just the latest update from the 'Library' menu of the app. This is limited to a couple of downloads so please only do this if you actually need to.*
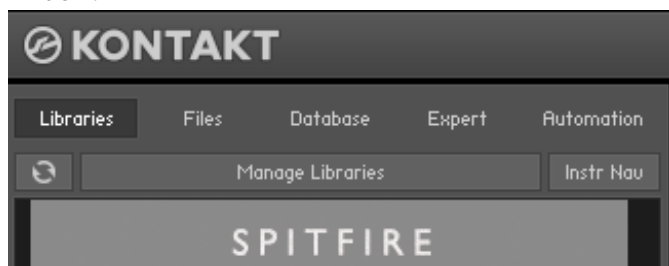
REGISTERING WITH KONTAKT PLAYER

If you've never used one of our libraries before and you don't own a copy of Native Instruments Kontakt, you'll need to download the free "Kontakt Player" here:

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/downloads/

If you'd like to find out more about the differences between Kontakt and Kontakt Player (we know, very confusing!) go to *Appendix B.*
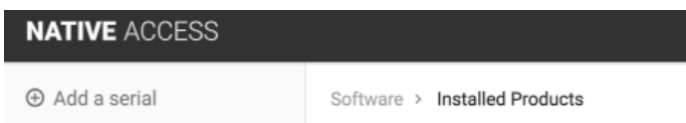
If you'd also like to know what we recommend as an optimal set up please go to *Appendix A.*

1. Install Kontakt Player (skip this step if you already have it)

2. Open the player (or Kontakt 5 full version if you have that) and click on 'Manage libraries' in the library browser window:
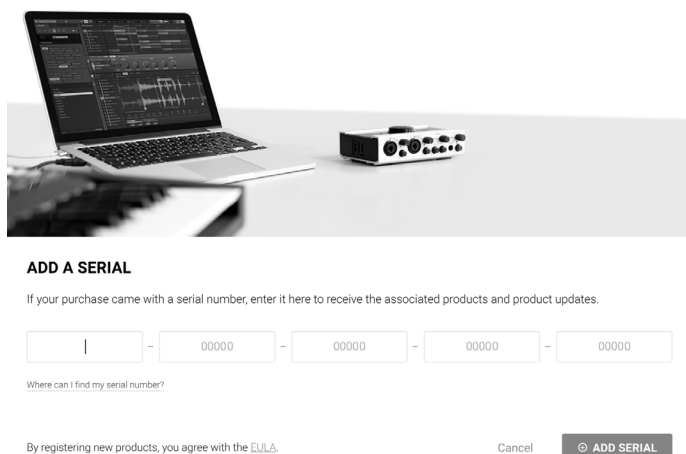

3. Clicking this button will launch Native Access. If you are not logged in with your NI account you will be prompted to log in, please take care that you use the correct NI account as the library will be connected with this account permanently.

4. If you are running Kontakt 5.7 you will need to click the Add a serial button pictured below once Native Access launches:

This will be done automatically in previous versions of Kontakt, and you will be presented with this:
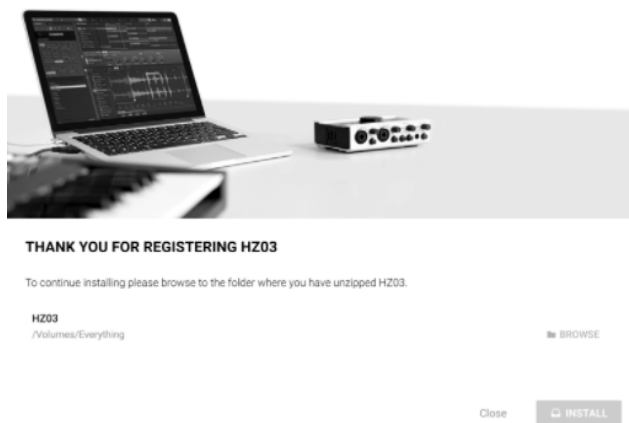

5. Enter the serial number in this format:
xxxxx-xxxxx-xxxxx-xxxxx-xxxxx
This can be found in your 'Ready to Download' e-mail or in your Orders page when logged into our website.

6. When prompted with the window below, click on Browse and navigate to and select the library folder, for example: the 'Spitfire … … Library' folder that contains your library's instruments and samples folders, and also contains the 'nicnt' file.

If you have never used Kontakt before we wholeheartedly recommend that you familiarise yourself with the basics of patch (or instrument) loading, multi management, outputting and midi routing detailed in the Kontakt user manual and native instruments website:

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/downloads/

If you are an established Kontakt user please make sure you absolutely have the latest version of it downloaded via the Native Access app. Our libraries are frequently updated and often simply won't work on any previous versions. We cannot describe the multitude of painful symptoms you will experience if you don't do this!

NKS COMPATIBILITY

For more information about NKS and integration with Native Instruments hardware controllers and keyboards please checkout their online instructions:

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/downloads/

FOLDER STRUCTURE
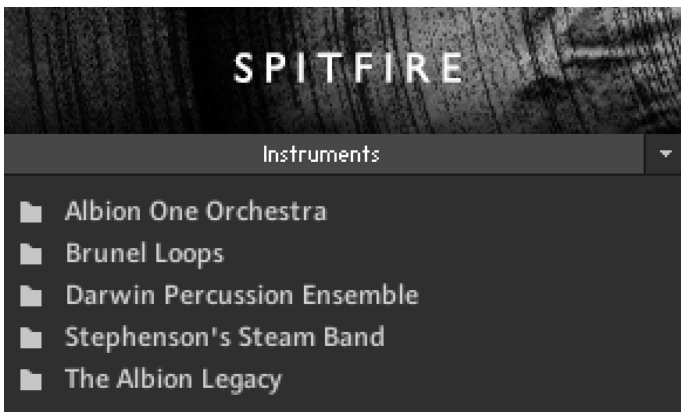
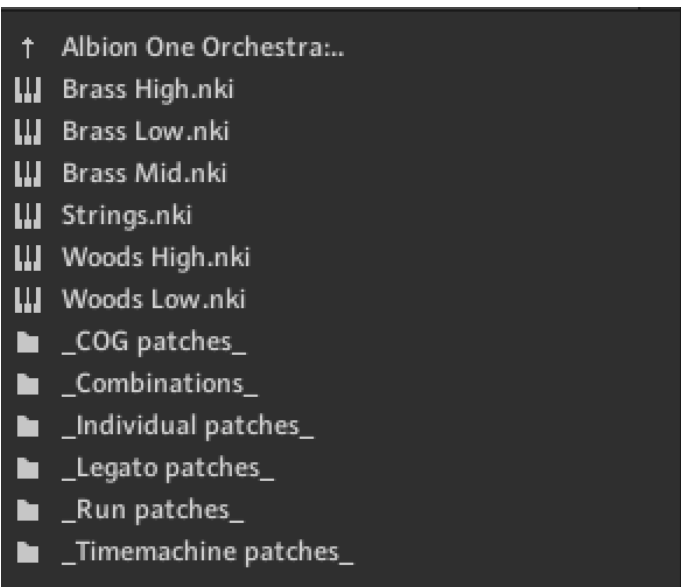When you first open Albion ONE you will see the five folders pictured above. Double-clicking on each will show its content and double-clicking again on the folder name will navigate up a level.

ALBION ONE ORCHESTRA
The first folder is Albion ONE Orchestra, which contains patches for low, mid and high brass; low and high woodwinds; and strings:

Looking under underneath the main Albion ONE Orchestra patches you will see 6 further subfolders. You can double click the folder name to open that folder. Double click it again to go back up a level in the folder structure.

COG patches - These patches are identical to the default patches except that the COG contains an extra option to adjust the sample strart position.
Combinations - 15 new combination patches, combining different techniques and instrument groups in exciting ways. Use the modwheel to crossfade between the different layers. There is a further subfolder with individual combinations similar to the individual patches folder below.
Individual Patches - each separate articulation in its own patch.

Legato Patches - these monophonic patches rely on you playing the notes 'joined up' or overlapping so it can fill in the joins for you for super realism. Especially popular with single solo top lines.
Run Patches - These patches contain pre-recorded string runs. You have a wide variety of chromatic, major and minor runs - both decending, ascending and flurry - in 1, 2 and 3 octave variants.
Timemachine Patches - These patches contain all of the short articulations fully loaded into RAM so that you are able to vary the length of the short notes via CC.

BRUNEL LOOPS
The next folder contains the Brunel loops. Both Brunel Loops and Stephenson's Steam Band are presented in a series of personally curated presets by our award winning team of engineers, programmers, producers and composers. These simply load up and spring out of the box with a minimum imprint on your RAM load and system resources. eDNA gives you an awesome set of fun, easy and then quite deep tweak tools but you can go even deeper into our sound sets to make presets that are entirely your own.
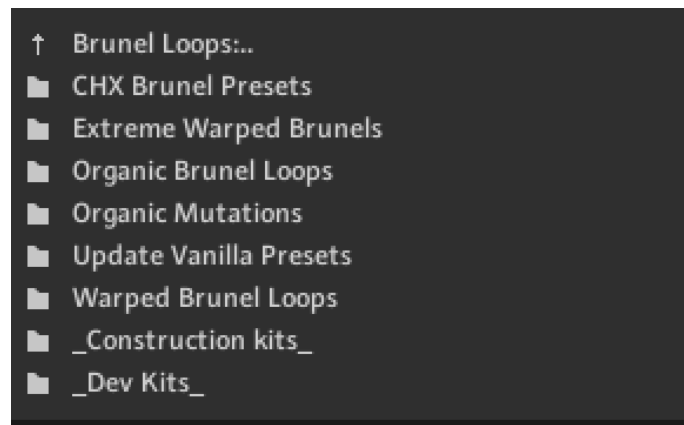
Each sub folder contains a wealth of presets ready to use (eDNA interface is explained on page 17) with the exception of the two bottom folders:

Construction Kits - These kits are loaded completely empty and are designed for advanced users. If you have a full copy of Kontakt, you are able to open up the group editor and load your own samples into the 4 empty layers so that you can take advantage of this powerful warping engine.

Dev Kits - We have provided DEV kits which have our library of "vanilla sounds" all loaded into memory. These can be RAM hogs but are an excellent way of starting your own preset collection from scratch. Conversely if you load up a preset and like the way eDNA is gating one of the two sounds present in it's two sound bays say, but you want to try a different sound or pair of sounds. It is easy to boot in the "vanilla" sound-set library by un-purging so you can browse and curate to your hearts content. Once happy re-purge to keep your preset lean.

DARWIN PERCUSSION ENSEMBLE

Your next folder contains the Darwin Percussion Ensemble:

```
†    Darwin Percussion Ensemble:..
|||  Darwin Percussion Ensemble.nki
|||  Easter Island.nki
|||  Hyper Toms.nki
|||  XXL Percussion.nki
■    _Legacy patches_
■    _Stereo Mixes_
```
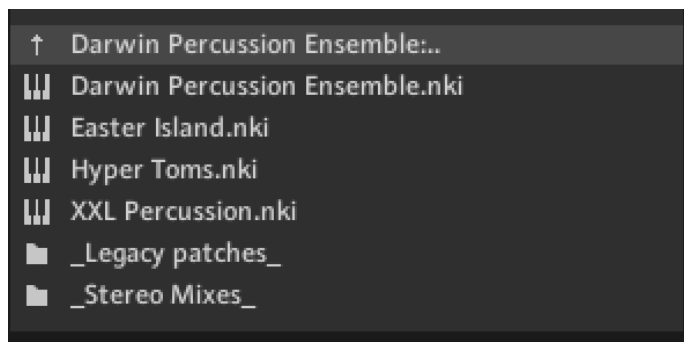
Looking inside you will find 4 patches which open in our Kickstart interface (described on page 32) as well as two further subfolders:
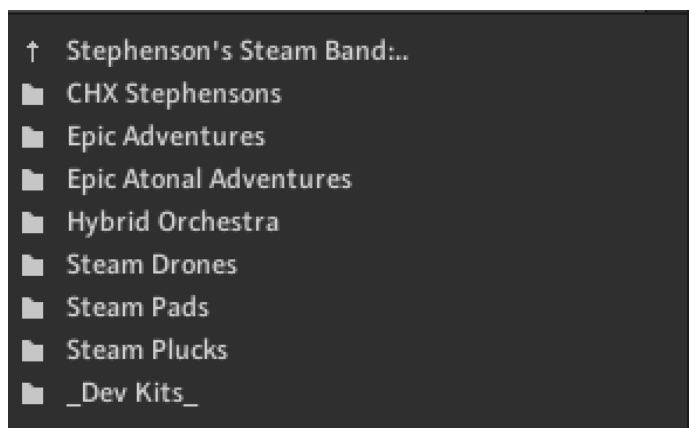
Legacy Patches - These patches contain the cymbals and swells from the Legacy version of Darwin Percussion presented in a simple interface.

Stereo Mixes - In this folder you will find alternative versions of the 4 main Darwin Percussion patches which are mixed by the award winning Jake Jackson. These are light on RAM and do not have the mic positions available to edit.
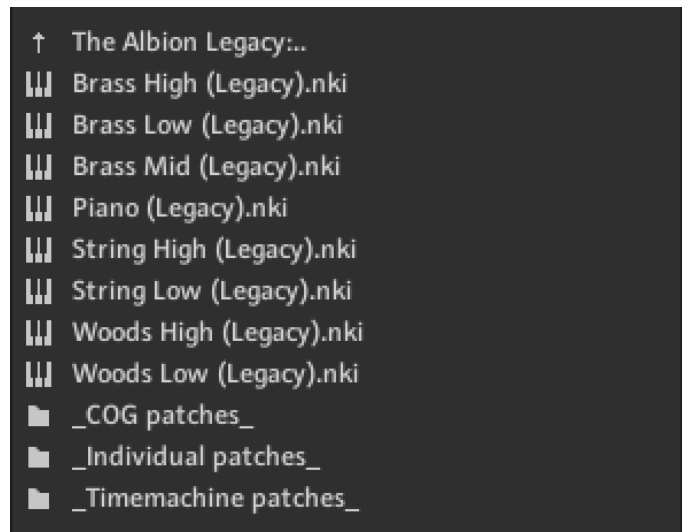
STEPHENSON'S STEAM BAND

Similar to the Brunel Loops, clicking through to the Stephenson's Steam Band, you will be presented with the following:

```
†    Stephenson's Steam Band:..
■    CHX Stephensons
■    Epic Adventures
■    Epic Atonal Adventures
■    Hybrid Orchestra
■    Steam Drones
■    Steam Pads
■    Steam Plucks
■    _Dev Kits_
```

Again, each subfolder contains a huge selection of presets which can be used *out of the box* as well as the **Dev Kits** which allow you to load all of the material unpurged for developing your own library of presets.

