

SPITFIRE AUDIO

SQ

SACCONI QUARTET
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Sacconi Quartet. Purpose built tools for writing for string quartets performed by an award winning and sought after British group in arguably the best chamber acoustic in the world.

Quick Specs

- 46768 SAMPLES
- 106.6 GB UNCOMPRESSED .WAV
- 70.7 GB DISK SPACE REQUIRED
- 141.4 GB DISK SPACE REQUIRED DURING INSTALL
- KONTAKT FULL REQUIRED
- Essential microphones (CTAO)
- Alternative Mics and Mixes (Cr, ST, SC, SF)
- Detailed sampling:
 - Multiple Instruments
 - Multiple Articulations
 - Multiple dynamics
 - Multiple round robins
 - Release Triggers
 - True Legato

Table of Contents

WELCOME	3
DOWNLOADING AND INSTALLING	5
USING IN KONTAKT	6
A QUICK LOOK	8
THE 'GENERAL OVERVIEW' PANEL	9
INSTRUMENTS & PLACEMENT	10
ARTICULATIONS	11
THE 'EXPERT' VIEW	13
APPENDIX	17

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



WELCOME

When you convince, cajole and caress the proprietors of one of the most favoured chamber music venues in the world to open their doors to a sampling project and they say “yes you can have it for one day in August” what do you do? You wait. You wait for that day to come and you plan and you put together a crack team of engineers and you prepare your band and you get as much as you can. And then you wait, you wait until that day comes around the next August, you repeat the operation.... and then you wait, you wait until the next August!

Sacconi strings is a four year long project to create a definitive set of writing-for-quartet tools, a game changing set of solo strings recorded at Wigmore Hall and performed by one of the most talked about young quartets to be formed in London for many years.

When writing for quartets composers naturally have to settle with using solo strings VIs to mockup their intentions. The difficulty here is they tend to be very ‘neck up’ soloistic and when combined into a foursome can be jarringly expressive and difficult to sell to clients.

Spitfire’s Christian Henson has worked with Sacconi for many years and thanks them for helping him understand what works for a quartet and what makes a quartet gel. Christian took this relationship alongside the searing talents and understanding of virtuality of Andy Blaney into the Wigmore to commit a very different approach to sampling to the digital sphere. Combining modern techniques and exploratory approaches to vibrato alongside stunning traditional articulations blooming this extraordinary acoustic Sacconi has been everyone’s pet project at Spitfire.

BACKGROUND

In what can only be described as a ‘coup de grace’ Spitfire’s Stanley Gabriel massaged some family connections and cajoled the proprietors of the Wigmore Hall into letting us in. He put together a crack team of operatives, researched various famous recordings made there and built us a remote recording facility in but two hours of them letting us in. The minute though that Spitfire engineers started scratching mics and listening back to sound checks via monitors in the hastily put together control room stationed in the green room behind the stage, did the magic really start to happen.

Quartet features the searing talents of Ben Hancox, Hannah Dawson, Robin Ashwell and Cara Berridge whom when not performing with Sacconi can often be seen on scoring stages performing on many of the top film scoring sessions in London.

The quartet library features individual instruments which can be used in two modes, the traditional ‘keyswitching’ method that changes articulation type via inaudible notes being hit on your controller. Or indeed “performance patches” which is an ingeniously scripted automatic tool that analyses the way you’re playing and interprets the style of performance you need - selecting from Spiccato, various longs, and a selection of True

Legato transitions, for maximum expressiveness. Quartet also contains a brilliantly useful ‘baked’ ensembles section that allows you to sketch your quartet composition with both hands before splitting off into the separate parts.

The library contains 6 different microphone perspectives, including the main stereo position which gives you the classic sound of the hall. Other positions include two close mics, decca tree, outriggers and ambients. 15 different articulations are included with the library from tight spiccato to longs with complete vibrato control and a whole host of others in between. Check out our presets list below to see the full collection contained in the library.

FEATURES

Beneath a golden Arts & Crafts cupola; the central figure is the Soul of Music. He is gazing up at the Genius of Harmony – a ball of eternal fire whose rays are reflected across the world. Members of Sacconi strings slavishly positioned themselves over a series of days spread over four years.

The award-winning Sacconi Quartet is recognised for its unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Performing with style and commitment, the Quartet is known throughout the world for its creativity and integrity of interpretation. Formed in 2001, its four founder members continue to demonstrate a shared passion for string quartet repertoire, infectious reaching out to audiences with their energy and enthusiasm. The Quartet have enjoyed a highly successful international career, performing regularly throughout Europe, at London’s major venues, in recordings and on radio broadcasts. The Sacconi Quartet is in Association at the Royal College of Music and Associate Artist at the Bristol Old Vic.

To date, the Quartet has given twenty-one world premières and four British premières, including works by György Kurtág, Paul Patterson, John McCabe, Simon Rowland-Jones, Robin Holloway, John Metcalf and Alun Hoddinot, and they performed as the solo string quartet on Paul McCartney’s hit song Come Home. The Sacconi Quartet has been joined on stage by many artists including Mark Padmore, Melvyn Tan, Andrew Marriner, Vladimir Ashkenazy, Guy Johnston, Alasdair Beatson, Tom Poster, Matthew Rose, Bellowhead’s Jon Boden and actor Timothy West.

