SPITFIRE AUDIO

OACE

Ólafur Arnalds Chamber Evolutions
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Ólafur Arnalds Chamber Evolutions. We join forces with BAFTA-winning composer Ólafur Arnalds (Broadchurch, Kiasmos, Erased Tapes) to record an all-star ensemble performing his latest set of awe-inspiring evolutions. Based in Reykjavík, Iceland, Ólafur's approach to sound and composition has inspired a new generation to enjoy and create orchestral music, and following the success of his own Spitfire libraries and our Symphonic Strings Evolutions, he became the obvious choice to create Chamber Evolutions. Here, the 4,3,3,3,3 ensemble of British players (Violin I + II, Viola, Cello, Double Bass) led by long-term collaborator Viktor Orri Árnason perform a range of fragile yet warm beautifully evolving phrases, recorded at the world-famous Hall in Air Studios (London).

With our Evo Grid technology, this library makes it easy to create sophisticated chamber strings music from the most simplistic of arrangements - just a few sustained notes is all you need to write inspiring dynamic textures.

We also introduce here Waves: a brand new innovation featuring notes that move along a wave-like dynamic arc, appearing from nothing, swelling, and then dying away again to nothing. These are accessible via our classic interface, in various styles and lengths.

Quick Specs

- 15156 samples
- 30.5 GB Uncompressed WAV
- 19.4 GB Disk space required
- **38.8 GB Disk space required during install**
- NKS ready
- Compatible with Native Instruments hardware
- Free Kontakt Player Included
- New intuitive GUI with inline help
- Essential microphones (CTA)
- Detailed sampling:
    - Multiple Instruments
    - Multiple Evolutions
    - Multiple dynamics
    - Release Triggers

Table Of Contents

WELCOME

CHAMBER ENSEMBLE

Following the release of the Symphonic Strings Evolutions, Spitfire were keen to explore what was possible with a chamber ensemble - this became the motivation to recruit Olafur as a collaborator and the results are truly exceptional. Capturing the detail of individual players, the library has a greater intimacy than its symphonic sibling, yet with enough oomph to hold its own in scores and compositions.

As with his first Evolutions product, Ólafur worked closely with long-time violinist and 'partner in sound' Viktor Orri Árnason, who led the ensemble made up of 16 of the best British players.

THE HALL

As with many Spitfire libraries, we returned to the iconic Hall at Air Studios. Scores such as Dunkirk, The Beauty and the Beast, Wonder Woman and Paddington 2 were recorded there recently, as well as classics such as Harry Potter and the Philosopher's Stone, The Dark Knight and Gladiator. We captured the ensemble with several mics/mixes: Close, Stereo Pair, Tree and Ambient, enlisting only the best classic high-end microphones and pres - all piped through the one-of-a-kind Neve console to Pro Tools and ¼" tape.

"You can feel the history. There's something special and the players can hear it and feel it." Ólafur Arnalds

EVOLUTIONS, ENHANCED

Described by Olafur as "a sample you can play for 3 minutes that'll never sound the same", evolutions have become widely adopted amongst the composer community as the most effective means of easily writing music that is able to subtly change over time without variation in melodic content. Further to that, the ability to generate randomised evolutions allow unexpected results that are inspirational in their own right.

This library features two new evolutions innovations courtesy of Ólafur:

Feathering - so that only half of the players are performing at any one time. This allows you to play different chords and still hear the detail of players.

Waves - one of Ólafur's signature sounds are crescendo-diminuendos, and in order to save having to manual draw-in or perform with a fader, a range of pre-recorded "Waves" have been recorded for instant satisfaction.

THE EVO PROCESS

1. Orchestrate a series of Evos (very long notes that change over time).

2. Record these from low in the register to high up.

3. Repeat this for the different Evos.

4. Each Evo is placed in one column of the Evo Grid, with each row representing a pitch range (i.e. x = Evo, y = Pitch Range).

5. Select which Evo sits in which range by activating 'pegs' on the Evo Grid (so that when a note is performed or programmed, it triggers the Evos pegged into that range)

6. You needn't select pegs yourself - randomise with the dice function that gives you several criteria to play with.

7. Make sure you save as there are a near infinite number of possible combinations
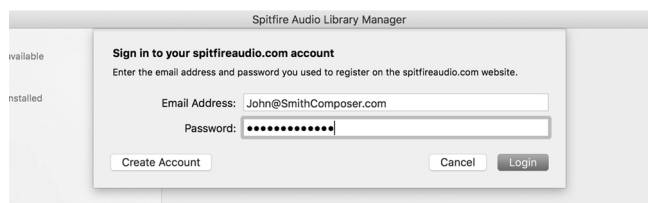
DOWNLOADING & INSTALLING

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:
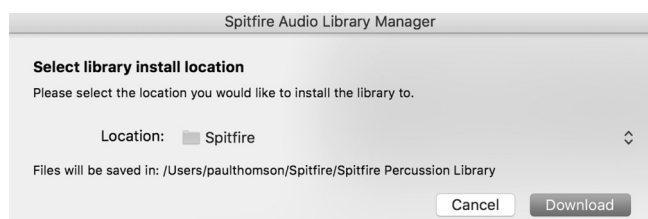

Once you have selected what you wish to download on the left pane and clicked the 'download' button you will have the option to select a location.