THE ALBION LEGACY
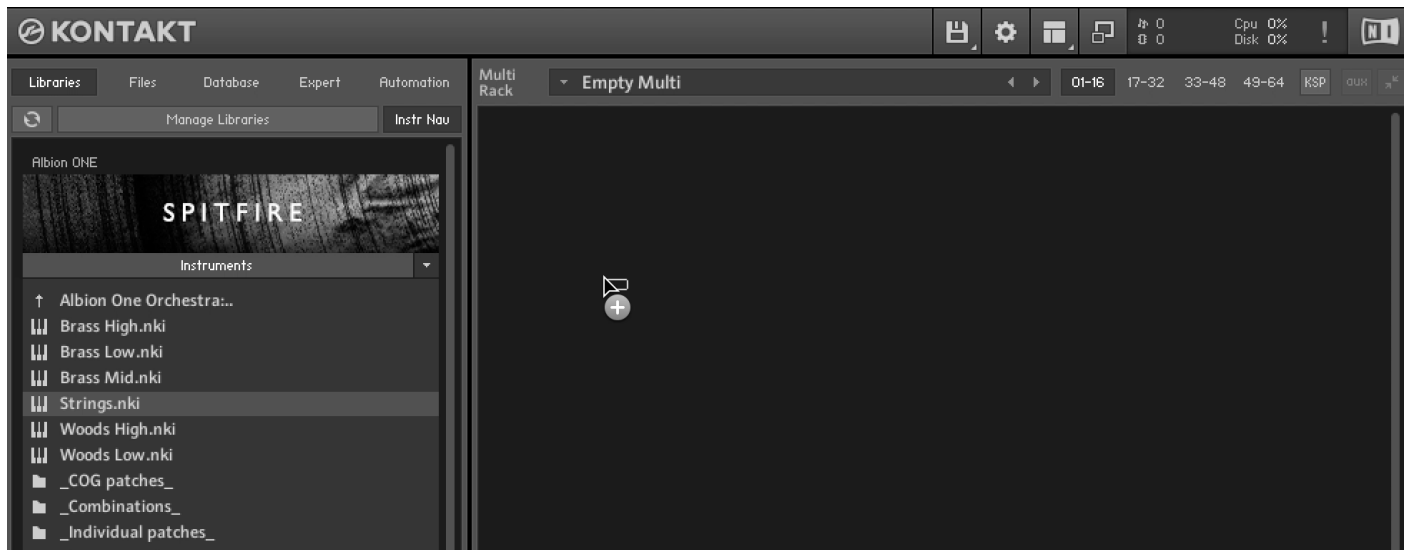
The final folder in Albion ONE is a selection of samples from the orignal Albion session which were too good to leave out:

```
†    The Albion Legacy:..
|||  Brass High (Legacy).nki
|||  Brass Low (Legacy).nki
|||  Brass Mid (Legacy).nki
|||  Piano (Legacy).nki
|||  String High (Legacy).nki
|||  String Low (Legacy).nki
|||  Woods High (Legacy).nki
|||  Woods Low (Legacy).nki
■    _COG patches_
■    _Individual patches_
■    _Timemachine patches_
```

Most of the instruments here are essentially the older versions of the instruments in the **Albion ONE Orchestra** folder with a few notable exceptions. The strings are divided into high and low and here is also a piano which has a limited playable range but a great variety of effects.

The three subfolders included here are identical in nature to the folders of the same name in Albion ONE Orchstra.

OPENING YOUR FIRST INSTRUMENT.

Simply double click an 'nki' file (this is Native Instruments' file extension for a Kontakt instrument) to load, or indeed drag the instrument (it'll have the little keyboard icon and the suffix .nki) from the left pane into the right pane.

If you can't hear anything double check first that the midi channel you are transmitting on with your keyboard is the same as the one in the Kontakt Instrument!

A QUICK LOOK

SWITCHING VIEWS

This large orchestra was recorded via priceless ribbon and valve mics via Neve Montserrat pre-amps, the largest 88R Neve console in the world and onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. The orchestra is presented in carefully orchestrated sections, sometimes in unison across the entire orchestral range sometimes in high low and middle sections. Alongside many 'work horse' long and short articulations are expertly prepared legato patches; a menu of effects and a huge selection of string runs. There are four mic positions (close, tree, outriggers & ambient) to load and mix to suit the type of music you're writing and the scale you want to achieve. Spitfire also provides a popular "ostinatum" designer that allows you to instantly create exciting, tense or action packed rhythmic passages.

When you first load up an Albion ONE preset you'll be greeted with this GUI. This is one of 3 pages that you can switch between using the **panel switcher...**

ASSIGNING CONTROLS IN KONTAKT

All GUI controls can be assigned a unique controller number so you can automate or adjust via an external controller (vital when playing in virtual Orchestral parts). To un-assign, assign or just to see what CC number is assigned to any control RIGHT or CTRL CLICK.

You can then alter the controller parameters in the "Automation pane" if for example you want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change from the default of 0-127 to 20-100. Or if you want the controller to make the GUI control in the reverse direction change from the default of 0-127 to 127-0.
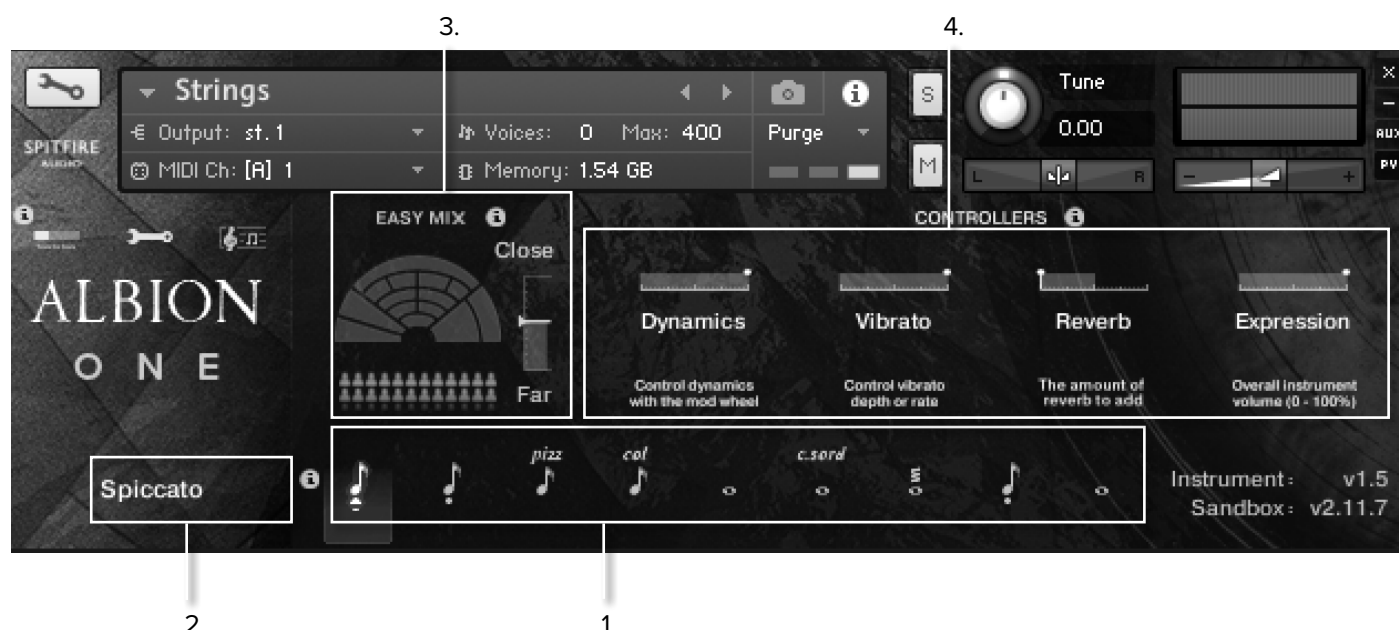
Click on these to switch views or pages:

1. General Overview (the view shown above)

2. Expert View

3. Ostinatum.

All of which are discussed in more detail over the next few chapters...

1. ARTICULATION SWITCHER

The notes denote key articulations, display the current articulation playing and act as switches between them (alongside their associated keyswitches at the bottom of your keyboard).

If what you're playing stutters, or feels delayed or cuts out make sure everything is loaded, as some of these articulations are very deep sampled.

LOAD STATUS:
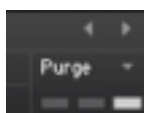
Make sure Kontakt displays the instrument load status as pictured. If the left hand bar is illuminated and red it's in a queue and hasn't started loading yet, if the middle bar is lit and yellow the instrument is still loading up. If you try to play before it's loaded it may not be nice!

ARTICULATIONS - Click on these notes to select the different articulations, whatever articulation is live is displayed in the sidebar on the left. You can also select different articulations by hitting key switches, you can do this whilst you're playing so if you want to say switch from a "long" articulation to a short, hit the key whilst you're playing your last long and the next note will be a short. For details of articulations recorded go to Appendix A.

POWER TIP: *SHIFT > CLICK to select and play multiple articulations!*

2. SIDE BAR

Tells you what articulation you're playing.

3. EASY MIX

The orchestra was recorded with several different mic perspectives. Move this slider up or down to change the perceivable distance from the band. NB: the first time you use this it will need to load in the samples, so give it a moment!

4. EXPRESSIVE CONTROLLERS

Dynamics - probably the most important controller you have. This crossfades between the different dynamic layers recorded.

Vibrato - where appropriate this crossfades from no (or senza) to lots (molto) vibrato.

Release - allows you to change the amounts of release trigger that you hear.

Reverb - We have included a lush artificial reverb if you need to blend with wetter sounding libraries or just need a more reverberant sound.

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7) great when used in conjunction with expression.

ARTICULATIONS

The articulations (techniques) of Albion ONE have some unusual names if you are not used to seeing classical terms. Here is a brief overview:

STRINGS
The strings feature the most articulations which are described below, long articulations first and then short articulations from Spiccato onwards.

LONG
This is the most vanilla of the 'long notes' we have recorded. The basic standard playing style, recorded with and without vibrato. You can use the Modwheel, or a slider set to CC1, to control the 'dynamic' of the sound, this smoothly crossfades between very soft (or 'pp') recordings, through to very loud (or 'ff '). Also you can use a slider set to CC21 to control the amount of vibrato, smoothly crossfading between no vibrato all the way up to the maximum vibrato.

LONG CS
This is short for 'con sordino' which means 'with the mute'. A small rubber mute is attached onto the bridge, and this has a damping effect on the strings, that produces an extremely beautifull sound. This is softer than the 'open' sound, but still very dynamic in range.

LOW 8VES LONG
This is a very common technique with the low strings, where the Celli and Basses play an octave apart, so that they are both playing in the same 'timbral' register of the instrument. The sound is powerful and blends beautifully.

TREMOLO
A long articulation where the note it repeated rapidly producing a timbre that is intense and complex.

SPICCATO
Spiccato techniques can create extremely heated discussions! For Spitfire, we define our Spiccs as having a nice very tight sound, with the bow bouncing on the string. This creates a sound that can be used either as a nice short staccatissimo, but also as part of a sequence of fast short notes.

SPICC-STAC
A Spitfire curio! We recorded with half the players playing 'staccato' and half playing a 'Spiccato' with the bow. Split again by the desk, a very useful sound.

COL LEGNO
Literally, 'With Wood' and short for 'Col Legno Battuto' or 'hit with the wood'. This style of playing is to turn the bow over and strike the string with the wood of the bow. Usually players will bring a practice bow or a less expensive one for this, as their main bows can cost tens of thousands!

PIZZICATO
Plucking the string with the finger. An amazingly versatile technique used in most scores.

LOW 8VES SHORT
This articulation is essentially a Spiccato which has been orchestrated in the same in the same way as the Low 8ves Long with Celli and Basses playing octaves for a dense and beautiful sound.

BRASS
Besides the self explanatory Long and Short articulations, the brass also include **Nasty** versions of these. This simply means a more aggressive than usual playing style!

WOODWINDS
Like the Brass, the low and high woodwind patches feature reglular shorts and longs as well as **arranged** variants. These are simply arranged with the instruments playing in octaves in the most typical way (for example, piccolos and flutes playing in octaves.)

LEGATOS
Legato in the context of a sample instrument refers to a technique of capturing the sound of an instrument moving from one note to the next. Capturing this detail gives a lot of added realism, but means that you need to play monophonically (one note at a time).

To 'trigger' the in-between sounds, you must make sure that you hold down the first note while playing the key of the second note. As long as you overlap the notes in this way, the engine will know that you want to trigger what we call a 'legato transition'.
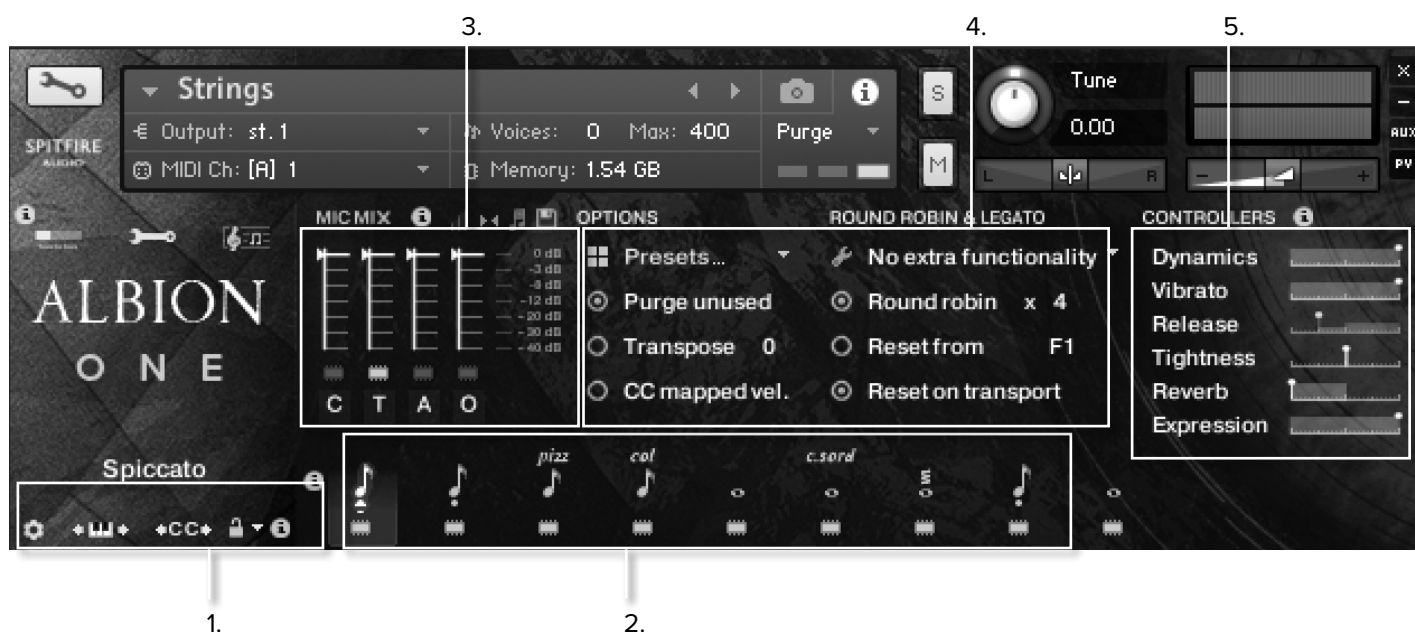
1. SIDE BAR

On the 'General Overview' page this simply displays the articulation being played. In the 'Expert View' there are some additional functions:

1a. THE COG
Terrific tool for fine tuning & tweaking your presets.
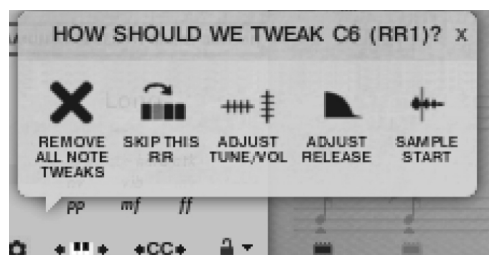

• **HOW SHOULD WE TWEAK?** - Then your last note played will be displayed, if this is correct get tweaking.
• **SKIP THIS RR** - Will simply make it always jump along to the next round robin in the cycle.
• **ADJUST TUNE/ VOL** - Will adjust the tuning and or volume of the last played note.
• **ADJUST RELEASE** - This will alter the level of the release trigger (which will affect the perceived decay of that note).
• **SAMPLE START** - If it feels loose adjust to the right, tight adjust to the left (NB this is only available in full "cog" patches).
• **REMOVE ALL NOTE TWEAKS** - This removes all custom changes you have made with the Cog.