Wigmore Hall, one of the world’s great concert halls, specialises in chamber and instrumental music, early music and song.

Now approaching its 115th birthday, Wigmore Hall is livelier than ever, offering music-making of outstanding quality and an array of activities in the broader community. With its infectious sense of adventure, it consistently captures the public imagination and broadens its audiences’ horizons.

Wigmore Hall’s focus is on supreme musical works, best experienced with a powerful sense of immediacy. The repertoire extends 250 years on either side of Beethoven (born 1770) – from the Renaissance to contemporary jazz and new commissions

from today's most exciting composers.

Bringing this music to life are the world's most sought-after soloists and chamber musicians. Wigmore Hall also provides a showcase for exceptional young artists — some making their professional London debuts — and remains an essential platform as their careers flourish.

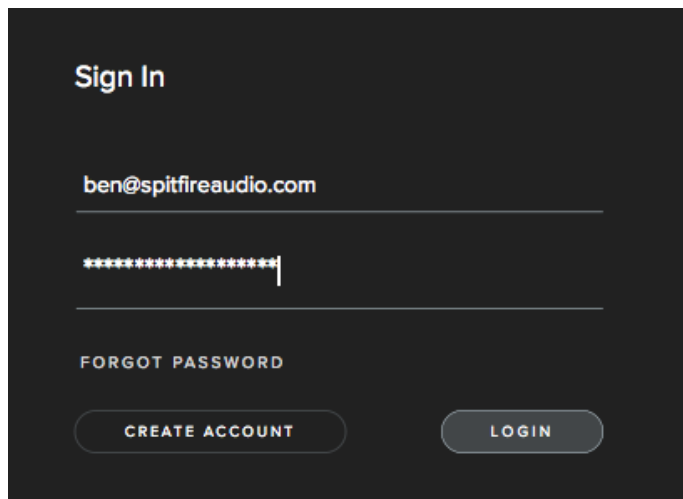
Discreetly nestled in Central London, the Hall – renowned for its intimacy, responsive acoustic and its Arts and Crafts interior – has a capacity of 552 seats, but draws in audiences from far and wide through its enterprising use of digital media and its ambitious learning and outreach programmes; these go beyond concert audiences to embrace schools, nurseries, hospitals, community centres and care homes.

As with all Spitfire libraries the musicians earn a royalty from every copy we sell. This royalty is also extended to The Wigmore Hall in the hope that it helps them continue the great work they do for music, for education and for the community.

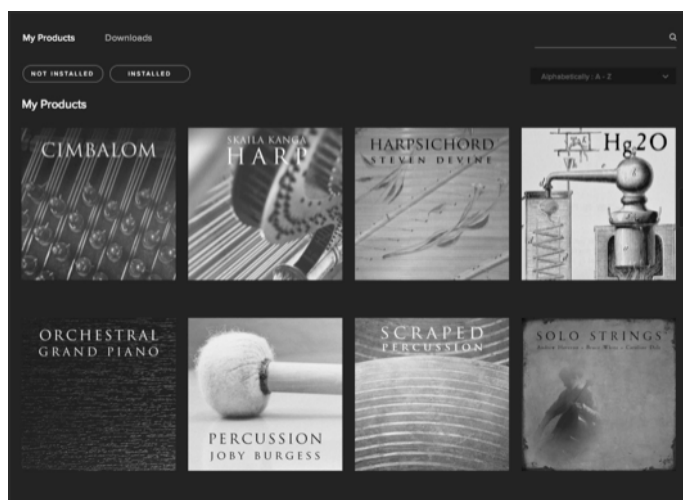
DOWNLOADING & INSTALLING

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

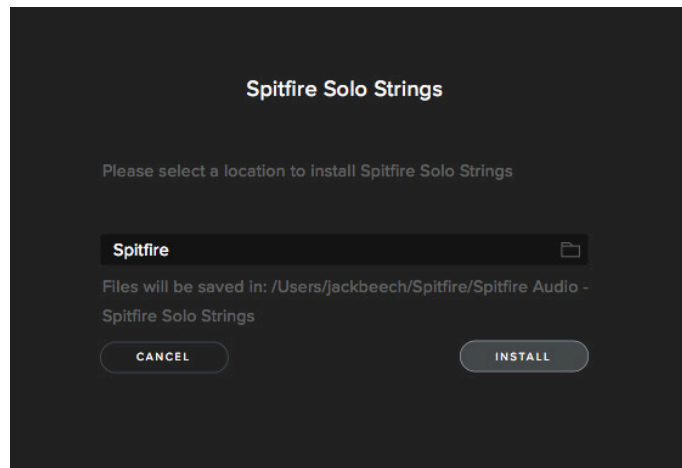
First though, grab the 'Spitfire Audio App' from this link: this app will enable you to download the library
<http://www.spitfireaudio.com/info/library-manager/>



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:



You can click on "not installed" to see the libraries you haven't downloaded yet, or use the search function on the top right. Click "install" to start.



A default location will be generated but you'll most likely want to change this. Click on the folder icon and choose the location that you want the library to download to.

Once you've selected the location, click "install" or "download" to start.

TOPTIP: 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 its frozen!