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 a multi part library, or 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!!

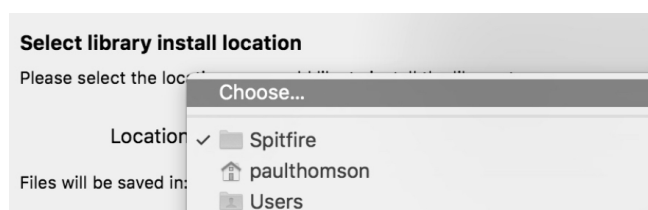*TOP TIP: You will need approx TWICE the amount of hard drive space as the library uses (see the product page on our site for this info) to download: this is because the zip files are all downloaded, and then unzipped. This process takes a while so don't panic if it looks like it's frozen!*

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.

NATIVE INSTRUMENTS KONTAKT

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 and Native Access (skip this step if you already have them)

2. Open the player (or Kontakt 5 full version if you have that) and click 'manage libraries' in the library browser window:
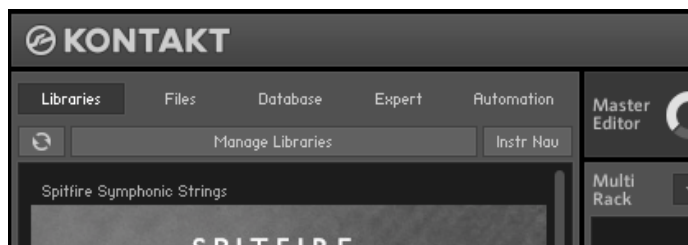
3. Native Access will open and you will need to log in or create an account if you do not have one already.

4. Click on "Add a serial" and you will be promted to enter the serial number in this format:

xxxxx-xxxxx-xxxxx-xxxxx-xxxxx

...This can be found in your 'ready to download' email.

6. Once you have added this you will be asked to browse to the folder containing the library. Click on "BROWSE" to direct Kontakt to the correct location.

7. Navigate to and select the Ólafur Arnalds Chamber Evolutions library" folder.

8. Click on "Install" and your library is authorised. If the library does not add to the libraries pane or disappears when you re-open Kontakt, see *Appendix F -* Troubleshooting and common problems

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 NATIVE ACCESS. 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!

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/specials/komplete/nks/

FOLDER STRUCTURE
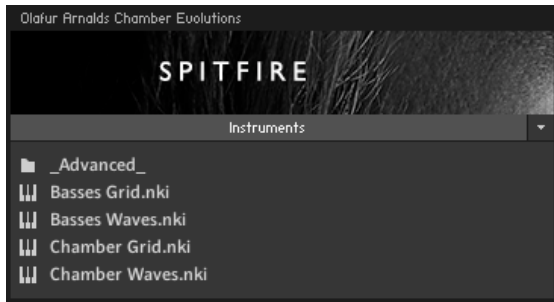
If you click the 'Instruments' bar to expand it you will see that there are four patches: "Basses Grid", "Basses Waves", "Chamber Grid" and "Chamber Waves" and an advanced folder.

The "Grid" patches contain the Evo Grid which is discussed on the next page, the "Waves" patches are in our standard GUI and are discussed in the "Waves" Chapter on page 9

In the Advanced folder there are three more folders:

Individual Evolutions - All of the separate sounds available in our standard GUI

Individual Waves - All of the waves articulations available in separate patches

Other Patches - This folder contains "Time Machine" patches for the waves articulations allowing you to sync up the wave with the tempo of your DAW
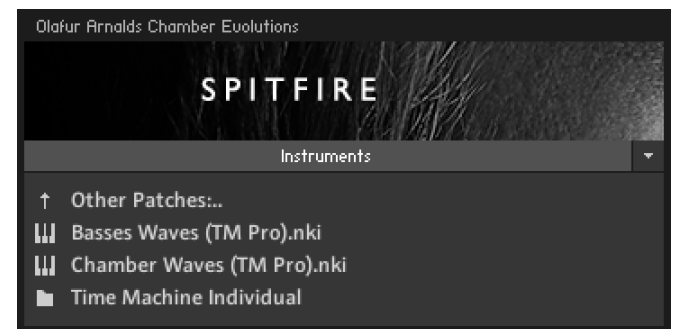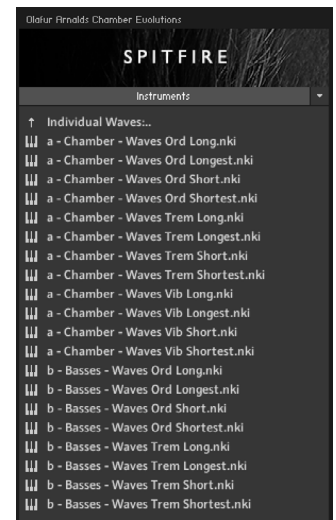
OPENING YOUR FIRST INSTRUMENT.
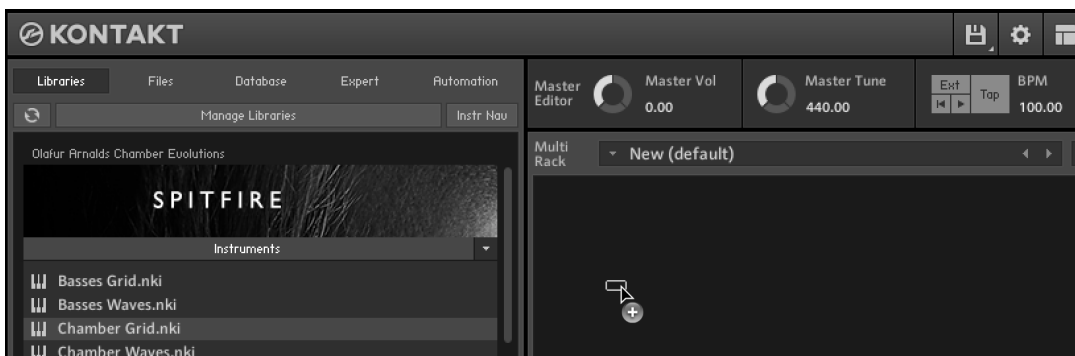
Double click an 'nki' file (this is Native Instruments' file extension for a Kontakt instrument) to load, or indeed drag the instrument (it'll have the little keyboard icon and the suffix .nki) from the left pane into the right pane.

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!

THE EVO GRID

1. The Grid or Pegboard

This is where all the action happens. A great way to instantly create your own sets of string and warped Evos. The pegs behave like toggles, click on them to select and they'll automatically disable any peg on the same X or Y axis. On the Y axis are the pitch centres, on the X axis are the Evos.

2. Evos

What are Evos? Well they're long evolutions, and when we say long we mean long, running up to a minute in length these are considerably longer than the longs you get in standard string libs. This is because they evolve, change, mutate, and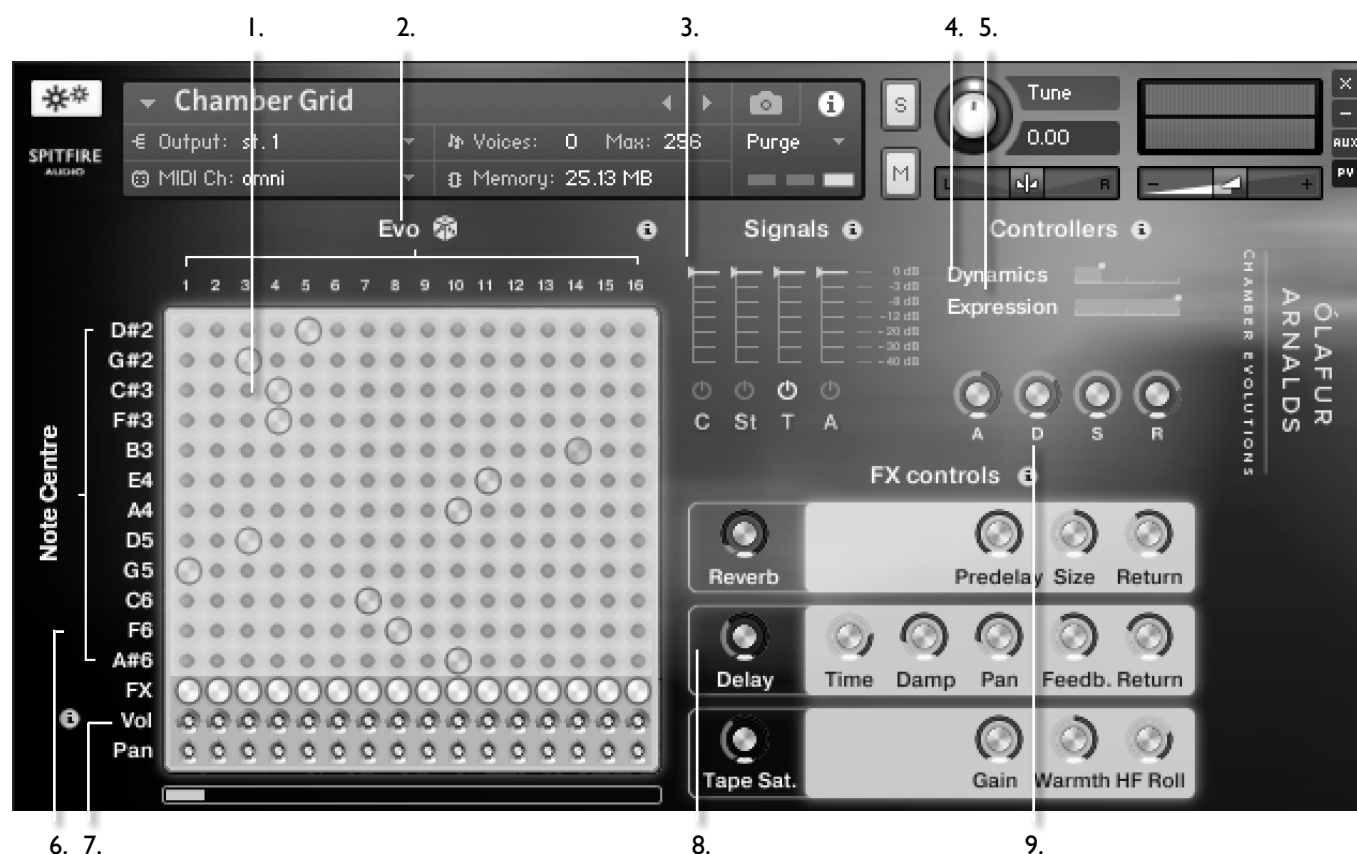 return to their original state before looping. We've purposefully recorded each Evo at a different tempo so when you start pegging up different Evos on your grid and playing them together after a while the different evolutions will start to undulate against each other.