1b. KEYBOARD SHIMMIER
This shifts your bank of keyswitches left or right to suit your needs, preference or performance. Simply click on the icon and drag your cursor left or right and you'll see the pink bank of keyswitches follow! Wherever you stop, those will be the new keyswitches.

1c. KEYSWITCH TO CC SELECTOR
Use this to assign a CC controller to act as articulation/ keyswitcher. RIGHT or CTRL Click on "CC" and you can assign a controller to change articulations.

1d. ARTICULATION LOCKER
We all like to select articulations and use our templates in different ways. Many composers like to have a single articulation loaded to each instance of an instrument for example. So it's worth locking off the articulation switching once you've selected one so you don't have sounds disappearing from slaves way off in your machine rooms!

Unlocked Artic' - Is the standard setting, select articulations via the front panel or associated keyswitch.
Locked Artic' - This locks your articulation so it doesn't change either via front panel or keyswitch.
Locked Keyswitch - This locks your articulation via keyswitch but you're free to switch via the front panel.
Locked to UACC - This is a new standard being developed by Spitfire and detailed in appendix E. The default controller channel is #32 but this can be changed by right/ CTRL clicking on the padlock.
Locked to UACC KS - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (according to UACC standards) changes articulation.
Shared Keyswitches - In larger libraries, this setting allows you to spread keyswitches across multiple palettes of articulations.
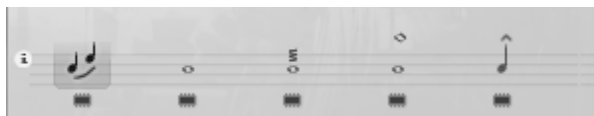
2. ARTICULATION SWITCHER

This works the same as it does in the 'General Overview' panel, with the addition of 'load chips' beneath each articulations. These load them in and out of memory as you wish. Remember before playing an articulation you've loaded in make sure it's fully loaded!

LOAD STATUS

LAYERING ARTICULATIONS - To layer sounds within the articulation set simply 'SHIFT' click on your next articulation. Rather than intro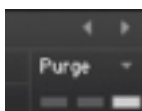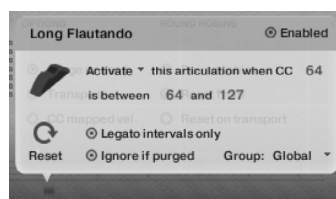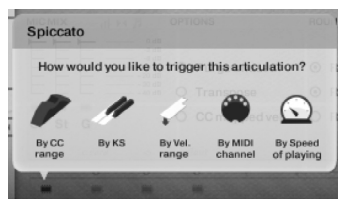ducing a multitude of more confusing 'layered articulation' options, the front panel shows (and edits) only the most recently layered articulation.

TRIGGERING - For triggering options CTRL or COMMAND click on the articulation icon:

"By CC Range" - This will allow you to use a single controller channel to switch between artics. This allows you to fine tune on your MIDI event list, or to use a midi controller fader or indeed button with a single range assigned to select your desired artic'. Our default setting is guided by our UACC protocol.

"By KS" - The default setting. This is scripted so it won't switch mid note but wait 'til the next note-on event before switching. This means you're able to play the key switch say whilst playing a long note and have it switch to a staccato on your next note.

"By Velocity Range" - This is great for designing intelligent staccato patches that say become staccatissimo when you hit the keyboard really hard. A second menu will open up giving you options for this function.

"By MIDI Channel" - Ingeniously turns your single instance into a multi timbral instrument. MIDI channel lets the instrument change articulation based on the incoming MIDI channel. To use, pop the instrument Midi Ch. to 'Omni' mode in Kontakt. The single instance can now be configured to play based on the incoming MIDI channel. For example. Set staccatos to channel 1, longs to channel 2 , legato to channel 3.

"By Speed Of Playing" - A revolutionary new function that allows you to switch articulations based on the playing speed of your performance. When selected, it provides options to specify a triggering time-range in milliseconds. (See right hand menu above). For example, you could specify that 'fast legato' should be activated if the time between playing each interval is between 0 and 250ms (pictured above). Fully configurable to suit the user's playing style and needs and can be deactivated by unchecking 'Enabled' (or if not in the artic switching screen, simply holding ALT and clicking the articulation icon on the stanza).
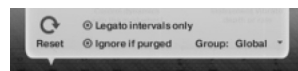
When an articulation has a 'trigger' assigned to it, it shows a little short-cut icon above to let you know that it has been customised.
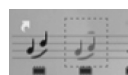
Holding down ALT and clicking an articulation with this short-cut above it will toggle the trigger between enabled and disabled.

It's a handy way to quickly turn off legato speed/velocity switching if the user doesn't want it.

TRIGGER PANEL - Reset will clear the trigger for this articulation, allowing you to set it to a different type or disable it permanently. Legato intervals will only activate this trigger if the notes played are legato intervals. Ignore if purged means that this trigger will only occur if the articulation is not purged

Group allows you to group together triggers. When set, the trigger only occurs when an articulation in the same group is currently active. For example, use this if you wanted to set up speed triggers on legato articulations, but don't want them to trigger if you have staccatos/marc/shorts selected.

OTHER WAYS TO SWITCH ARTICULATIONS

Alongside switching your articulations manually by hand, via keyswitch or via the advanced methods mentioned above you may also want to try a new system we've dubbed UACC (universal articulation controller channel). Whereby each and every possible style of articulation has been given a unique CC data number. Simply use CC#32 and the table found in Appendix E to see how this can work for you.
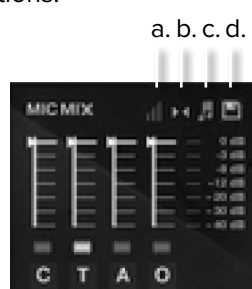
POWER TIP: *Whilst there are many ways to switch between articulations, many pros still prefer to have a different articulation in a single instance per track on their DAW. This enables them to assign different reverb levels and bake helpful stems that can be used in conjunction with live instruments (to work like this it's best to load up artics from the individual articulations sub folder).*

3. MICROPHONE MIXER

Giving you greater control over the blends of microphone positions for your work.

Use the chips beneath the faders to load & unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics, conversely turning the fader back up will reload. Right click on the faders to assign CC controllers so you can mix these live for fantastic shifts in the spacial nature of the samples. Left click on the mic letters to change Kontakt channel/output assignment.

On the top right of the mixer controller section are some deeper mixing options.

a. b. c. d.

3a VELOCITY RESPONSE
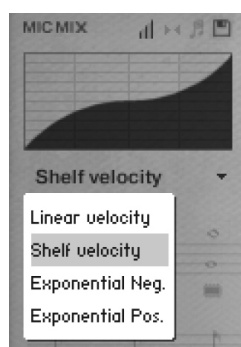
Pick from 4 different velocity curves to suit your controller.

3b CLOSE PAN MIC COLLAPSER
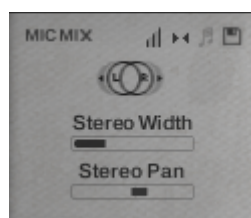
The close mics are a stereo mix and this collapser allows you to refine how the stereo image is handled. All our musicians are recorded in-situ, ie. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together, which helps define the detail. This panning tool helps you to manage and tweak this to your own tastes/ needs.

STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like hav-ing your two pan pots panned hard. All the way to the left would be like having both pots centre,

STEREO PAN - Then allows you to control where in the pan field the centre of this image is placed.

3c MIC MIX TO ARTICULATION LINKER

The small notation symbol locks the microphone mix or tweak you've made to the articulation selected. This means if you want to boost any perceived inconsistencies in volume between say pizzicato and col legno you can. Or indeed if you want to roll off some of the hall ambience for a short versus the long articulations this is how to fine tune.

3d MIXER PRESETS
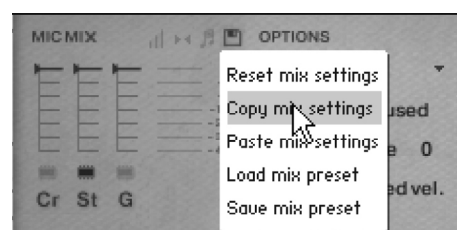
A new way to transfer mixer settings between patches, or save and load presets to disk.

AUTOMATING MIXER FADERS - Each mixer fader has a dedicated #CC. To change this to suit your MIDI controller or surface, simply RIGHT or CTRL click on the fader itself to "learn" the new controller.

ROUTING MIC MIXES - To route each mic mixer channel to unique Kontakt channels simply click on the mic letter. Great for putting your ambient mics in the surround for example. Also good for tracklaying individual mics for your engineer to control in your final mix sessions.

4. GENERAL CONTROLS

OPTIONS

PRESETS - This allows you to load predetermined sets of articulations affectionately called articulation sets (see General Overview Panel) quickly and easily to optimise your system quickly for essential articulations or to start building templates using empty "shells".

PURGE UNUSED - This control keeps unloading any samples you are not using to keep your memory usage as low as possible.

TRANSPOSE - Toggle this on and tweak the number to the right to transpose your instrument. Note this is not the same as tuning, the instrument will actually offset the samples to the selected pitch.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If a user has customised the dynamics slider, that same customised CC will control velocity now.

ROUND ROBINS & LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- Next to this lies a pop-down menu with some amazing new functions:

• **"No extra Functionality"** - Is the standard default where round robins are used as they were intended.

• **"Neighbouring Zones" -** pulls from neighbouring zones, so for an '8RR' instrument, you effectively cycle through up to 24 different sounding notes when pressing a key. It's still just playing the one RR at a time, though giving you more of them. In legato mode this also alternates between 3 legato intervals to give a fake round robin.

• **"2x Round Robin With Skip" -** plays two RR simultaneously, so you get a thicker sound, it's the equivalent of plopping two notes on top of each other in your DAW (and it drops the overall volume ~6db so that the levels remain the same but it just sounds thicker). NB THIS IS NOT AVAILABLE TO LEGATO TRANSITIONS. This plays the pairs and moves ahead by 2 RR. In this mode RR is effectively halved. eg, if you press a note it would play RR1/RR2 then RR3/RR4 ,etc.

• **"Layer 2x Round Robins With No Skip" -** As above but this plays a pair but doesn't move ahead by 2 so that RR isn't halved. So if you press a note it would play RR1/RR2, then RR2/RR3, then RR3/RR4.

ROUND ROBINS - This refers to the number of round robins (multiple recordings of the same notes that cycle around as you repeatedly play a note) your instrument uses, the number can be dragged up and down (1-8) to save you memory.

RESET FROM F0 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default F0) to reset.

RESET ON TRANSPORT - As above but resets every time you press play! Genius!

SHORT ARTICULATIONS RT - This new option allows you to toggle whether staccato/tenuto/marcato notes have a release trigger that plays on release. This lets you tighten up staccatos or end marcatos/tenutos earlier than they were recorded.

5. EXPRESSION CONTROLS

We curated some of these for the general controls view, here is the full complement, dial these cc's into your midi controller for an infinite choice of emotional and human responses.

DYNAMICS - CC#1 This slider displays and controls which dynamic layer is live. Also controlled via the modulation wheel.

VIBRATO - CC#21 This mixes between vibrato and non, or senza vibrato.

RELEASE - CC#17 Dialled in all the way, this helps blur the transitions when using long articulations in slow passages in a natural and musical way. Dial back for more focus and detail.

TIGHTNESS - CC#18 We proudly cut our samples from the true beginning of the note, as the bow engages the string and the rosin begins to weave its magic. The net effect of this is laggy and sometimes very small inconsistencies in timing. Which we love! It Sounds real! But it's not to everyone's taste. This ingenious device allows you to tighten and loosen to your heart's content. An excellent use of this is to dial it all the way to the right in order to play your part in. Once you're happy, adjust to taste and put a negative delay in the track header of your DAW which is the same amount as the Tightness setting.

REVERB - CC#19 - This is the same control as on the general overview page, artificial reverb to add even more room sound to your mix or to aid in blending with more reverberant libraries.

EXPRESSION - CC#11 Displays the overall instrument volume (0-100%). Remember you can also trim your instrument volume with CC#7.

THE OSTINATUM

Best used with short articulations, this ever evolving device can offer instant chaotic inspiration or be used to create scientifically designed rhythms, ostinati and arpeggiated sequences as well as shimmering tremolando effects.

1. SETTINGS

MODE - Selects how the Ostinatum will interpret your playing. Ostinatum will sequence a maximum of 10 notes (one for each of your fingers). It needs to arrange them into a note order "1-10" and this determines how it does that.

OFF - The default position Ostinatum remains dormant.
ORDER PRESSED - This will organise the notes in the order you pressed them.
ASCENDING - From bottom to top.
DESCENDING - From top to bottom.

CONTROL KEYSWITCHES - Allows you to set up a section of the keyboard that controls the state of the ostinatum. These keyswitches let you turn it off, or set the mode.

SOLO KEYSWITCHES - Allows you to dedicate a section of the keyboard to keyswitches that solo each ostinatum track. The first keyswitch turns all tracks on, the following keyswitches solo each individual track.

CHORD MODE - This ignores any note order and simply plays everything polyphonically, great for measured trem style effects.

2. RHYTHM COMPUTER

NOTE MENU - Click these to place a note into the computer at the length you desire. Click the trash can to delete, or choose a preset from the drop down on the right. The cog allows you further fine tuning and configuration tools.

LENGTH - This displays the note lengths in the sequence that you have selected from the Note Menu. Drag down here to create rest versions of the note length.