TOPTIP 2: If you need to download again for any reason you can reset the download of either the whole library or just the latest update from the cog menu of the library in question. This is limited to a couple of downloads. If you need the library on a second system, the easiest way to do so is to copy the files over using an external hard drive.

USING IN KONTAKT

If you've never used one of our libraries before and you don't own a copy of Native Instruments Kontakt, you will need to buy the full version of this product first:

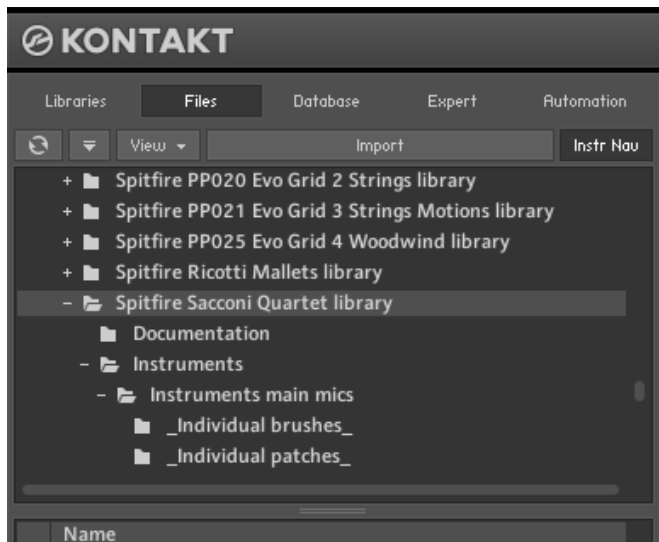
<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/kontakt-vs.-kontakt-player/>

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 the latest version of Kontakt 5 Full from Native Access (skip this step if you already have it).

2. Open Kontakt 5 Full and, under the Files tab, browse for Spitfire Sacconi Quartet library folder:



This library WILL NOT appear in the libraries pane as only Kontakt 'Player' libraries are displayed.

3. Locate the instruments folder within the library file system and look for the files suffixed .nki

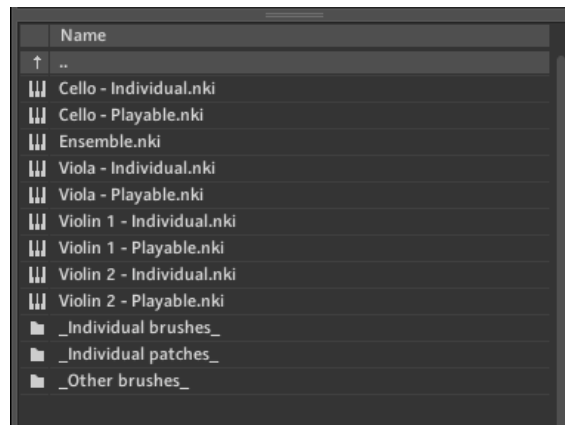
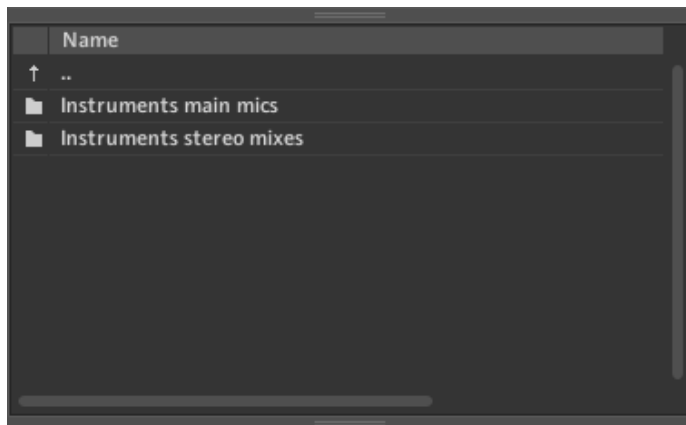
4. Double click to load or drag the .nki to the right hand pane!

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 NI service centre or the NATIVE ACCESS apps. 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!

FOLDER STRUCTURE



Inside Spitfire Sacconi Quartet library's Instruments folder you will only see two sub folders: Instruments main mics and Instrument stereo mixes. Inside each folder will be an Individual .nki and a Playable.nki for Violin 1, Violin 2, Viola, and Cello. The main mic folder will also include an Ensemble patch (and the _Individual patches_ folder).

You can double click any folder name to see the contents. Double click it again to go back up a level in the folder structure.