Holding down CMD while clicking an evo will assign that evo to all note centres vertically

Holding down SHIFT while clicking an evo will draw a line from the last selected evo (ie click D#2:evo1, then hold shift and click A#6:Evo12; you'll get a diagonal line from top-left to bottom-right.)

The Dice

Clicking on this icon just to the right of the "Evo" title and selecting "Randomise with any" creates a completely random pattern with what we calculate to be 19 x 19 x 19... 12 times) which is in the vicinity of 2.2 x 10^15 possibilities you'll see that our claim of 'virtually' infinite is a fair one. Hit this key and it's likely no one else on the planet is using the same map of sounds as you are.

The Dice - Click to assign pegs randomly to any of the 19 evolutions, a few options are available. Among them are:

Click the dice and choose "randomise only visible" to limit the random pegs to the evolutions currently shown on screen,

Click the dice and choose "randomise in column" to have a more uniform vertical arrangement during randomisation.

Click the dice and choose "randomise with subtle, thrills, episodic or dissonants" in order to use only that section of the Evolutions.

3. Mixer

Ólafur Arnalds Chamber Evolutions has four different mic options: Close, Stereo, Tree and Ambient, these can all be controlled with the mixer.

Click on the ROM tabs beneath the sliders to load/ purge mics/ mixes. CMD click on the mic acronyms to assign to a Kontakt output... Especially useful when creating surround signals.

Controllers:

Two controllers that vary the sound as you play. These can be assigned a unique controller number so you can automate or adjust via an external controller. 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.

4. Dynamics

On most of our string libs this would control the crossfade mix between differing dynamic samples, loud and soft. But because the timbral changes are handled within the original performances this is just an artificial dynamic controller for those of you who can't hear a violin without reaching for your mod wheel (CC#1).

5. Expression

A simple display that denotes any expression controller (CC11) data. This controller is favoured by the composing fraternity as the 'loudness' automation of choice, leaving volume (CC7) as more of a trim controller when mixing.

6. Note Centre

We have recorded 12 separate samples for each Evo based across the 'amen' intervals (perfect 4ths) across the keyboard. The reason for this is to create an asymmetry across the octaves to again increase the inspiring surprises you're likely to enjoy.

The only thing worth noting about this display is that if no peg is assigned to the note centre region then the note centre name will grey out. Just to help you diagnose a dead key or range!

7. FX, Volume, Pan

The FX peg is a simple toggle in/out affair that allows a nominal send to the FX rack (8.) to the right.
The Volume trim pots allow balancing of Evos against each other. Useful when using Evos that are simply louder by nature (sul ponts etc).
The Pan pot allows you to pan within the stereo field the different Evos, again especially useful if one part of the section is speaking louder than the other.

HOT KEYS

Holding down CMD while clicking FX will toggle all evo FX on/off.