KEY - Under each note you can then select which key (displayed in real time in the Transport) this note is attached to.

Scroll up and down to select.

LEVEL - Adjust these bars up and down to adjust the velocity levels of each notes, this will bring your rhythm sequence to life and provide you with all sorts of surprising syncopated accents.

LOAD/ SAVE - Allows you to store your previously made Ostinati.

3. PATTERN SELECTOR

With the Ostinatum machine, there's a dropdown on the rhythm computer allowing you to switch between (and create) up to 8 different patterns.

By default these layer on top of each other, but you can also configure them to be solo using either the Ostinatum track options:

Or using the 'solo keyswitch' option. With Solo Keyswitch, 9 new (customisable) keyswitches are added to the keyboard:

The very first one unmutes all tracks so that they play together. The next eight solo each individual track respectively. When you press them, everything but that keyswitch's track is muted.
The second image shows how you could programme crazy 16ths on track 1, lazy halves on track 2, and then keyswitch between them in your DAW.

THE eDNA INTERFACE

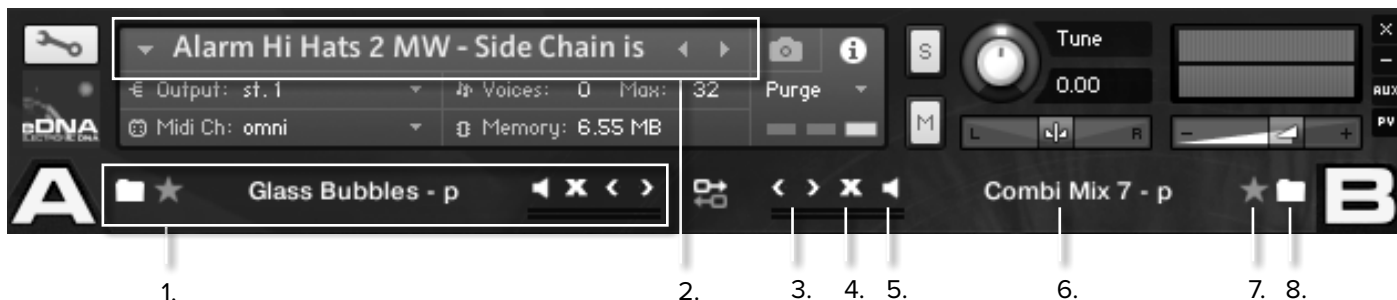For Brunel Loops and Stephenson's Steam Band we had Blake Robinson, our crack script editor, come up with the 'mother' of interfaces designed for the tweakhead in us all. With raw 'sound' material that is already awe inspiring this interface has allowed us to create for you mind blowing instruments. More importantly it will allow you to instantly combine sounds to customise instruments of your own.

Its time to meet eDNA...

Welcome to our eDNA engine, home to your Stephenson's Steam Band & Brunel Loops presets and instruments.

eDNA 'instruments' are made from up to two sounds loaded into each bay (A & B). So when you load an instrument, not only do you have the choice of pimping the front end, you can also use eDNA's very own sound browser to load different content into your tweaked bays.

1. Is eDNA's sound browser for sound bay A with the name of the sound loaded and a selection of quick to deep browsing options. These are matched and mirrored for bay B to the right.

2. Is Kontakt's browser with the instrument name and some very quick browsing options. You can also use the library or file pane to browse for more instruments detailed in page 6.

3. Navigation transport, loads next sound along or goes one back.

4. Mutes the Bay
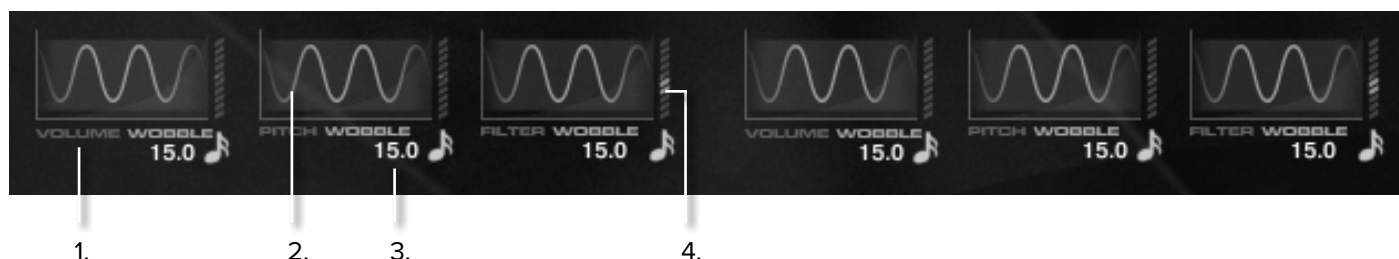
5. Toggles audition on or off for when using the file browser.

6. Name of sound

7. Like the sound? click this and you'll be able to find it again when using eDNA's file browser.

8. eDNA's sound file browser. Navigate in list form with lots of browsing functionality mentioned later.

WOBBLES

1. WOBBLE TYPE - eDNA can modulate three different parameters, the intensity of which are controlled by clicking and dragging on the control to the right of the waveform (4.)
     • Volume - 4. Controls how loud to soft.
     • Pitch - 4. Controls how high to low
     • Filter - This modulates both the LPF and HPF filter stages in the bay. Move 4. up for HPF, down for LPF, more about these in a minute.

2. SPEED - Drag the waveform up and down to change the speed / frequency of the wobble. The speed will be indicated by 3.

3. INTENSITY / DIRECTION - This controls how much you're going to wobble by and the direction of travel.

FILTER STAGE

1.   2.
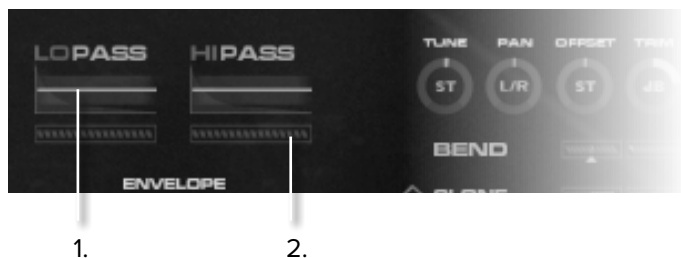
Here are two conveniently placed low pass (cuts frequencies above the LP cutoff point) and high pass filters (cuts frequencies below the cutoff point).

1. FREQUENCY - Move the wave up or down to adjust the frequency of the filter.

2. RESONANCE - Pull left to right to adjust the resonance

TUNE, PAN, OFFSET, TRIM

1.   2.   3.   4.

As with the wobbles, all knobs move by clicking and holding your mouse over them then moving your mouse up for clockwise down for anti'.

1. Tune - adjusts the pitch of the sample in 50 cent (quarter tone or half semitone) steps. To have a smooth dial (which moves in 5 cent steps) click SHIFT and then move the knob. Example: if you want to move this down an octave pull the knob down 1200 cents.

2. Pan - moves the instrument within the stereo spectrum left and right. This is particularly useful when using the Auto X-Fade oscillator but more of that later.

3. Offset - is the quickest way of changing the samples you're using and a great way of warping the sound, use this in conjunction with the tune knob to get the desired effect. In our other libraries it's called transpose but we feel offset is a truer description. So if you're offsetting by + 7 keys, maybe draw the tune button down -700 cents (which is 7 semitones) this will make sure the instrument is at the same pitch as before but is polling different samples.

4. Trim - is a gain stage that becomes a valuable tool in conjunction with the x-fade slider. As all the samples in Earth are normalised (the only Spitfire library to use this technique) it helps you tweak the volume balance between sound bay A & B. You'll find this particularly useful if the instruments seem to get quieter when the x-fade slider passes through the middle position, adjusting the trim of one of the instruments seems to fix this.

TOP TIP: Holding down alt while wiggling a bay A and B knob/tuner alt will duplicate the value on the mirror bay. ie. hold alt and change the Tune and both bays sync value.

BEND

BEND, CLONE, GLIDE

1. 2.   3.   4.   5. 6.7.

These control what happens when you use the pitch bend wheel. Again a parameter that is independent between Bay A & B. So you can do some pretty cool stuff with this.

1. Amount - this controller sets the extreme bend amount up to 2400 cents.

2. % Bend - this controller then sets how much in % the pitch bends. For example, if you set the right to 2400 cents, then the left to -100% you get a bend of -2400 cents. If you put the left slider to +50% you get a bend of +1200 cents. This is so you can specify how far you want to bend and then easily bend it.

CLONE

3. Clone - Click this to do as it suggests, clone or double the sample playback, you can then...

4. Coarse Tune - this tunes the clone up and down in 100 cent (1 semitone/halftone) steps to +/- 1200 cents (1 octave)

5. Fine Tune - This tunes the clone further in smaller increments +/- 100 cents (1 semitone/halftone
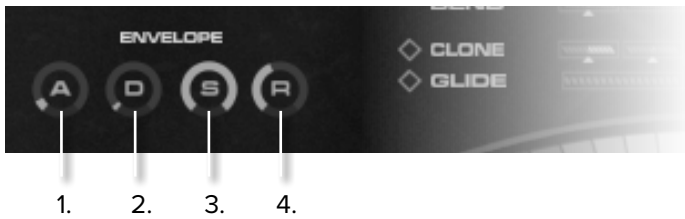
GLIDE

This is quite simply the most ingenious piece of scripting. eDNA intuitively analyses the way you play and organises the transitions accordingly.

6. Glide On/Off - click to activate.

7. Glide Amount - slide this amount up to increase the "Glide" between notes.

A.D.S.R.

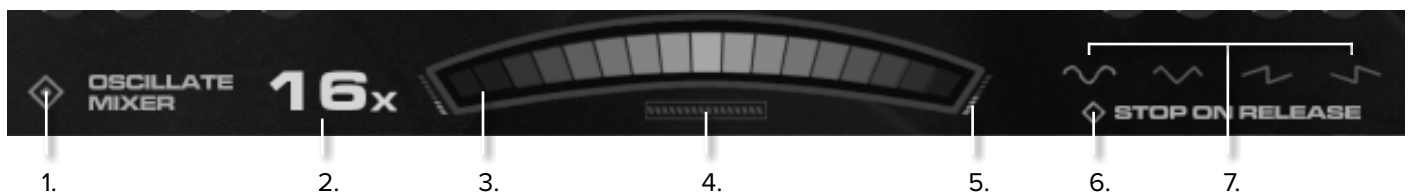For those of you who are new to synthesis this array of controls "shapes" your sound.

1. Attack - This moves your sound from a percussive hit to a slow entry.

2. Decay - This is the time the sound takes to drop to the "Sustain" level that the instrument then plays at. This is a great dial to automate with more percussive sounds.

3. Sustain - This sets the level at which the decay drops to. So for spiky little arpeggiator type sounds pull sustain all the way down and set the decay to taste.

4. Release - This sets the time in which it takes the sound to die away, for sounds that have a lot of room in them it may be useful to leave a long release.

THE MIGHTY X-FADER

Yes, it hasn't escaped our notice that it looks a little bit like a Cylon's face either.

This is where the beautiful simplicity of Earth comes to life, as default (in 'factory' cartridges) routed to your mod wheel and is why we feel that to get the best out of this (and pretty much all of our libraries) product you've got to give it a wiggle! So x-fader right to left adjusts the amount that you hear instrument bank A vs B. But it doesn't stop there, we've also designed a custom oscillator script that automates the slider. Click on osc, play a sound and off you go.

1. Oscillate Mixer - Switches the automated mixer on.

2. Speed - Move this up or down to effect the frequency of the oscillator. From slow evolving soundscapes to fluttering madness! All sync'd to your host DAW tempo, or the internal Kontakt tempo in standalone.

3. The X-FADER - She's got some tricks up her sleeves though, a bit of work with her and she may surprise!! Just a simple crossfader with a nice big sweep so you can fine tune your instrument blends.

TOP TIP. *When browsing instruments in the Factory carts, make sure your x-fader is +/- 100% so you can only hear the sound you're auditioning*

4. Start/ Phase - This slider controls where the x-fader starts and which way it goes at first.

5. Direction Strength (new in v1.1) - You have two of these vertical sliders. They control the amount the XFader travels in each direction. The default position is 100% up on left and right. This will mean the sound from bay A&B will noticeably disappear at the apex of the oscillation. With both sliders at 50% it will simply oscillate half way in and out of each bay. These sliders don't need to be symmetrical and can create all sorts of wonderful nuance.

6. Stop On Release - this toggle returns the fader to the 50/50 position on note release. When this option is off the x-fader still returns to 50/50, but only after the sound in bay a and b have stopped playing/decayed (for example, if they have a long ADSR release).

7. XFADE Oscillator Shape (new in v1.1) - These switches toggle between the standard 'equal' shape moving left and right, to a more jagged shape to uni-directional.

We'll come back to this stage later to talk about how you can achieve very different effects, from simple blending to a very effective dynamic controller, a wonderful way to flick between diverse sounds to suck your listener's brain out through their nostrils or indeed a beautiful shimmering wave-like oscillation engine.

THE GATE SEQUENCER

1. 2. 3. 4 5. 6. 7. 8. 9. 10. 11.
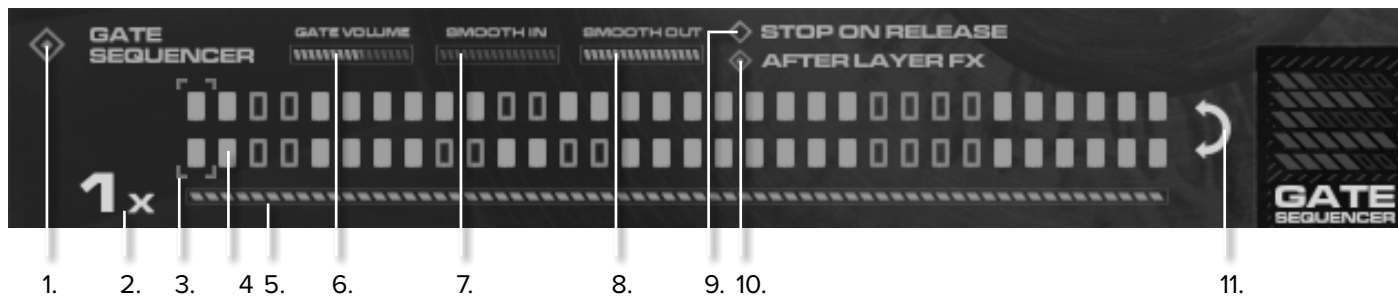
Unlike your usual on-off scenario you have two sound banks, so 5 options A on, B on, both on, A off, B off, both off! We're probably labouring this point, easier if you just look at the very intuitive gate interface.

The top line is the gate for Bay A, the bottom for Bay B. The default position is everything "on" to gate either A or B simply click on the step you wish to gate and hey presto. You can gate in unison or alternate or indeed create some great stutter.

1. Gate Sequencer - switches the machine on or off.

2. Speed - adjusts the speed of your gate sequence in relation to your DAW tempo (or the host Kontakt tempo in standalone).