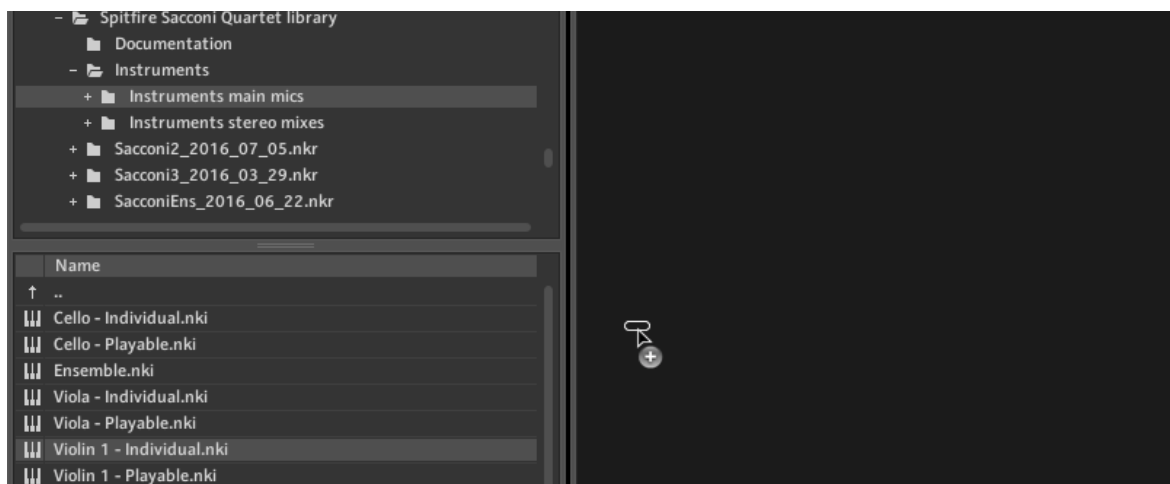
Individual brushes (or **Individual patches** for Ensemble) - each separate articulation in its own nki file.

Other Patches - contains two different kind of patches:

- **COG** - allows you to tweak individual notes. Explained on the Expert View.

- **Time Machine** - 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.

OPENING YOUR FIRST INSTRUMENT.

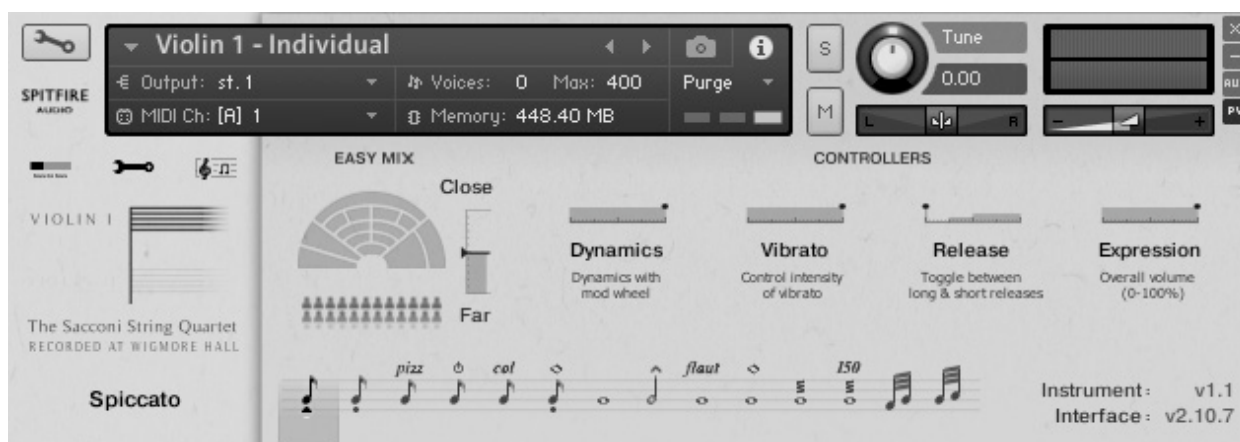


Simply double click an 'nki' file (this is Native Instruments' file extension for a Kontakt instrument) to load, or indeed drag the instrument (it'll have the little keyboard icon and the suffix .nki) from the left pane into the right pane.

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



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.

When you first load up a Spitfire Orchestral preset you’ll be greeted with this GUI. This is one of 3 pages that you can switch between using the panel switcher...