Clicking an FX, then holding shift and clicking another will turn those and all the FX between them on or off (ie. click evo 4 FX, then hold shift and click evo 8 FX; you'll get a line from evo FX 4-8).

Holding down ALT while changing pan/vol will affect all evos.

Holding down CMD while changing pan/vol/FX controls will reset them to default.

8. FX Deck

We have specially curated some easy to use and effective FX from the Kontakt host FX engine. For more details on these controls please consult your Kontakt user manual. If you wish to punch out these effects and use your own in your DAW or via outboard CMD click on the mic acronyms in the mixer to assign channels to a Kontakt output and you can then send the signal where you need it.

9. A.D.S.R.

Or Attack, Decay, Sustain, Release. A standard set of parameters used in most synthesizers to control the "shape" of the sound, turn attack up to really slow the sound's entry, decay determines how quickly the sound dies off to the 'sustain' level which is controlled by the next knob. Finally the release knob controls how quickly the sampler 'lets go' of the sample when you let go of the key.

WAVES AND INDIVIDUAL EVOLUTIONS

SWITCHING VIEWS

The Waves and individual evolution patches open up in our standard GUI.

When you first load up a waves or individual evolution you'll be greeted with this GUI. This is one of 2 pages that you can switch between using the **panel switcher...**
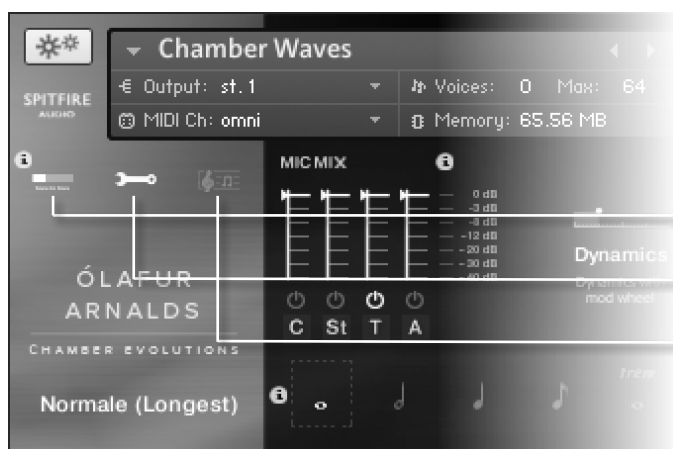
Click on these to switch views or pages:

1. **General Overview** (the view shown above)

2. **Expert View**

3. **Ostinatum** (not used in this library)

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.

THE 'GENERAL OVERVIEW' PANEL
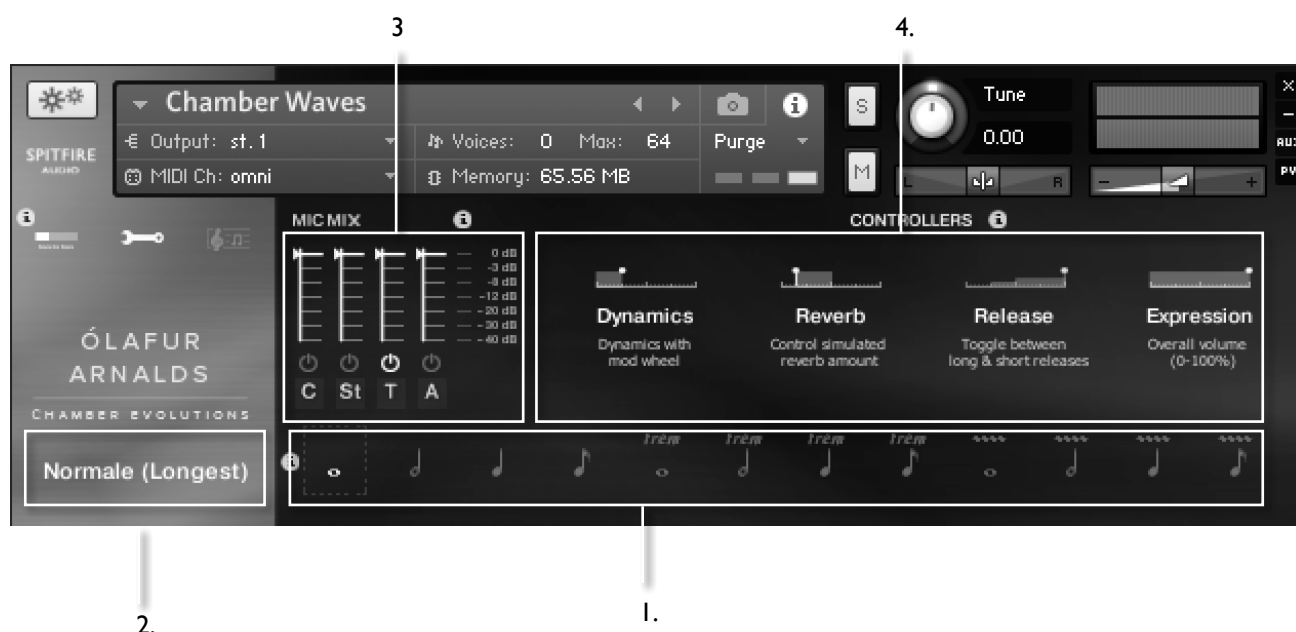
1. ARTICULATION SWITCHER