3. Transport Position - where you are in your sequence.

4. Gate Cell - This one is in the "on" position.

5. Division Slider - Need more or fewer gate stages than the 16 provided as default? Move the division slider. Note that this will not affect the gate speed, but the number of steps in your pattern, particularly useful when working in a 3/4 time signature or meter. To adjust the speed of your gate pull up or down the 1x - 128x indicator to select different sub divisions of your host tempo or indeed the Kontakt internal tempo. You'll also notice when playing at its default setting that all gate lamps on creates a continuous signal without any stutters. So if you just want to gate one sound leave all the lamps for the other on!

You can also control how the gate sounds.

6. Gate Volume - This adjusts how much the gate gates! It's default position is all the way off, the more you adjust the slider the more you adjust how much the gate drops down to.

7. Gate In Smooth - changes the shape of the front of the gate and smooths it in.

8. Gate Out Smooth - the amount of tail the gate has. This is an especially cool tool to automate.

9. Stop on release - switches the gate engine off when you release your sound.

10. After Layer FX - This switches the gate stage between the bank FX. Something we'll come back to but if you find your gate clicking when playing lower ended material, you may find that this is the quickest and easiest fix.

11. FLIP - This swaps the sequence over so what you pro-grammed for B will affect A and vice versa.

We have also have some quick keys that helps you tweak and experiment quickly and easily:

• **Holding shift toggles a range of cells (ie press the 2nd cell, hold shift, press the 10th cell - cells 2-10 will change)**

• **Holding alt affects both A and B cells (same as alt and knob twiddling)**

• **Holding CMD/CTRL (Mac/PC) and clicking inverts the current sequencer** track. On becomes off and vice versa.

FX DASH

A Quick Assignable Controller Stage

We'll detail this more when talking more deeply about effects. On the custom patches we have carefully curated the fx and which controllers you're most likely to get your hands on for quick and easy tweaking. Say to make the sound drier, wetter, more distorted or modulated. But more crucially this is how you would assign controllers and automate FX controls which can be found on other pages of the UI, a Kontakt feature exclusive to Spitfire and unique to EARTH.

1. **Parameter Name** - To remove this FX parameter ALT Click. A numerical value of the parameter is also displayed.

2. **Parameter Dial** - Remember to set CC value, control and automate CTRL/Right Click.

3. **An Empty FX Enclosure** - Waiting for your next mangler, pick carefully.

MASTER CONTROLS & SWITCHES
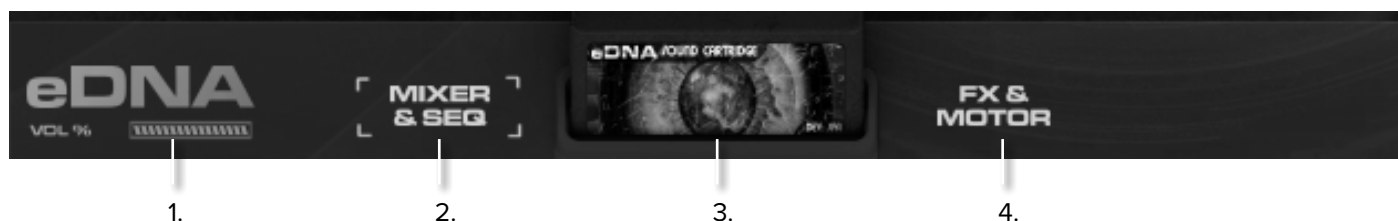
Some Master Functions

At the bottom of the eDNA interface are four controllers and switches that allow you to get even deeper into the heart of eDNA, or most importantly, turn her down!

1. **Volume or Expresion** - This defaults to CC11 to re-assign (say to CC7) CTRL/ Right Click.

2. **The Mixer Tab** - On the FX pane you'll need to re-click this to get back to the main interface.

3. **Cartridge Loaded** - A lovely graphical indication of what collection you have loaded or what collection your individual instrument or patch belongs to. If you need to see / get to your FX controls more, try pushing it in.

4. **FX/Motor Tab** - Click this to get to the next stage in your exploration of eDNA...

THE FX PANEL

As the eDNA engine is basically a complicated sample player, a lot of the effects one would create from traditional synthesiser modules are created here via FX plugins. We've curated a potent set of plug in effects that sit in different stages of the signal path.
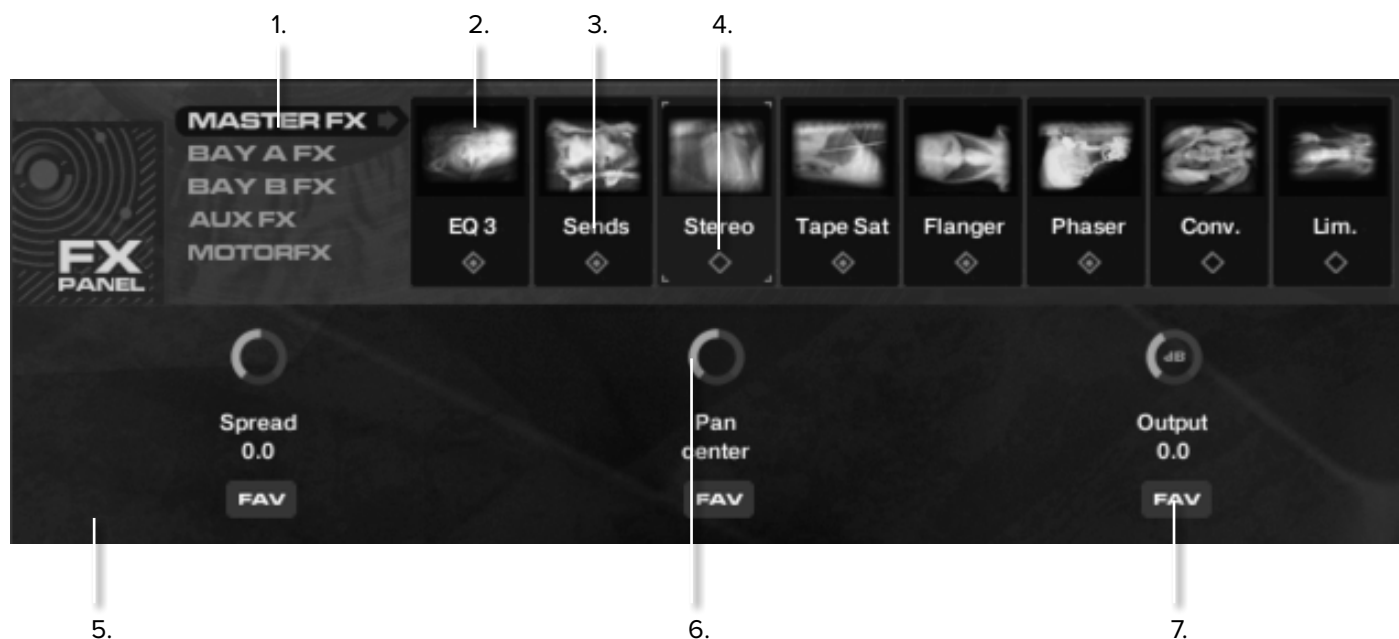
eDNA'S FX SIGNAL PATH

Here's a quick diagram of what the signals are doing under eDNA's hood so you can best decide at which stage you wish to add and tweak your effects. We have pre-curated the FX racks according to their stage in the signal path. So verbs and FX more on busses with phases, flagers and distortion on more direct stages.

```
   SOUND BAY 'A'                                SOUND BAY 'B'
        │                                            │
        ▼                                            ▼
     WOBBLES                                      WOBBLES
        │                                            │
        ▼                                            ▼
     LPF / HPF                                    LPF / HPF
        │                                            │
        ▼                                            ▼
     'A' FX ──────►  'A' FX          'A' FX  ◄────── 'B' FX
        │            SEND             SEND             │
        │              │                │              │
        ▼              │                │              │
   X-FADE MIXER        │                │              │
        │              │                │              │
        ▼              │                │              │
   GATE STAGE          │                │              │
        │              │                │              │
        ▼              ▼                ▼              ▼
    MASTER FX ──► MASTER FX ──►      AUX FX
        │            SEND
        ▼
      OUTPUT
```
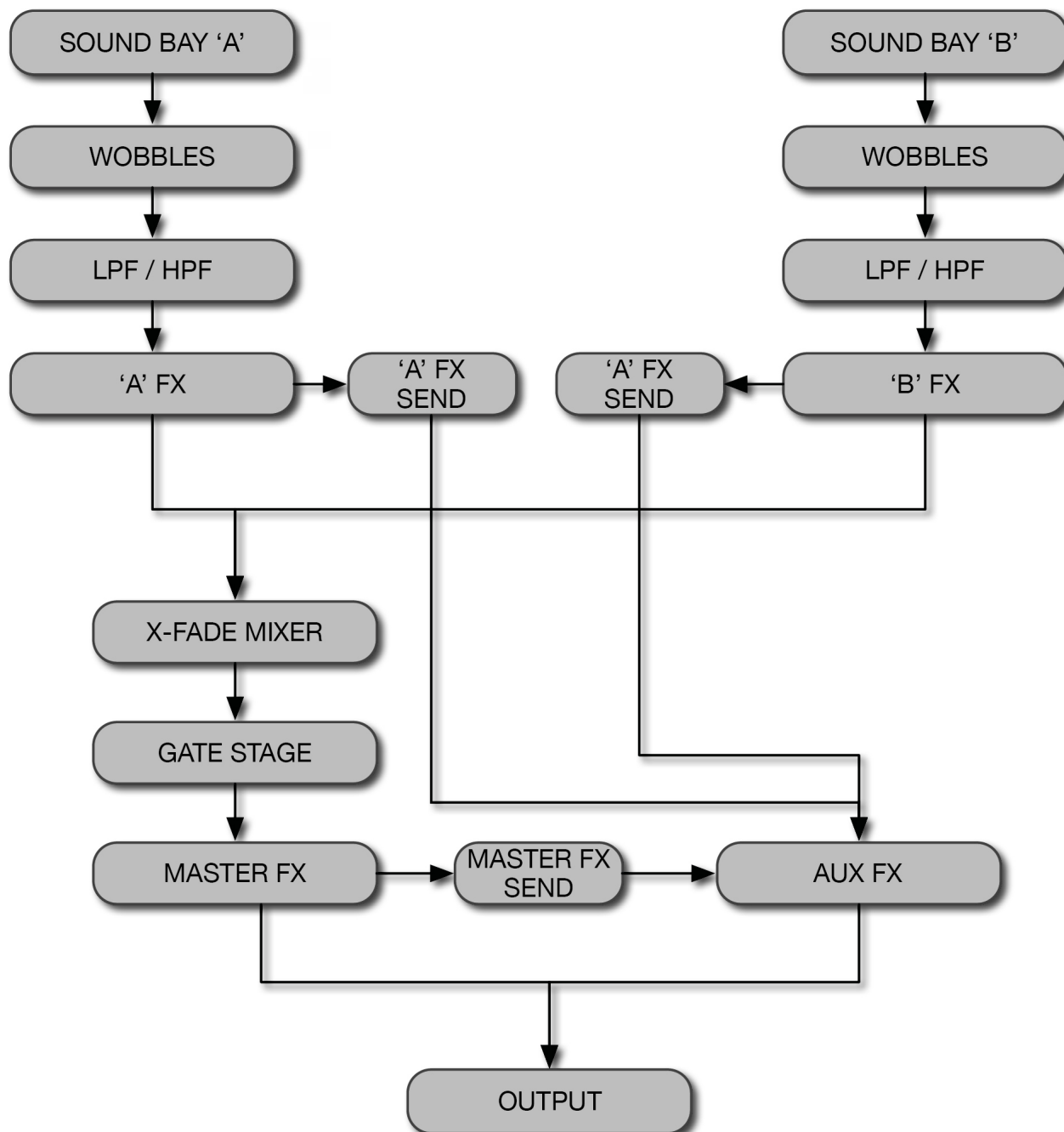
AN FX RACK

In all there are 5 FX racks in the eDNA engine. Every one of them behaves the same, save for the motor fx rack discussed later. Here's how the master, bay A & B and Aux FX racks behave.

1. FX Stage - This toggles between the 5 different FX racks available to you in eDNA.

2. Effect Icons - These elegant depictions of vetinary x-rays, signify the different effect plugins available in the 8 enclosures per rack. CLICK ON THESE TO LOAD THE EFFECT PARAMETERS ONTO THE PLUGIN DASH BELOW (5.).

3. Effect Name

4. Effect Bypass - or on/off. Depicted here bypassed (or off). To activate click on this button.

5. The plugin Dash - displays the plugin parameters. Click on 2. to access the parameters for the effect you want to tweak.

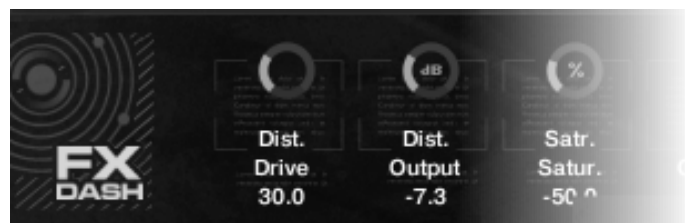6. Plugin Parameter - you will NOT be able to assign a controller to this parameter directly. It must first be loaded into the Quick FX dash on the main mixer pane.

7. FAV Buttons - or "favorite'. These allow you to load your favourite FX onto your "Quick FX" dash. You also need to do this if you want to automate any of the effects or tweak them via a controller, say the modulation wheel. To remove simply click on the FAV button again and elect to remove. This parameter is NOT assigned to the QUICK FX dash, the rest of the parameters in this Plugin Dash are.
Going back to the Dash on the main mixer page you will now see your FAV knobs obediently waiting for your controller:

(Remember to assign a controller, Right/ CTRL click on the knob itself and wiggle your controller). You can quickly remove these direct from the dash and...

Store as default stores the current knob value as the 'default' value. You can reset a knob to its default value by holding CMD (CTRL on PC) and clicking it. Say that you like the value of the 'IR Wet amount' - you can store it as default. Give it a wiggle and don't like the new value? CMD/CTRL click and its back to what you set as the default.

TOP TIP: The quick FX are displayed in the order you loaded them into the QFX panel. If they get in a muddle simply unload them all (easily done on the QFX panel itself) and reload them in the order you'd like.

.THE FIVE DIFFERENT FX STAGES (1.)

Master FX

Probably the easiest and most predictable FX to get your head around. These happen at the last stage and affect everything that is audible. So the x-fader and the gate will all have an impact on what is affected and what you hear. This is why we've put mainly mastering effects and some obvious modulators. The key thing to understand with the Master FX is they are layered on top of the whole "mix" of your sound, so in the case of the reverb you can have a 100% wet signal.

Layer FX A & B

These FX affect either sound bank A or B independently of each other and the fade slider. You can also place the gate engine before or after the layer fx, depending say if you wanted to gate a reverb or indeed keep the verb tail intact.