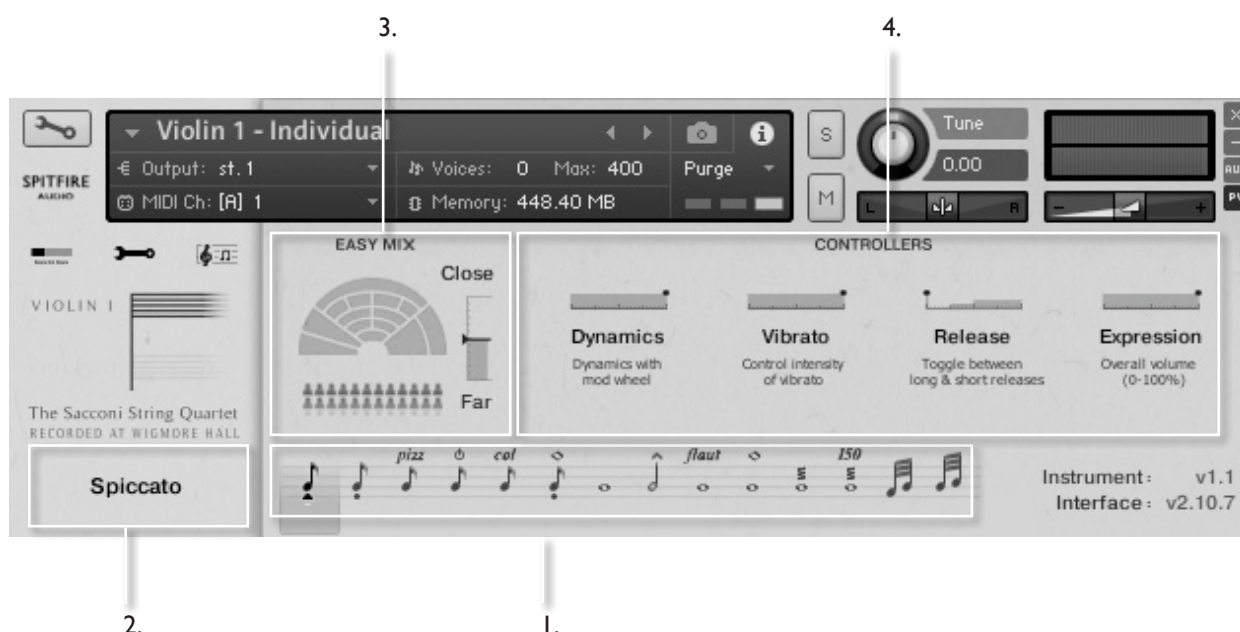


Click on these to switch views or pages:

1. General Overview (the view shown above)
2. Expert View
3. Ostinatum.

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

THE ‘GENERAL OVERVIEW’ PANEL

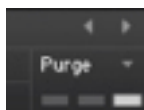


1. ARTICULATION SWITCHER

The notes indicate 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 D.

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 (CC1) - probably the most important controller you have. This crossfades between the different dynamic layers recorded.

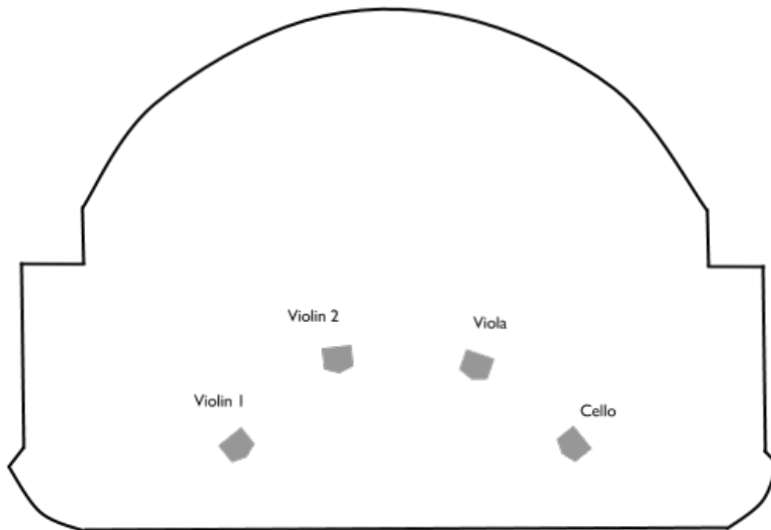
Vibrato (CC21) - where appropriate this crossfades from no (or senza) to lots (molto) vibrato.

Release (CC17) - allows you to change the amounts of release trigger that you hear.

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

INSTRUMENTS AND PLACEMENT

The Sacconi Quartet library was recorded in Wigmore Hall, which is recognised worldwide for being amongst the best halls for chamber music and small ensembles. We set up the quartet as you would in a concert. Here is a diagram of the placement and the ranges we recorded for each instrument:



VIOLIN I	G3	C7	Treble
----------	----	----	--------

The violin is the highest of the Strings instruments. Its popularity throughout history makes the violin repertoire one of the most extensive, together with the piano.

VIOLA	C3	C6	Alto/Treble
-------	----	----	-------------

This understated string instrument is characterised by its singing quality, making it a perfect instrument for heartfelt melodies. The viola glues and holds the quartet together!

VIOLIN 2	G3	C7	Treble
----------	----	----	--------




Filling in the harmonies with the viola, doubling Violin I in the octave or adding counter melodies, this formation would be totally incomplete without Violin 2!

CELLO	C2	A4	Bass
-------	----	----	------

Possibly the most versatile string instrument, the cello's nature allows for resonant bass lines, frail, expressive melodies and everything in between. Can also be written in Tenor clef.

NB ranges may differ between different articulations. All ranges given with middle C = C4

WHICH CLEF?



treble bass alto

ARTICULATIONS

The following is an explanation of all of the terms used when naming our 'articulations' in the library. (An Articulation is basically a way of playing the instrument, captured as a standalone 'patch' like you might have on a synth.)

PLAYABLE

Playable in the context of the Sacconi Quartet library refers to a technique of capturing the sound of an instrument moving from one note to the next (Legato) as well as the triggering of spiccato samples when playing detached short notes. Capturing this detail gives a lot of added realism, but means that this patch is mainly monophonic: you need to play one note at a time when playing legato lines.

To 'trigger' the in-between sounds, you must make sure that you hold down the first note while pressing 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'.

We have recorded a number of different types of transition, to help you play really expressively and musically using the library.

'Fingered' - this is the most basic kind: simply adding or removing a finger on the left hand while the bow continues without change.

'Bowed' - this is when the bow changes direction while changing note with the left hand - this produces a slightly more defined and strong change.

'Portamento' - this is a sliding transition from one note to the next. This is achieved by literally sliding the finger on the fingerboard. It is necessary on larger intervals to cross the strings as well.