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:

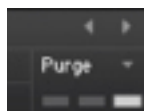Make sure Kontakt displays the instrument load status as pictured. If the left hand bar is illuminated and red it's in a queue and hasn't started loading yet, if the middle bar is lit and yellow the instrument is still loading up. If you try to play before it's loaded it may not be nice!

ARTICULATIONS - Click on these notes to select the different articulations, whatever articulation is live is displayed in the yellow 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 C.

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

2. SIDE BAR

Tells you what articulation you have selected.

3. MIXER

There are four different mic options: Close, Stereo, Tree and Ambient, these can all be controlled with the mixer.

Click on the ROM tabs beneath the sliders to load/ purge mics/ mixes. Click on the mic acronyms to assign to a Kontakt output... Especially useful when creating surround signals.

4. EXPRESSIVE CONTROLLERS

Dynamics - On most of our string libs this would control the crossfade mix between differing dynamic samples, loud and soft. But because the timbral changes are handled within the original performances, this is just an artificial dynamic controller for those of you who can't hear a violin without reaching for your mod wheel (CC#1).

Reverb - This library was recorded in the hall at Air Studios, so it is already quite reverberant, but here there is the option to add more reverb if you need it.

Release - Controls the speed of decay after the note is released

Expression - Instrument trim, so this adjusts the volume within the dynamics.

THE EXPERT VIEW
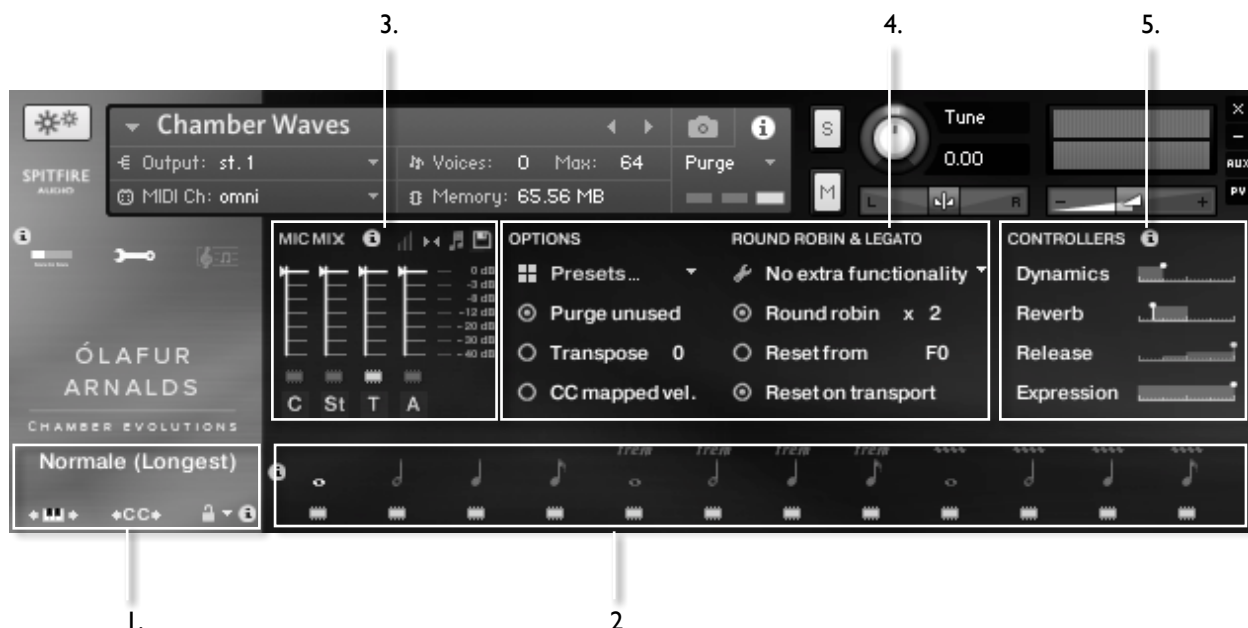
1. SIDE BAR

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

1a. "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.