You will notice that the FX between the two sound banks are distinctly different. We've done this because thats the beauty of having several different FX stages. So here we're making the most of the independent sound banks and how much you can make them contrast each other. It also gives you more FX to pick from, and more vetinary x-ray pictures to display. Remember you can switch out and swap the sounds between different banks if you feel one suits a distortion type better than another for example.

ABOUT SENDS.

You will see in A&B and the Master FX racks, one plug in enclosure is occupied by an effect called "SEND". Clicking this on opens up the signal for your sound to route into the AUX FX rack. Click the send plugin itself and adjust the different dials in the dash to control the amount of signal that gets to the specific FX within the SEND FX.

Remember, these FX will not sound unless switched on in the AUX FX Panel.

You can select specific sounds to go to the aux and the amounts they send. It is therefore advised that you do not send a signal to the same effect plugin via both the layer and master fx send as you will be duplicating the signal. Here's an example of how to mix and match the way in which you apply aux effects to your sound.

I want to have delay 1 on sound bay A, also little delay 2 on sound bay A and more on B and a touch of splosh across the whole thing.

Go to all 3 sends in Layer A&B and master FX and switch them on, click on the send icon and pull down all the controllers (we default to a 0db send signal for your convenience).

In A Send, boost the delay 1 send to 0db. Then delay 2 to say -6db. In Send B set delay 2 to 0db, then in master FX dial up the splosh. Finally go to the AUX fx and make sure these FX are switched on! You may want to control the returns of these FX via the front panel so click on the "return" FAV button in delay 1 and 2 and the Reverb "Wet" FAV button. Now seeing as you care about the balance between A & B to Delay 2, you may also want to put the send levels to delay 2 on the front panel too. So go to A FX, click on send and assign the delay 2 send FAV button and repeat for FX B.

MOTORISED FX

OK, so if you've got a lovely sound up that you don't want to lose and want to experiment with these motorised FX we suggest that now would be a good stage to save your sound! The motorised FX are at first, a tricky set of tools to master.

To save your sounds in Kontakt first go to the top bar in Kontakt, change the name then click on the floppy icon, save instrument as. Make sure you don't save over the factory shipped patches if you ever want to get back to how it was originally shipped!

We've selected two effects that work best with these type of techniques, you'll notice that different cartridges have different effects loaded depending on the genre, and we have different combinations prepared in the Custom Cartridge Builders for users of the full version of Kontakt.

1.   2.   3.

4.

• Click on motorised FX (1.)
• Click on whether you want to apply this effect to instrument bay A or B or Both, for this demo let's pick A. (2.)
• Click on the effect you want to use, and click on the icon to access it's controls (3).

OK so far so good. Now have a fiddle with the different parameters and work out which one you'd like to motorise. Click on the motor beneath it and assign to the motor you want to use.

• Let's start with Motor 1 and let's use cutoff in the "ladder notch" (4.)

1.   2.   3.   4.

OK this one takes a little to get one's head around so we'll do our best to explain. They key thing is to ignore anything in red for now.

1. Intensity - this controls how much the motor is going to affect your FX parameter (in this example cutoff).

2. Frequency - controls the speed.

So pull the intensity all the way to the right and hear how the motor is dialling up your effect parameter (cutoff) from 1 - 100% (all the way to the left to all the way to the right). Pull the intensity back a bit and the parameter you're controlling will be motorised in a less extreme manner (ie 25% - 75%). Then move the frequency knob to adjust the speed.

3. & 4. The 5 knobs to the right affect the shape in which your motor controls the parameter (cutoff). So (just like wobble amounts) first try adjusting the depth of the sine (3.) wave (an equal smooth shaped wave) then to neutralise it pull the knob to the centre. Then try adding a rectangle (4.) wave etc. You can then create more chaotic shapes by dialling up more than one of these dials. But things can get out of hand quite quickly so remember, if you're in trouble, pull everything back to midday.

THE SUB MOTOR

OK so Motor 1 is now turning your effect parameter (cutoff) dial back and forth a measured amount at equal intervals with a shape that you're happy with. Now move the Frequency slider back and forth, that's kind of cool, changing the speed that the effect parameter (cutoff) dial moves back and forth. So let's have a go at motorising this.

1. Main Intensity to Sub - This slider controls the intensity of the sub motor control to the intensity control of the main motor (told you it gets confusing!).

2. Main Frequency to Sub - This slider controls the intensity of the sub motor control to the frequency control of the main motor.

3. Sub Motor Frequency - This then controls the speed in which you're motorising the two possible parameters within the main motor.

Maybe you don't want to control the frequency that your effect parameter (cutoff) is going, but the amount of intensity. You want to vary that according to the sub motor frequency (3.). Dial up the intensity slider beneath the intensity knob (1.) and hear how this affects your sound. Oh and then you've got the whole range of shaping dials as with the first motor (4. & 5.). Combine this with a second motor, more effects, and all these dials, you can tie yourself in sonic knots.
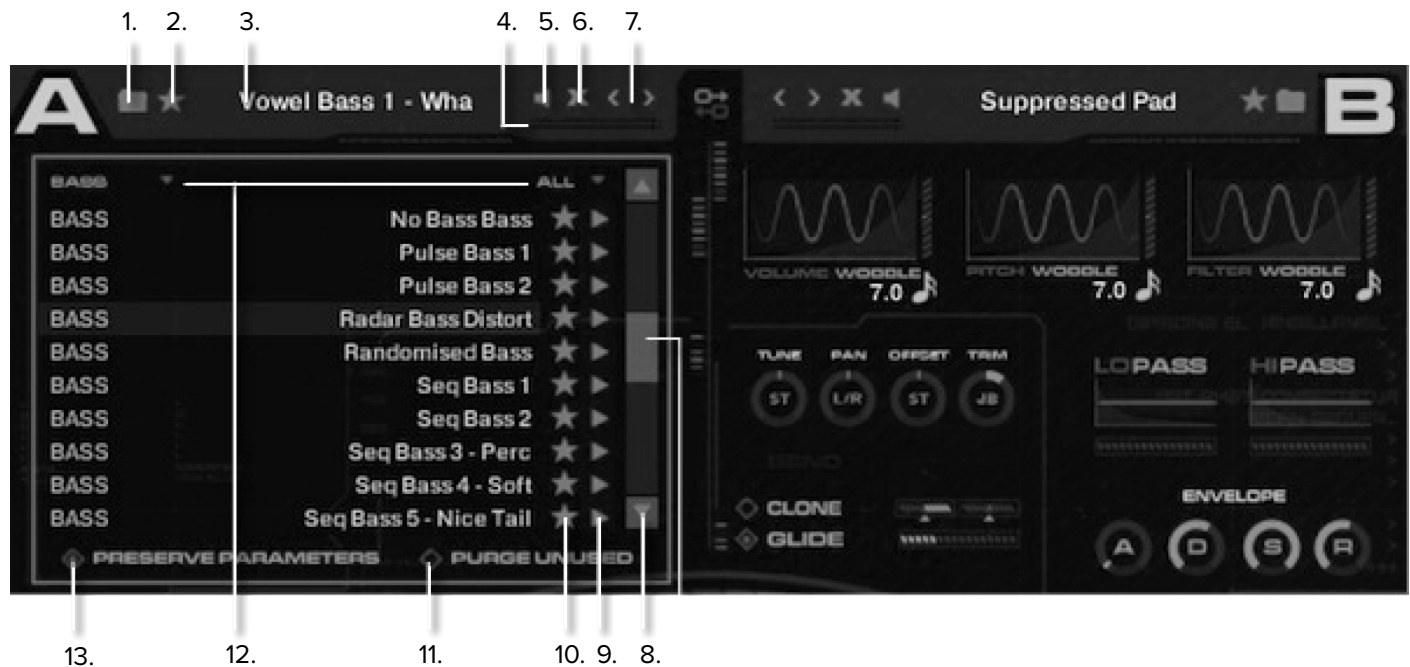
Top Tip. *This is the one area in eDNA that we think a slightly considered approach is called for. It is quite easy to get lost in these motorised effects. We find some of the best effects are created by using massive intensities and very slow frequencies. Carefully thinking about what you're motorising and how much you're going to motorise it by can reap rewards that sound totally awesome, anarchic and original. But it's only by careful experimentation that these rich rewards will avail themselves.*

Go appendix C2 to find more out about the individual FX.

THE EDNA BROWSER

Once you've had a play with our specially prepared presets you may want to make some of your own. There's a huge number of "Vanilla" instruments for you to work through, so lets get browsing...

Make sure you're in the mix window, now we're going to look at how the instrument bay browsers works. As a brief overview of this section each bay has.

1. Browser button - opens/closes the browser window.

2. A Red Favourites Star - this simply tags a sound you like with a star so you can find it later. (NEW IN v1.1 YOU CAN SELECT 1-5 STARS TO REFINE YOUR OPINIONS!)

3. Instrument name.

4. Level Meter - These are independent meters in each bay so you can see exactly who is outputting what.

5. Mute button - toggles the sound on and off independently of the xfader and/ or gate stage.

6. Purge Button - this empties the bay.

7. Scroll Buttons - These move the sound along to the next in the list, or back one. A quick and easy way to browse, but also you'll find that sounds are grouped together in similar sets. So if you're happy with a sound but would like it to be maybe a little different in character, this is often a quick way of checking out if we had another stab at it. Maybe something similar but a bit brighter for example.
Click on the folder next to the instrument name (1.). This will pop-down a hugely extensive list of sounds which you can scroll through, browse and rate according to your tastes. Having created some 1,900+ instruments you'll imagine

that naming became a bit of a task, so we've organised the sounds into categories too for your convenience.

8. Scroll Bar - holding shift slows the scroll speed, or you can use the scroll avenues for finer detective work.

9. Scroll Arrows - these allow finer browsing still.

10. Audition Buttons - check the sound before you commit! (you can also CMD click on the instrument name to preview).

11. Favourites Stars - displays sounds that you have tagged as favourites and also acts as toggles to tag more.

12. Purge Unused - Purges unused sounds from memory (anything not in an active layer). Use this to save memory when you've finished building your sound. When this is turned on 'previewing' each sound in the browser is unavailable. It defaults to off.

13. Instrument Browser Filters - allow you to refine your search

NB. In v1.1 we will also have a full database that you can browse within the Kontakt database window.

14. Preserve Parameters - preserves the current bend/glide/tune/pan/LFO settings etc. when loading a new sound. By default this is turned on and each sound will share the LFO/tune/pan that you set. If turned off then each sound remembers its unique configuration.

To select an instrument first preview it using the play buttons. If you want to hear more we recommend you double click to load, this performs several functions; it loads the instrument into the bay, closes the browser window and moves the browser in Bay B to this selection you have made. Give it a try, select an instrument in Bay A by double clicking, then open the browser in Bay B, see how it's easy to select the next sound along.

If you're clear on what type of sound you'd like you can reduce this list by clicking off "all" and selecting a different category of sound. If you want to try the different sounds simply click once on them.

Top Tip: *If you like what you hear but it's not quite right it may be worth giving it a star so you can quickly and easily see sounds that you liked the next time you return. Remember to save the patch down though, you can do this by clicking on the files icon in the top of the Kontakt interface and saving as (Maybe worth saving as suffixed with something like "browsed" so you have the original vanilla patch as shipped from Spitfire). Next time you return click on the larger "all" bar and select "favourites".*

It's worth noting that you can only load any instance of an instrument into one bay. With this in mind you'll find a lot of our sounds are produced in pairs and quads. Say loud and soft (to create dynamic modulation via the xfader/ mod wheel) and "distant" which are true surround images made from ambient mics on the original orchestral recordings. Some of these may sound similar to the raw sound itself but load into an accompanying instance of Kontakt or within a multi and route to your surround speakers and hey presto, 3D sound! Once you've got a combination you like, it may be worth saving as a patch of your own. Again, to do this use the floppy icon on the top Kontakt bar.

THE KICKSTART INTERFACE

The Darwin Percussion patches are presented in our dedicated percussion interface - The Kickstart Interface, which allows for easy mapping of hits and techniques as well as quick access to the controls you need.

1.   2.   3.
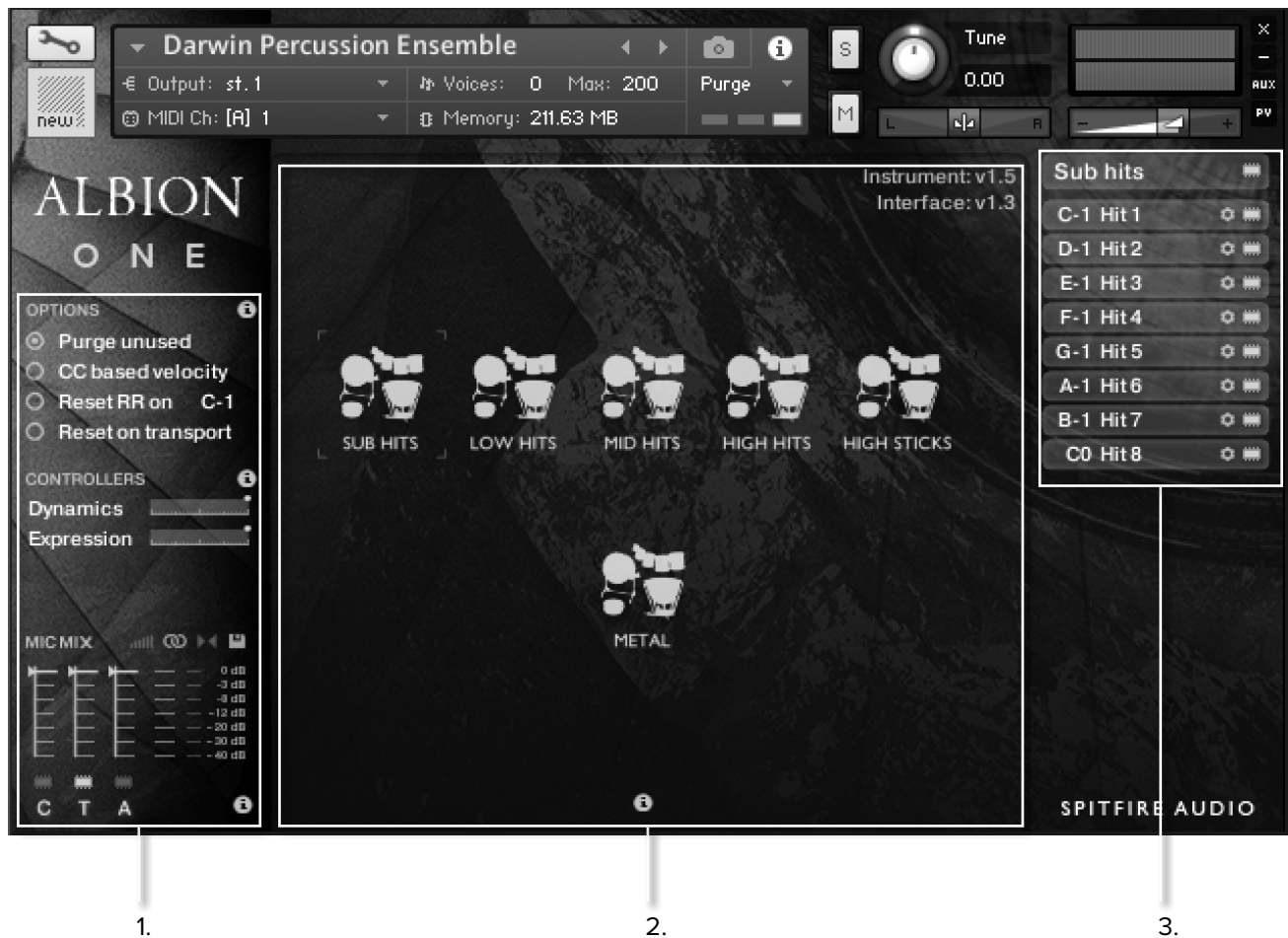
1. OPTIONS (LEFT)

The left panel contains all the options and controls, as well as the signal mixer. This is where you'll configure the instrument's preferences to your liking, change any assigned CC mappings, or customise the instrument's mix to your liking.