'Fast' - these are recorded in a unique way that Spitfire have developed to enable the very fast playing of instruments. These can be used when you want to play fast arpeggios for example.

These patches are designed so that you can forget about key-switching and all that jazz - and just play. The patch will follow your playing and attempt to select the most appropriate sound. You can play short notes, long, loud, soft, trills, runs, arpeggios, you name it. Here is how it works in practice:

ATTACK - your velocity (how hard you hit the keyboard) controls the opening attack of the phrase: vel 1-9 is smooth, then 10-127 goes through 3-4 dynamic layers of spiccato/staccato attack, with 6 RR (round robins - alternating recordings to avoid the 'machine gun effect' or hearing the same sample again and again!)

SLOWER transitions - if you are playing slowly, the velocity of the note you move to in the phrase affects the type of note transition you hear: 1-19 gives you the portamento, 20-84 is the standard slurred 'fingered' transition, and 85-127 the bowed heavier transition.

FASTER transitions - if you play faster, vel 1-84 gives you a slurred 'fingered' fast transition, while 85-127 gives you a faster fingered legato with a slight accent.

RUN transitions - if you play very fast, you enter this mode, where vel 1-84 gives a fingered 'runs' style for fast realistic runs, and vel 85-127 a more accented transition.

Your playing speed will automatically select the correct set of transitions. Check out this video tutorial:

<https://www.youtube.com/watch?v=dLvPstdnnSs>

LONG ARTICULATIONS

NAT. (called LONG)

This is the most vanilla of the 'long notes' we have recorded. The basic standard playing style, recorded with and without vibrato, and sometimes with 'molto vibrato' or a lot of vibrato! Occasionally you'll see 'senza vib' which means 'without vibrato'. You'll sometimes see 'dolce' which means 'sweetly' and this refers to a tasteful amount of vibrato. You can use the Modwheel, or a slider set to CCI, 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.

FLAUTANDO

This refers to a soft 'flute-like' way of performing on a stringed instrument. Often the bow will be near or over the fingerboard, which gives a very different character to the sound from the usual bow position. Sometimes we describe this to the players as 'harmonic like' and this gives them a steer toward a more 'glassy' and delicate, often non vibrato sound.

HARMONICS

If the player holds down lightly on the string a perfect 4th interval up from the note they are fingering, you hear what is called an 'artificial harmonic' sound - two octaves up from the note being fingered. This is called 'artificial' to distinguish it from the natural harmonic series of the open string. These 'natural' harmonics can be heard by moving the finger up and down the string lightly while bowing.

MARCATO ATTACK

Played with a very heavy accented and abrupt start to the note.

SHORT ARTICULATIONS

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.

STACCATO

Longer than Spiccato notes, but still quite short, these are great to stress the most important notes on a Spiccato line, for example.

PIZZICATO

Plucking the strings with the finger.

PIZZICATO BARTOK

In this technique, the player plucks so hard that the string 'snaps' back onto the fingerboard producing a characteristic percussive noise almost like the 'col legno battuto' sound. To be used sparingly unless you want your players to all develop blisters!

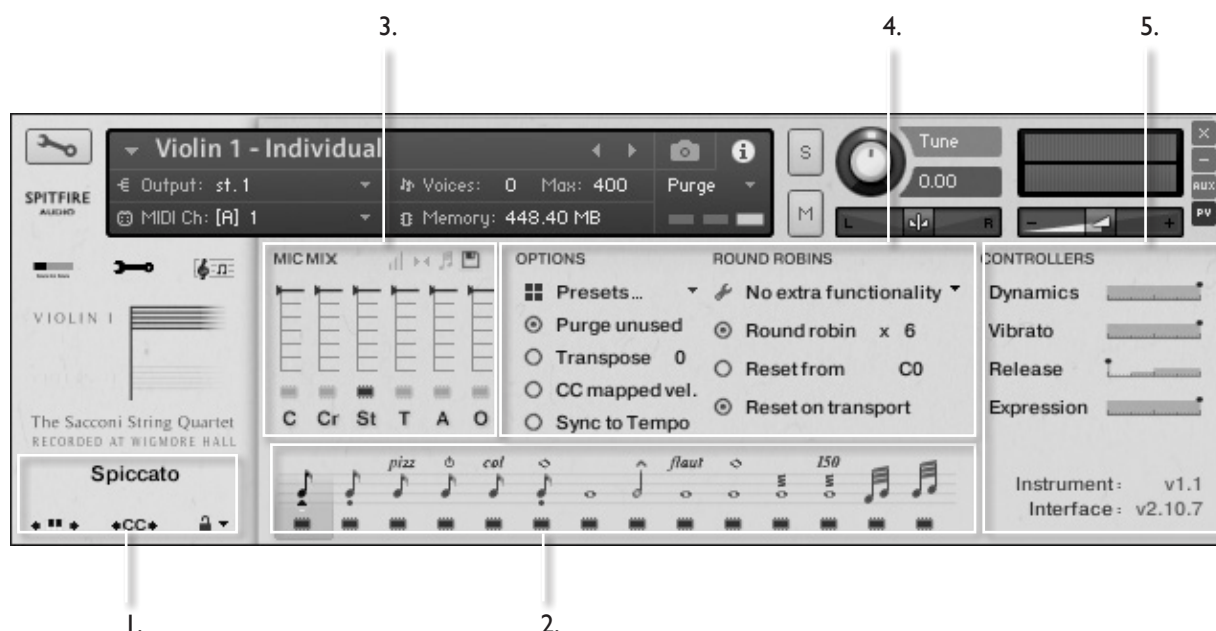
COL LEGNO

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!