1b. "KEYSWITCH TO CC SELECTOR" - Use this to assign a CC controller to act as articulation/ keyswitcher. Click on "CC" and you'll be prompted to move the controller you wish to use in order for the instrument to "learn" how you'd like to select articulations.
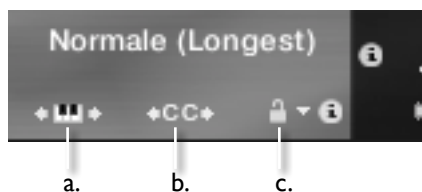
c. "ARTICULATION LOCKER" - We all like to select articulations and use our templates in different ways. Many composers like to have a single articulation loaded to each instance of an instrument for example. So it's worth locking off the articulation switching once you've selected one so you don't have 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, make sure it's fully loaded!

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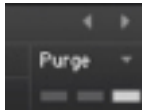
LAYERING ARTICULATIONS - To layer sounds within the articulation set simply 'SHIFT' click on your next articulation. Rather than introducing a multitude of more confusing 'layered articulation' options, the front panel shows (and edits) only the most recently layered articulation.

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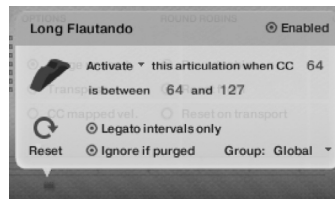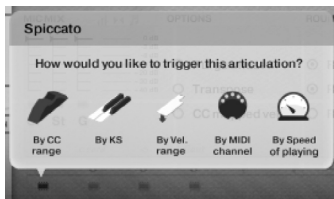
"By CC Range" - This will allow you to use a single controller channel to switch between artics. This allows you to fine tune on your MIDI event list, or to use a midi controller fader or indeed button with a single range assigned to select your desired artic'. Our default setting is guided by our UACC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

"By KS" - The default setting. BML 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 of BML 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/MENU 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.
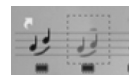
Holding down ALT/MENU (PC/MAC) and clicking an articulation with this short-cut above it will toggle the trigger between enabled and disabled.
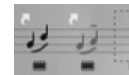
It's a handy way to quickly turn off legato speed/velocity switching if the user doesn't want it.
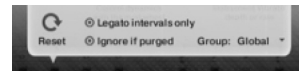
TRIGGER PANEL - Reset will clear the trigger for this articulation, allowing you to set it to a different type or disable it permanently. Legato intervals will only activate this trigger if the notes played are legato intervals. Ignore if purged means that this trigger will only occur if the articulation 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. Left click on the faders to assign CC controllers so you can mix these live for fantastic shifts in the spacial nature of the samples. 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.
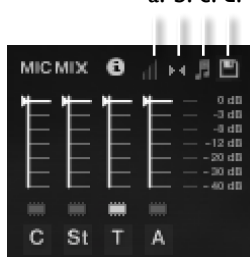
3a VELOCITY RESPONSE
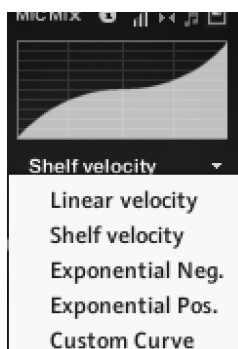
Pick from 4 different velocity curves to suit your controller.

3b PAN MIC COLLAPSER
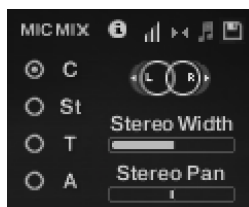
This collapser allows you to refine how the stereo image is handled per microphone. All our musicians are recorded in-situ, ie. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together, which helps define the detail. This 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 having 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 different types of Wave you can. Or indeed if you want to roll off some of the hall ambience for one Wave versus another this is how to fine tune.

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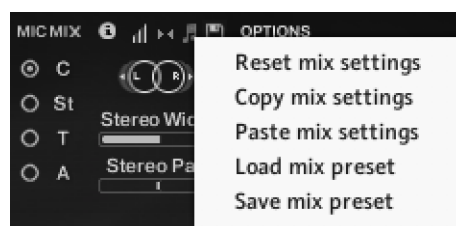
A new way to transfer mixer settings between patches, or save and load presets to disk.

AUTOMATING MIXER FADERS - Each mixer fader has a dedicated #CC. To change this to suit your MIDI controller or surface, simply right click (on PC) or command click (on Mac) 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 acronym. 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. .

• **"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!

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.

REVERB - CC#21 This library was recorded in the hall at Air Studios, so it is already quite reverberant, but here there is the option to add more reverb if you need it.

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..

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

APPENDIX A - RECOMMENDED TECH SPECS

THIS LIBRARY IS ONLY COMPATIBLE WITH KONTAKT 5.6.8 OR LATER

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! We heartily endorse Plogue Bidule (http://www.plogue.com) as a virtual rack/ routing system.

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/samplers/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.