These options match the options available in the general and expert view discussed earlier in this manual alongside details of how the mixer works.

2. THE INSTRUMENT AREA (MIDDLE)

The middle area gives a visual-overview of all the instruments included within the Kontakt patch.

You can click the instrument silhouettes in this area to select and configure each one, or hold CMD/CTRL and click to select multiple. Selected instruments are usually shown in a shaded colour, or with a visible outline.

When instruments are selected all hits and techniques available are shown to the right.

3. HITS & TECHNIQUES (RIGHT)

The right panel lists all available techniques for the instrument currently selected. In Kickstart, a technique is a way the instrument can be played. Available techniques differ between instruments.

This panel also allows you to switch between variations . A variation is an alternative way of playing the instrument.
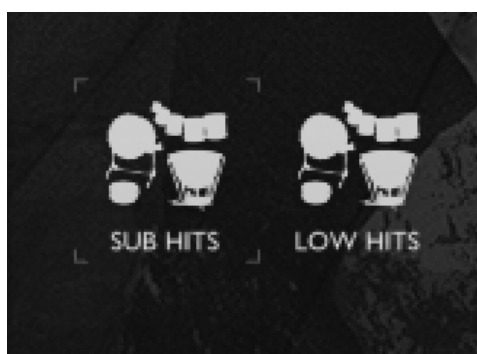
One thing you may have noticed in the picture above are the little info buttons (🛈) located around the interface. Clicking any of these will pop up a helpful explanation of the UI around it. Click these if you're looking for tips and tricks related to the UI.

MAPPING HITS & TECHNIQUES TO A MIDI CONTROLLER

Whilst libraries utilising Kickstart come with pre-mapped Kontakt patches, one of the big advantages that the system brings to Spitfire Audio's percussive instruments is that everything can be completely remapped and customised to your preference. It's extremely easy to pull together all the playing styles you need for each instrument onto a single MIDI channel. This allows you to quickly map each and every instrument's hit to any imaginable MIDI controller:

1. SELECT THE INSTRUMENT

First, select the instrument you want to map to the keyboard. Simply move the mouse over the silhouette and give it a click.

With the instrument selected, you'll see its name to the top right, just above a list of its available techniques on the panel to the right.

2. SELECT THE TECHNIQUE

From the list of techniques, find the one that you want to map and give it a click. If done correctly you'll notice the technique name should highlight:
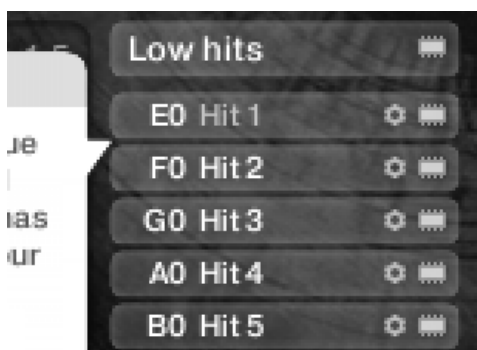
If you clicked the wrong technique, don't worry. Simply click it again to deselect it and cancel mapping.

3. PRESS THE DESIRED KEY

With the technique selected, use your MIDI keyboard, drum controller or Kontakt's on-screen keyboard to play the note you wish to map to.
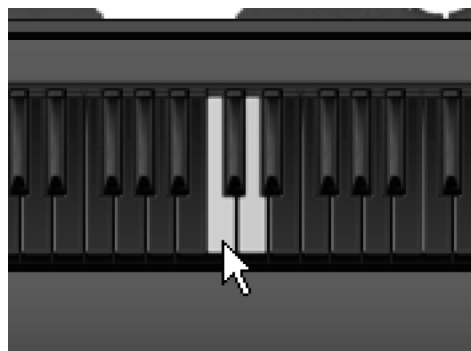
You'll notice that the on-screen Kontakt keyboard now shows a blue note to indicate that you've mapped a technique to this key.

4. CONFIGURE THE TECHNIQUE

If you look to the right of each technique's name in the list you'll notice two buttons: a configuration cog and a purge icon.

You can click the purge button (▦) to unload a technique from memory and deactivate it's mapping.

If you want to configure a technique further you can expand the configuration area by pressing the configuration cog button (✿). We'll cover the various options available below.

CONFIGURING OPTIONS FOR TECHNIQUES
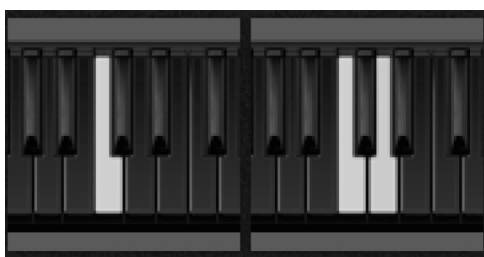
Different techniques can provide differing levels of configuration. You can access a technique's options in the right-hand panel by clicking the configuration cog to the right of its name (⚙). The area will expand when clicked and display further customisation options. Let's go through the various options that may be available:
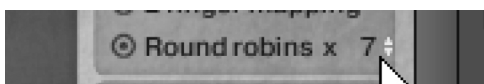
TWO FINGER MAPPING

Techniques with this option can be toggled between single and two fingered mapping modes. The former will provide you with a single key to play the technique. The latter expands this to two keys allowing you to play rolls, flams and trills much easier.

ROUND ROBINS x ...

The round robins option allows you to configure how many round-robins should play for the technique (or completely turn them off).
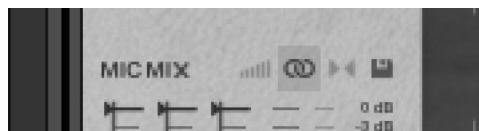
To change the number of active round-robins, click and drag the number up and down. You can completely disable round-robins by clicking the Round robins x button itself.

Please note that this option may read No round-robins if there are none available for the selected technique.

PER-INSTRUMENT MIXING

Just above the mixer, you'll have noticed a few small icons in a row. Most of these are covered in the previous mixer blog, but one of them is new to Kickstart.

The Per-instrument mixer button allows you to toggle between global mixing (⚭) and per-instrument mixing (⚭).

When set to global, changes to the mixer (purge and levels) affect all instruments identically. When set to per-instrument any changes will only be applied to the instruments that are currently selected.

APPENDIX A - RECOMMENDED TECH SPECS

IF YOU PLAN TO USE THIS LIBRARY WITH THE FULL VERSION OF KONTAKT PLEASE MAKE SURE YOU HAVE THE LATEST VERSION OF KONTAKT 5 INSTALLED.

RECOMMENDED SPEC:
The better your computer, the better the performance of any Spitfire module. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to dial back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted 7200rpm eSata, USB2 or 3, or Thunderbolt audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:
We recommend Windows 7 or later (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64 X2, 4 GB RAM (8 GB recommended).

MACs:
We recommend Mac OS X 10.10 or later (latest update), Intel Core 2 Duo, 4 GB RAM (8 GB recommended).
DRIVES:
USB2 or USB3, Thunderbolt, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". If you can afford an SSD drive, this will massively increase the power of your system. Instead of 7-9ms seek time, the usual seek time is <0.1ms. These are fast enough to run a patch 'Purged' of all its samples, and they can load on the fly as you play the notes. You can also reduce your sampler's "pre-load" buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:
The Kontakt 5 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If your main DAW is not a newish machine, or has a limited spec, and you're planning on building or adding Spitfire to an already large orchestral palette, you could consider running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g. via Midi or MOL). This will assist your loading times, and will allow your DAW to do what it does best, sort out all your note ons and note offs!

APPENDIX B - KONTAKT vs KONTAKT PLAYER

Kontakt Player is a free version of the Kontakt sample playback engine available to download:

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/downloads/

It works with libraries that the developer has paid a license fee for. Essentially, you've bought this playback engine along with your library.

The Kontakt player gives you full access to all the sounds and all the editable parameters on the front panel. Also, unlike non-Player libraries, these libraries will also have a banner that appears on the Kontakt Libraries pane.

If you want to go deeper into editing you'll need a full version. As you will already own the free Kontakt player and have bought one of our 'player' libraries you will be eligible for a discount upgrade to Kontakt via the NI website. See here for more details:

https://www.native-instruments.com/en/products/komplete/sam-

plers/kontakt-5/pricing/crossgrade-offer/
If the library you want to use is NOT a 'Player' library then you need to buy the full retail version of Kontakt.

Then you can also load 'non-Player' libraries like some of our other ranges, Spitfire LABS, Harp, Piano, Harpsichord, Solo Strings etc. Please note that non-Player library instruments will not appear on the Kontakt libraries pane and so can't be added as a library as Player libraries need to be. Instead, these libraries will simply need to be loaded via the Kontakt files browser or alternatively you can add the library as a favourite to the Kontakt Quick Load window.

EQ3 - This EQ is a 3-Band, parametric EQ that allows you to boost or cut any frequency range throughout the entire spectrum by up to 18db, with adjustable Bandwidth parameters allowing you to choose between 'surgical' EQ-ing or gentle corrections.

Jump - The 'Jump' effect simulates the classic tone for British guitar amplifiers. It is ideal for creating smooth, singing lead sounds.

Limiter - A form of compressors with a ratio of one to infinity, a threshold just below the maximum level and a very short attack time. A limiter acts as a safety net to keep short signal peaks from overloading the system, which would result in audio clipping.

Tape Saturator - The Tape Saturator emulates the soft compression and distortion of recording to tape. It is mainly used to lightly add warmth and colouring to the sound, or alternatively, to add aggressive distortion.

Distortion - This module achieves Distortion by clipping or rounding off high sample value, therefore it simulates the behaviour of overloaded tube circuits or transistors by adding artificial harmonics to a sound.

Lo-Fi - This module adds various digital artefacts such as aliasing or quantising noise, to clean the signal. It is ideal for roughing up sounds that would otherwise be too plain and featureless, or to recreate those classic 8Bit video game sounds.

Saturation - A basic amplifier with a non-linear characteristic. This allows you to recreate the effect of tape saturation, which causes an increase of high-level energy in your signal.

Stereo Modeller - This allows you to control the width of your signal's stereo base, change the panning and also allows you to create a pseudo-stereo signal from mono sources.

Delay - This Delay effect is a process that creates a carbon copy of the sound and repeats it back after a period of time. It can optionally be synced to the tempo and provides an adjustable feedback level, a low-pass filter and a pan control for 'ping-pong' echo effects. Delay times lower than 20ms are not discernible as delays, but can produce interesting comb filtering effects.

Chorus - This is a method of adding "thickness" to the audio signal by splitting it up and detuning one version in relation to the original. Separate LFOs with an adjustable phase relationship detune each stereo channel independently to create a wide-panorama effect.

Flanger - This module splits the audio signal and delays one version in relation to the original signal. By modulating the delay time, as well as feeding an adjustable amount of the output signal back into the input, the Flanger creates a characteristic 'whoosh' sound. The Flanger module uses a separate LFO for each stereo channel, with the phase relationship between both LFOs being adjustable.

Phaser - This effect continually changes the phase relationships in the signal with an all-pass filter. As a result comb filtering occurs, which attenuates some frequencies while boosting others. The sound is of a similar nature to the Flanger effect, but it is more subtle.

Convolution - This is a type of reverb that allows you to replicate the acoustical behaviour of a linear system; such as a room, a speaker, a harp or even a hardware reverb unit, for your own signals. To accomplish this, a short audio recording of a wide-band signal played through a system is fed into the convolution processor. This recording is usually a normal audio file called an 'Impulse Response' (or 'IR). Convolution reverb is best known for achieving highly realistic reverbs. The convolution processor included in Kontakt fully supports multichannel signal flow, allowing you to use surround impulse responses if desired. It can be used within the 'Instrument Insert Effects', and the 'Instrument Send Effects' chances, or as an 'Output effect.'

Reverb - This reverb is algorithmic, it simulates the natural reverberation that occurs when a sound source is placed in an acoustic environment, this adding a feeling of spaciousness to the sound.

Formant I & II - Formants are acoustic resonances, the term often applies to the phonetics of the human speech. Formant Filters are designed to mimic the frequency response of the human focal tract and as a result, these types of filters are used to emulate the 'talk box' effect.

Vowel A - This module is similar to a Formant Filters as it also simulates the resonant frequencies of the human vocal tract in regards to forming a vowel sounds. The throat and mouth cavities will change their shape in order to create a complex, natural filter that emphasis certain frequencies in the sound created by our vocal chords. These characteristics allow human hearing to discern between different vowels, and are being replicated by this filter.

Vowel B - The Vowel B module is very similar to the Vowel A module, but it has a slightly different sonic characteristic.

Ladder Peak - Based on the classic ladder circuit use in early synthesis, these filters are the first choice for recreating synthetic sounds. The Peak is a filter than accents frequencies at the cutoff.

Ladder Notch - The 'Ladder Notch' module is very similar to the 'Ladder Peak' module with the difference being that the Notch cuts two narrow bands of frequencies either side of the cutoff.

STANDARD ARRAY:
(available as part of the 'core' product)

C - Close mics, a selection of valve mics placed for optimum focus close to the instruments. This mic control is great to add in for added definition and at times a bit of "rounding of sound", in isolation it can be a way of achieving a more intimate or pop-music style sound.

T - Tree. This refers to the "Decca" tree of three mics placed above the conductor's podium. In the case of Albion ONE; 3 priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band, the hall and are the default mic position that loads in with each patch.

A - Ambient. A set of condenser mics placed high up in the gallery away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal fed to your Ls & Rs speaker sends for true surround information.

O - Outriggers, a set of vintage mics placed wide apart to the left and right of the tree. These give a similar balance of room and band but with a broader stereo spread. The effect of this mic is somewhere between the tree and ambient mics.

APPENDIX E - UACC

With the development of Spitfire's BML Sable it was proving quite difficult to standardise how to access the ever-growing number of articulations contained within instruments and libraries. While they worked adequately, Keyswitches and CC32 were inconsistent between sections and instruments and it could prove a pain to do something as simple as substituting a Viola for a Violin section.