HARMONICS

The short version of the artificial harmonic described earlier in the Long notes section.

THE EXPERT VIEW

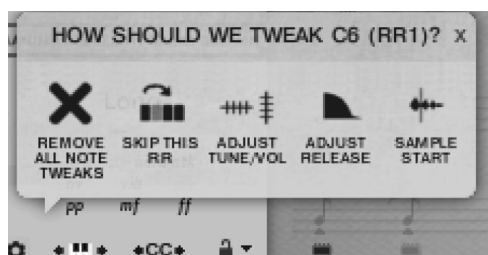


I. SIDE BAR

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



Ia. THE COG - a. The Cog - Awesome 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.

Ib. "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.

Ic. "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.

d. "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.

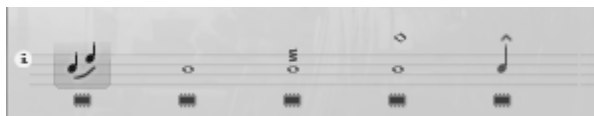
Locked Artic' - This locks your articulation so it doesn't change either via front panel or keyswitch.

Locked Keyswitch - This locks your articulation via keyswitch but you're free to switch via the front panel.

Locked to UACC - This is a 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.

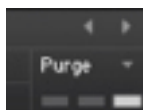
Shared Keyswitches - In larger libraries, this setting allows you to spread keyswitches across multiple palettes of articulations.



2. ARTICULATION SWITCHER

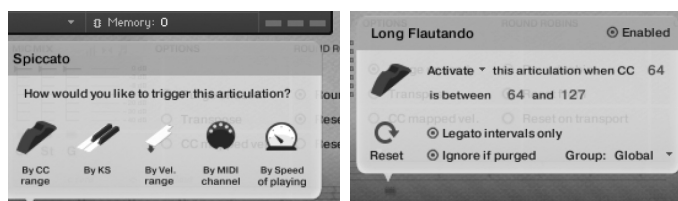
This works the same as it does in the 'General Overview' panel, with the addition of 'load chips' beneath each articulations. These load them in and out of memory as you wish... Remember before playing an articulation you've loaded in make sure it's fully loaded!

LOAD STATUS



LAYERING ARTICULATIONS - To layer sounds within the articulation set simply 'SHIFT' click on your next articulation. Rather than 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 articulations. 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 articulation. 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.

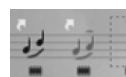
"By Speed Of Playing" - A revolutionary new function that allows you to switch articulations based on the playing speed

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 articulation switching screen, simply holding ALT and clicking the articulation icon on the stanza).

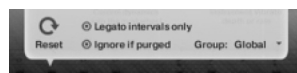
When an articulation has a 'trigger' assigned to it, it shows a little short-cut icon above to let you know that it has been customised.



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 A to see how this can work for you.

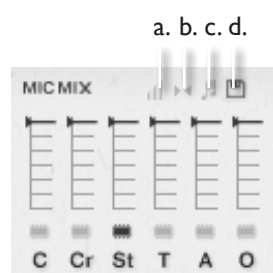
POWER TIP: Whilst there are many ways to switch between articulations, many pros still prefer to have a different articulation in a single instance per track on their DAW. This enables them to assign different reverb levels and bake helpful stems that can be used in conjunction with live instruments (to work like this it's best to load up articulations from the individual articulations sub folder).

3. MICROPHONE MIXER

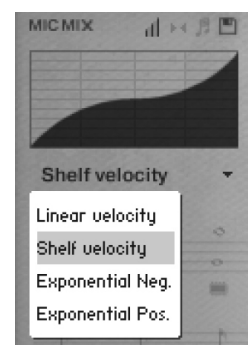
Giving you greater control over the blends of microphone positions for your work.

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.

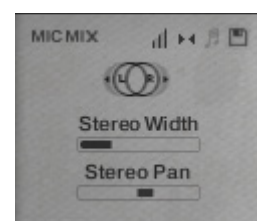


3a VELOCITY RESPONSE



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 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 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 Dialed 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.