PRESETS / ARTICULATIONS

MAIN INSTRUMENTS

Basses Grid
Basses Waves
Chamber Grid
Chamber Waves

INDIVIDUAL EVOLUTIONS

a - Chamber - 01 Sul Tasto Long
a - Chamber - 02 Sul Tasto Wave (Long)
a - Chamber - 03 Sul Tasto Wave (Short)
a - Chamber - 04 Sul Tasto Ord
a - Chamber - 05 Sul Tasto Pont
a - Chamber - 06 Detached Waves
a - Chamber - 07 Sul Tasto Pulse (Trem)
a - Chamber - 08 Sul Tasto Trem
a - Chamber - 09 Art Harm Trills
a - Chamber - 10 Sul Tasto Episodic Trems
a - Chamber - 11 Sul Pont Tast Trems
a - Chamber - 12 Sul Tasto Pulse
a - Chamber - 13 Sudden Molto Vib
a - Chamber - 14 Sudden Trem
a - Chamber - 15 Sudden Sul Pont
a - Chamber - 16 Sul Tasto Pitch (Slow)
a - Chamber - 17 Episodic Pitch
a - Chamber - 18 Wow Effect
a - Chamber - 19 Slow Flurry Pitch
b - Basses - 01 Sul Tasto Long
b - Basses - 03 Sul Tasto Wave (Short)
b - Basses - 05 Sul Tasto Pont
b - Basses - 08 Sul Tasto Trem
b - Basses - 12 Sul Tasto Pulse
b - Basses - 13 Sudden Molto Vib
b - Basses - 16 Sul Tasto Pitch (Slow)

INDIVIDUAL WAVES

a - Chamber - Waves Ord Long
a - Chamber - Waves Ord Longest
a - Chamber - Waves Ord Short
a - Chamber - Waves Ord Shortest
a - Chamber - Waves Trem Long
a - Chamber - Waves Trem Longest
a - Chamber - Waves Trem Short
a - Chamber - Waves Trem Shortest
a - Chamber - Waves Vib Long
a - Chamber - Waves Vib Longest
a - Chamber - Waves Vib Short
a - Chamber - Waves Vib Shortest
b - Basses - Waves Ord Long
b - Basses - Waves Ord Longest
b - Basses - Waves Ord Short
b - Basses - Waves Ord Shortest
b - Basses - Waves Trem Long
b - Basses - Waves Trem Longest
b - Basses - Waves Trem Short
b - Basses - Waves Trem Shortest

OTHER PATCHES

Basses Waves (TM Pro)
Chamber Waves (TM Pro)

TIME MACHINE INDIVIDUAL

a - Chamber - Waves Ord Long (TM Pro)
a - Chamber - Waves Ord Short (TM Pro)
a - Chamber - Waves Trem Long (TM Pro)
a - Chamber - Waves Trem Short (TM Pro)
a - Chamber - Waves Vib Long (TM Pro)
a - Chamber - Waves Vib Short (TM Pro)
b - Basses - Waves Ord Long (TM Pro)
b - Basses - Waves Ord Short (TM Pro)
b - Basses - Waves Trem Long (TM Pro)
b - Basses - Waves Trem Short (TM Pro)

MICS & MIXES

MICS

C(lose)
T(ree)
A(mbient)
St(ereo Mix)

APPENDIX D - MIC & MIX ACRONYMS

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 conductors podium. In the case of this Library; 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.

St - Stereo. An RCA 44 BX stereo pair set up at the front of the string band.

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
Legato		55	Marcato Long	105	Slides
20	Generic	56	Plucked (pizz)		
21	Alternative	57	Plucked hard (bartok)	**Various**	
22	Octave	58	Struck (col leg)	110	Disco up (rips)
23	Octave muted	59	Higher	111	Disco down (falls)
24	Small	60	Lower	112	Single string (Sul C/G/etc.)
25	Small muted	61	Harmonic		
26	Muted				
27	Soft	**Decorative**			
28	Hard	70	Trill (minor2nd)		
29	Hramonic	71	Trill (major 2nd)		
30	Tremolo	72	Trill (minor 3rd)		
31	Slow (port/gliss)	73	Trill (major 3rd)		
32	Fast	74	Trill (perfect 4th)		
33	Run	75	Multitongue		
		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: "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 25 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: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.8?

Our Library Manager only supports Mac OSX 10.9 and upwards. If you do not have a system with 10.9 upwards installed, or do not wish to update your system there is a way of creating an external boot drive that will work with our Library Manager app. Alternatively, you can download the library to any other Mac or PC that is compatible with the Library Manager and then simply copy everything over to your own machine. We suggest doing this via an External Hard drive.

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 at spitfireaudio.com/support 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 support with 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 spitfireaudio.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.

OACE - USER MANUAL