To address the problem, Spitfire developed UACC , a specification that hopes to standardise articulation control between instruments and libraries. UACC is turned on via the Keyswitch locking option (🔒) and utilises the same CC as above (and can be customised identically). When UACC is activated you can change articulation by setting CC32 to specific values that correlative with different articulations. Here's the latest (v2) spec:

Long (sustain)						
1	Generic	34	Detache	80	Synced - 120bpm (trem/trill)
2	Alternative	35	Higher	81	Synced - 150bpm (trem/trill)
3	Octave	36	Lower	82	Synced - 180bpm (trem/trill)
4	Octave muted				
5	Small (1/2)	Short		Phrases & Dynamics	
6	Small muted	40	Generic	90	FX 1
7	Muted	41	Alternative	91	FX 2
8	Soft (flaut/hollow)	42	Very short (spicc)	92	FX 3
9	Hard (cuivre/overb)	43	Very short (soft)	93	FX 4
10	Harmonic	44	Leisurely (stacc)	94	FX 5
11	Temolo/flutter	45	Octave	95	FX 6
12	Tremolo muted	46	Octave muted	96	FX 7
13	Tremolo soft/low	47	Muted	97	FX 8
14	Tremolo hard/high	48	Soft (brush/feather)	98	FX 9
15	Tremolo muted low	49	Hard (dig)	99	FX 10
16	Vibrato (molto vib)	50	Tenuto	100	Up (rips/runs)
17	Higher (sultasto/bells up)	51	Tenuto Soft	101	Downs (falls/runs)
18	Lower (sul pont)	52	Marcato	102	Crescendo
19	Lower muted	53	Marcato Soft	103	Decrescendo
		54	Marcato Hard	104	Arc
		55	Marcato Long	105	Slides
Legato		56	Plucked (pizz)		
20	Generic	57	Plucked hard (bartok)	Various	
21	Alternative	58	Struck (col leg)	110	Disco up (rips)
22	Octave	59	Higher	111	Disco down (falls)
23	Octave muted	60	Lower	112	Single string (Sul C/G/etc.)
24	Small	61	Harmonic		
25	Small muted				
26	Muted	Decorative			
27	Soft	70	Trill (minor2nd)		
28	Hard	71	Trill (major 2nd)		
29	Hramonic	72	Trill (minor 3rd)		
30	Tremolo	73	Trill (major 3rd)		
31	Slow (port/gliss)	74	Trill (perfect 4th)		
32	Fast	75	Multitongue		
33	Run	76	Multitongue muted		

For example, turning on UACC and changing CC32 to 26 will change the current articulation to Legato - Muted. Setting it to 52 would change to Short - Marcato. You can set these manually in your DAW but it's much easier to utilise DAW functionality such as VST Note Expression, or a dedicate tablet app such as Lemur, TouchOSc, LiveControl, etc.

The advantages of UACC are that it's consistent between all supported libraries (ie. setting CC32 to 52 will change to Marcato regardless of the library or patch) and easily configurable on tablet apps such as Lemur. It remains consistent between updates (any product using v2 will have the articulations mapped to the above spec). It also takes up no space on the keyboard.

The disadvantages are that it's difficult to control for live playing (unless using a tablet) and it does not support articulation layering.

UACC KEYSWITCH

🔒

UACC keyswitching is a new feature in Spitfire products and updates. It is a mixture of keyswitching and UACC to provide the advantages of both methods. When UACC Keyswitch is activated via the lock panel menu ( ) a single keyswitch is available. Using the UACC spec outlined above, this keyswitches velocity is used to switch articulation.

For example pressing the keyswitch at velocity 70 would switch to the Trill (minor 2nd) articulation while pressing at velocity 56 would switch to Short Pizzicato. As with UACC, you can manually input these velocity values but it's easier to use your DAW or tablet app's functionality.

The main advantage of UACC KS over UACC is that you can layer articulations by overlaying the keyswitch's notes on the piano roll.

Q: HOW DO I DOWNLOAD AND AUTHORISE A KONTAKT FULL LIBRARY ONTO MY MAIN RIG IF IT ISN'T CONNECTED TO THE INTERNET?

Simply use our download manager on a computer that IS connected, transfer over either over your LAN or via a shuttle drive. No further authorisation is required.

Q: THE LIBRARY KEEPS DISAPPEARING FROM MY KONTAKT 'LIBRARIES' PANE OR I CAN'T ADD THE LIBRARY - IT FAILS EACH TIME I TRY?

This is a known Kontakt bug. Please contact our support team to obtain a small file which should enable you to workaround the problem.

Q: "NO LIBRARY FOUND" ERROR MESSAGE

If you are getting the error message "No Library Found" in Kontakt when trying to add a new library, it's because the product you have purchased isn't a "Player" library (also see appendix B)
You will therefore need to load the files manually into Kontakt to load them. This can be done via the 'Files' browser, top left hand side of Kontakt, or by simply dragging the instrument files over the Kontakt window to load them.

Q: WHAT IS THE DIFFERENCE BETWEEN KONTAKT AND KONTAKT PLAYER?

See appendix B

Q: HOW CAN I REDOWNLOAD A PRODUCT?

With the continuous improvements to our Library Manager app, we have incorporated the ability to reset your own downloads, be it the entire library or the most recent update!

This can easily be done via your Library Manager app. To reset both your entire library download or the latest update;

Open up the Library Manager app and log in with your account email and password.

• Select the download you wish to re-download
• In the toolbar under Library > Reset Download > Entire Download/Latest Update
• This will reset your whole download/your latest update

You can repeat this process for any of the libraries you own.

Note that there is a limit to how many times you can reset your downloads in a certain time frame. If you do exceed your reset limit please get in touch.

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

Customers may find that they have some difficulties in the downloading process. If you find that you are having some trouble, please check the list below for possible causes.

• The formatting of your drive, if it is FAT32 this will cause errors, because there is a maximum file size with this format of 4GB and our download files will exceed this limit. To solve this problem, reformat your drive to a more modern format, or use a different drive. We recommend NTFS on PC and Mac OS Extended (journalled) on Mac.

• Free space on your hard drive, please allow at least double the space for the respective library. This is because your library is downloaded compressed, then uncompressed into a separate location, then the original is deleted. So briefly during install, there are two copies of the library on disk. To solve this problem use a drive with more space (the size you'll need during install is listed on the website page of the product you bought).
Other issues;

• Library Manager freezes in the "Extracting" stage for hours. This may be because our libraries are often very large files, and this is the stage where the compressed files are extracted and placed in their final locations on the hard drive. There could be hundreds of GB of content to unpack, so it really can take hours. If you're unsure whether it has crashed or is simply extracting files, visit the installation folder you chose when you started the install. If everything is working normally you'll see various files appearing in the folder (or one of its sub-folders).

• If you see a "Download interrupted" message, this may be caused by a change in IP, usually the case with people using a VPN, or people who for some reason started a download in one country and tried to resume it in another. In this case, please submit a support ticket and we can unblock you.

• If your download gets stuck and is continually cycling and not resuming, please get in touch with us, giving us as much detail as possible about your set up. It would be helpful if you can tell us: Your operating system, where you are downloading from (your country, and also whether you're at home or work), your ISP, and whether there are any proxy servers or firewalls between your computer and the internet.

Q: I'VE LOST MY INSTRUMENT FILES.

In some cases, instrument files may get lost when transferring libraries from one place to another, or if an update has gone wrong. If this happens, the best way forward is to re-download the library in question. It will ensure you will get all of the content you are missing

Q: I HAVE FAST INTERNET, WHY IS MY DOWNLOAD SLOW?

We have no direct influence on your actual download speeds, our libraries are hosted on Amazon S3 servers which are normally very quick but it may well be that at certain times of the day when traffic is particularly busy, your ISP may throttle your connection speeds.

We would advise you to leave your download running overnight as speeds should ramp up at less busy times. Our Library Manager downloader aims to use as much of the available bandwidth as possible to give you the quickest possible speeds, and may take several minutes to reach its peak.

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two licenses. This means that you are allowed to download and install on two computers you own, say your main rig and your mobile rig. The best way to get your library on both of your machines is to copy it from one to another via an external HDD. It saves you from having to re-download the whole library again!

Q: CAN I TRY BEFORE I BUY?

No - it is not currently possible to demo our products.
If you go to our YOUTUBE CHANNEL you'll see many many walkthroughs containing detailed info about all our products -- you can hear them being played in real time with no smoke and mirrors!

Q: MY LIBRARIES ARE NOT SHOWING UP IN MY LIBRARY MANAGER

A handful of customers may find that when they log into their Library Manager, some of their previous purchased products do not show up in the 'Installed' section or in the 'Download Ready' section either. It may be that you have purchased these under another email address. Checking other possible email addresses for your previous purchases may help to find these missing products. If this is not the case, and these missing products were purchased a few years ago, please create a support ticket telling us your account email address, and any serial numbers you may have to go with these missing products. Our support team can also merge one or more accounts together if you'd like to consolidate all your purchases in one place.
The more information, the quicker we can get you back up and running!

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our library manager downloads into the folder you choose, so it is always good to choose the folder above where you want the download to go. The best file path for our products is something very simple, a long file path will cause errors as there is a character limit on how far the library manager can read. We advise a file path of something along the lines of:

Samples Drive > Spitfire Audio - always point the downloader to the folder 'Spitfire Audio' (the folder above the library) for all downloads and updates.

When it comes to downloading / updating - if you have a folder called 'Spitfire Audio' always point the library manager to the folder Spitfire Audio - never go into this folder and choose the actual library in question.

Q: HOW DO I REDOWNLOAD THE LATEST UPDATE?

With the continuous improvements to our Library Manager app, we have incorporated the ability to reset your own downloads.
This can easily be done via your Library Manager app.

Open up the Library Manager app and log in with your account email and password.
- Select the download you wish to re-download
- In the toolbar under Library > Reset Download > Latest Update
- This will reset your latest update

You can repeat this process for any other updates you wish. If you do not see the option to reset your download in your Library Manager App, we would advise downloading the latest version of the library manager from from spitfireaudio.com/info/library-manager/.

Q: I'VE BEEN WAITING AGES FOR MY DOWNLOAD LINKS...???

We run all our orders through a fraud checking process. The automatic fraud check takes 20 minutes (but can take up to an hour during a very busy period, eg. Black Friday), but if your order gets caught at this stage, we run a manual order check, and this can delay the processing of your order for up to 24 hours (though this would be a rare and exceptional case).
You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was successfully taken. Please check your junk folders before contacting our support. The message will come from do_not_reply@spitfireaudio.com if you'd like to add us to your whitelist.

Q: CAN I DOWNLOAD ON A PC, THEN TRANSFER TO A MAC OR VICE VERSA?

All of our libraries are compatible on both PC and Mac computers (as they run inside Kontakt). You can download all of our libraries on either PC or Mac and they will work if you need to transfer them across to the other operating system. We advise to do this by copying the library you want to move across to an external HDD and then copying it to your other machine.

Q: 'SAMPLES MISSING' ERROR MESSAGES

In some cases, samples files may get lost when transferring libraries from one place to another, or if an update has gone wrong. You may also get this error in some cases if you installed your library on a drive with just under the minimum necessary amount of space to install the library (remembering that you need DOUBLE the size of the final library to install successfully - see above). If this happens, the best way forward is to re-download the library in question. It will ensure you will get all of the content you are missing. For more information on how to re-download a product, please see the question above.

Q: NON PLAYER INSTRUMENT OPENING IN 'DEMO' MODE?

If you are seeing the 'demo' button and your patches are timing out, it means you are trying to run a non-player library in the Kontakt Player software. You need to upgrade your Player to the full version of Kontakt. We try very hard to ensure at all stages of our website that everyone understands which libraries need full Kontakt and which need the Player only. Essentially our Player libraries don't need the full Kontakt because we have paid the license fee on our customers' behalf. This is more financially viable on our higher priced libraries. If you have any of our Player libraries you can qualify for a discount on the full version of Kontakt. See the following page for more information: https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/pricing/crossgrade-offer/

HOW TO BATCH RESAVE A LIBRARY

There are two main reasons to batch resave: Firstly it greatly speeds up the loading of patches once you have batch resaved them. Secondly, it can help you find missing samples and relink them to the patches so that you don't need to search every time you load a patch. Bear in mind that it can sometimes take a few attempts to batch resave, and if Kontakt crashes the first time you try, you could go into the instruments folder and batch resave a bit at a time -- go by sub folders for example, just to lessen the load on Kontakt.

Q: I WANT TO BUY A COLLECTION, BUT I ALREADY OWN ONE OR MORE OF THE PRODUCTS IN IT

Our cart will intelligently deduct the proportional cost of any products you already own from the total price when you get to the checkout.

Q: I'VE LOST MY SERIAL NUMBER FOR PRODUCT ACTIVATION

Emails get misplaced and you might find that you are out of luck when you need to find a past serial number. The best place to find all of your serial numbers would be to log into your Native Instruments account here: https://www.native-instruments.com/en/ , and traverse to the My Products, Serials, And Downloads section. Under there you will find all of your serial numbers, including your Spitfire Audio serial numbers. If you find that the serial number you are looking for is not there, please contact us with all of the relevant information.

Q: I HAVE FOUND A BUG

In some cases we can't squash them all and bugs shamefully make their way through. If you think you have found a bug, please contact us with all the relevant information;
• A description of the bug you have found
• A screencast (video) of the bug happening, or an audio example
• The exact patch name (or patches) in question and also the library giving us as much detail as possible will help us get to the bottom of the issue.

Q: WHAT IS THE NCW COMPRESSED FORMAT?

This is Native Instrument's new lossless compressed sample format – we have managed to reduce the sample data pool by around 55% and this also shows a benefit in streaming for you, along with reduced hard disk space required.

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

If you have NOT completed the download / installation process, then we CAN refund / return your product, please contact supportwith your account email address and order number so we can handle this quickly. If you HAVE completed the installation process (even if you've not yet registered your serial number), please see our EULA in regards to why we do not accept refunds and returns. We can refund hard drive orders up until the point when the drive is dispatched from our office. This is usually 2-4 days after you order.

Q: I'VE FORGOTTEN MY PASSWORD?

If you have forgotten your password, please go to spitfire-audio.com/my-account/login, and click 'Forgotten Password'. If at some point in the past you asked us to merge two or more accounts but have since forgotten, you MAY find that the forgotten password isn't working for the email address you asked us to merge FROM. In this case, please contact support with your name, and any email addresses you think we might know about, and we'll work out what has happened.

Q: VEP - CONTROLS / GUI HAS DISAPPEARED!?

You need to 'connect' the instance of VEP to your sequencer, and send it some MIDI - then the controls will reappear. Unless the instance of VEP is 'booted up' by actually connecting it, Kontakt will not complete the setup of the instrument which includes drawing the GUI.

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ALBION ONE - USER MANUAL