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

APPENDIX A - 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 correlate with different articulations. Here's the latest (v2) spec:


Long (sustain)	34	Detache	80	Synced - 120bpm (trem/trill)
1 Generic	35	Higher	81	Synced - 150bpm (trem/trill)
2 Alternative	36	Lower	82	Synced - 180bpm (trem/trill)
3 Octave				
4 Octave muted	Short		Phrases & Dynamics	
5 Small (1/2)	40	Generic	90	FX 1
6 Small muted	41	Alternative	91	FX 2
7 Muted	42	Very short (spicc)	92	FX 3
8 Soft (flaut/hollow)	43	Very short (soft)	93	FX 4
9 Hard (cuivre/overb)	44	Leisurely (stacc)	94	FX 5
10 Harmonic	45	Octave	95	FX 6
11 Tremolo/flutter	46	Octave muted	96	FX 7
12 Tremolo muted	47	Muted	97	FX 8
13 Tremolo soft/low	48	Soft (brush/feather)	98	FX 9
14 Tremolo hard/high	49	Hard (dig)	99	FX 10
15 Tremolo muted low	50	Tenuto	100	Up (rips/runs)
16 Vibrato (molto vib)	51	Tenuto Soft	101	Downs (falls/runs)
17 Higher (sultasto/bells up)	52	Marcato	102	Crescendo
18 Lower (sul pont)	53	Marcato Soft	103	Decrescendo
19 Lower muted	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 (minor 2nd)		
28 Hard	71	Trill (major 2nd)		
29 Harmonic	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 dedicated 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.

APPENDIX B - RECOMMENDED TECH SPECS

THIS LIBRARY REQUIRES THE FULL VERSION OF KONTAKT.

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 SSD eSata, USB3, or Thunderbolt 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:

USB3, Thunderbolt, or eSata SSDs. Ask your dealer for drives that are suitable for "AV use". An SSD drive 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 C - 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.

APPENDIX D - ARTICULATION LIST

INDIVIDUAL AND PLAYABLE PATCHES:

Violin 1 - Individual
Violin 1 - Playable - True Legato
Violin 2 - Individual
Violin 2 - Playable - True Legato
Viola - Individual
Viola - Playable - True Legato
Cello - Individual
Cello - Playable - True Legato

INDIVIDUAL BRUSHES:

Violin 1 - Long Flautando
Violin 1 - Long Harmonics
Violin 1 - Long
Violin 1 - Marcato Attack
Violin 1 - Measured Tremolo (150bpm)
Violin 1 - Playable
Violin 1 - Short Bartok Pizz
Violin 1 - Short Col Legno
Violin 1 - Short Harmonics
Violin 1 - Short Pizzicato
Violin 1 - Short Spiccato
Violin 1 - Short Staccato
Violin 1 - Trill Major 2nd
Violin 1 - Trill Minor 2nd
Violin 1 - Unmeasured Tremolo

Violin 2 - Long Flautando
Violin 2 - Long Harmonics
Violin 2 - Long Measured Trems 150bpm
Violin 2 - Long
Violin 2 - Marcato Attack
Violin 2 - Short Bartok Pizz
Violin 2 - Short Col Legno
Violin 2 - Short Harmonics
Violin 2 - Short Pizzicato
Violin 2 - Short Spiccato
Violin 2 - Short Staccato
Violin 2 - Trill Major 2nd
Violin 2 - Trill Minor 2nd
Violin 2 - Unmeasured Tremolo

Viola - Long Flautando
Viola - Long Harmonics
Viola - Long Measured Trems 150bpm
Viola - Long
Viola - Marcato Attack
Viola - Short Bartok Pizz
Viola - Short Col Legno
Viola - Short Harmonics
Viola - Short Pizzicato
Viola - Short Spiccato
Viola - Short Staccato
Viola - Unmeasured Tremolo

Cello - Long Flautando
Cello - Long Harmonics
Cello - Long Measured Trems 150bpm
Cello - Long
Cello - Marcato Attack
Cello - Short Bartok Pizz
Cello - Short Col Legno
Cello - Short Harmonics
Cello - Short Pizzicato
Cello - Short Spiccato
Cello - Short Staccato
Cello - Trill Major 2nd
Cello - Trill Minor 2nd
Cello - Unmeasured Tremolo

Ensemble- Long Flautando
Ensemble - Long Harmonics
Ensemble - Long
Ensemble - Marcato Attack
Ensemble - Short Bartok Pizz
Ensemble - Short Col Legno
Ensemble - Short Pizzicato
Ensemble - Short Spiccato
Ensemble - Short Staccato
Ensemble - Unmeasured Tremolo

OTHER BRUSHES:

Violin 1 - Individual COG
Violin 1 - Individual TM
Violin 2 - Individual COG
Violin 2 - Individual TM
Viola - Individual COG
Viola - Individual TM
Cello - Individual COG
Cello - Individual TM

APPENDIX E - FAQs & TROUBLESHOOTING

Q: WHAT IS THE DIFFERENCE BETWEEN KON-TAKT AND KONTAKT PLAYER?

See appendix B

Q: HOW CAN I REDOWNLOAD A PRODUCT?

With the continuous improvements to our Spitfire 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 Spitfire App. To reset both your entire library download or the latest update;

Open up the Spitfire 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

- Spitfire App 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 Spitfire App 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 SPITFIRE APP

A handful of customers may find that when they log into their Spitfire App, 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 Spitfire App 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 Spitfire App 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 Spitfire App 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 LSpitfire App, we have incorporated the ability to reset your own downloads. This can easily be done via your Spitfire App.

Open up the Spitfire 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 Spitfire App, we would advise downloading the latest version of the Spitfire App 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.

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 on the Spitfire Audio Website: <https://www.spitfireaudio.com/my-account/serial-numbers> Alternatively, 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.

<https://spitfireaudio.zendesk.com/hc/en-us>

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.

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.

© SPITFIRE AUDIO HOLDINGS LTD
MMXVIII