

HAUSCHKA COMPOSER TOOLKIT

SPITFIRE AUDIO - Hauschka Composer Toolkit
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Hauschka Composer Toolkit. A collaboration with Oscar-nominated, world-renowned composer and sound-smith Volker Bertelmann, aka Hauschka (Lion, Adrift), this multifaceted toolkit has been designed for adding incredible depth, tension and texture to your scores. Discover unique soundscapes ranging from industrial sounding percussive rhythms and thunderous basslines to offbeat, atonal plucks and beautiful, shimmering pads.

Performed on a Steinway grand with over 40 experimental preparations and expertly multi-sampled at Berlin's legendary Voxton Studios, we have bottled Hauschka's much sought after signature sound palette to create a highly interactive and inspiring toolkit. Presented in our sophisticated Evo Grid and Mercury synth, mix and match multiple signal options, from Pedal FX, Distorted, Modular to Binson Echorec tape delay, or choose from 50 curated presets, for endless combinations of instantly playable sounds.

Quick Specs

- Number of samples: 15978
- Download Size - 24.5GBs
- 25GBs Disk space required
- MAC OS 10.10 | Intel Core Duo
- Windows 7, 8, or 10 | Intel Core 2 Duo or AMD Athlon 64 X2
- NKS Ready
- Compatible with Native Instruments hardware
- Free Kontakt Player Included
- Kontakt 5.6.8 or Higher

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WELCOME

Our collective ambition was to capture the sound world and creative spirit of a true innovator, drawn from Hauschka's 30 years experience as a pianist and Oscar-nominated film composer. Enhanced by Spitfire's sampling expertise, the finest recording gear and pioneering Evo Grid technology, we give you access to a unique set of cutting edge sounds, designed by and for sound-smiths, enabling you to create your own range of new instruments. Hauschka's intention with the library was to give anyone the opportunity to collaborate with him and his ideas: "Creative exchange is essential. If you do not have it as an artist, you get to a very boring place. I always try to work with people who bring me into new territories".

RANDOMNESS WITH INTENT

Berlin's legendary Vox Ton studios (where we recorded our acclaimed Olafur Arnalds Evolutions library) is the go-to recording space for some of Europe's most renowned composers, from Jóhann Jóhannsson to Dustin O'Halloran. Each sound has been expertly recorded by the Spitfire team, led by producer Harry Wilson, with Vox Ton's in-house engineer and Hauschka's long-term collaborator, Francesco Donadello, who was instrumental in curating each sound. Though performed on a heritage Steinway D grand piano, most of the sounds are far removed from the original instrument.

From conception to recording, we worked in close collaboration, perfecting and expanding on tried and tested preparations used in his existing works, capturing both standalone notes and rhythmic performances. Hauschka's approach to writing and sampling is "randomness mixed with intent": an adventure into the unknown. With this in mind, we allowed ample room for experimentation in the recording process, taking the piano to places it has never been before.

Hauschka's signature, multifaceted sound is born out of his endless fascination for the interaction between existing instruments and other materials and textures. Inspired by sounds in nature, Hauschka's sounds are chaotic, unpredictable, and never the same twice, from jarring and noise-like to melodious and spine-tingling, the combination of which creates compelling results, in contrast to the minimalism of his predecessors.

AN INTERACTIVE TOOLKIT

Hauschka Composer Toolkit is unlike any other prepared piano, as each prepared sample is available both as an organic sound, while multiple signal options give you extra control to dramatically change the sound of each sample. Utilise the effects from Francesco's enviable modular rig, Hauschka's pedalboard, Spitfire's distortion, and the Binson Echorec (a tape delay made famous by Pink Floyd in the 70s), to take each sound to a new place.

The library is split into six sections, four of which are presented in Evo Grids: Plug Hits, Plug Rhythms, Pad Sounds, Pad Hits, Swells, and Drum Kits. Each are distinctive in sound — from rhythmic hits to thunderous basses, sustained notes to atonal stabs — but are designed to complement each other when layered together. We also give you 50 presets created by the Spitfire team, for extra inspiration. The Plug Rhythms are made by playing rhythms while objects such as tea lights and ping pong balls bounce or fly off the strings, creating dynamic, multi-layered textures. Other objects used range from saxophone reeds to toy drums, tambourines to gaffer tape and light filters to wooden pegs, creating a huge range of new instruments. Both the Evo Grid layout and multiple signal options give you endless possibilities for each sound, with different results for every user.

Our interactive and highly intuitive Evo Grid technology makes this library much more than a collection of samples — various editable parameters enable deep customisation, and each setup gives you the tools to create your own unique prepared piano. Our bespoke, sophisticated Grid UI positions 'pins' via an onscreen 11 x 12 grid arrangement, with access to recordings across 12 intervals. Instantly select which sound sits on each of those 12 key ranges, or explore endless possible combinations and instant gratification with built-in randomisation features.

This toolkit is for any composer inspired by the avant-garde, or any sound designer looking to explore new sonic territories — perfect for building textural beds, creating tension cues and for adding the unexpected to any composition. The sounds can be applied to a wide range of compositions, from leftfield electronic music to orchestral scores. With over 40 original preparations, 50 curated presets, and 16000 samples, you have access to almost endless combinations of thousands of sounds and a new world of inspiration.

HAUSCHKA

Uncompromising and unorthodox, Volker Bertelmann is a one-of-a-kind composer and pianist from Düsseldorf, best known under his stage name, Hauschka. He started playing the piano at the age of nine. He formed his first band as a teenager, and by the age of 18 was writing music for television shows. After moving to Cologne for university, Bertelmann and his cousin formed the hip hop crossover outfit God's Favorite Dog, immediately scoring a record deal and touring with German rap stars Die Fantastischen Vier. Volker started to create his own work, launching himself as a solo artist in 2004 under the moniker Hauschka. After three albums including *The Prepared Piano*, he signed to British Brighton based label FatCat Records, releasing a series of critically acclaimed albums. From 2007 to 2014, he played up to 700 live shows around the globe to establish his fanbase, constantly building on and developing his signature sound — distinctly more experimental than romantic. "When I play shows, I always leave room for experimentation. I think people are fed up with always hearing the same stuff. I played 100 shows per year, and there was not one that was similar to the one before."

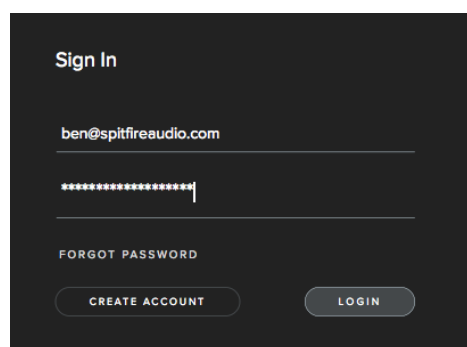
His diverse musical output now ranges from solo albums to collaborative works with artists such as Icelandic cellist and composer Hildur Guðnadóttir. In recent years, he has returned to his lifelong passion: composing film scores. In 2017, Hauschka received an Oscar nomination for his and Dustin O'Halloran's score for the movie *Lion*, and has also scored for movies such as *Adrift*, *Hotel Mumbai* and the TV series *Dublin Murders*. In February this year, Bertelmann released his latest solo album *A Different Forest* — a heartfelt, tender record, featuring just the piano.

DOWNLOADING & INSTALLING

Thank you for buying Hauschka Composer Toolkit. 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. The app will enable you to download the library
<http://www.spitfireaudio.com/info/library-manager/>

THE SPITFIRE AUDIO APP

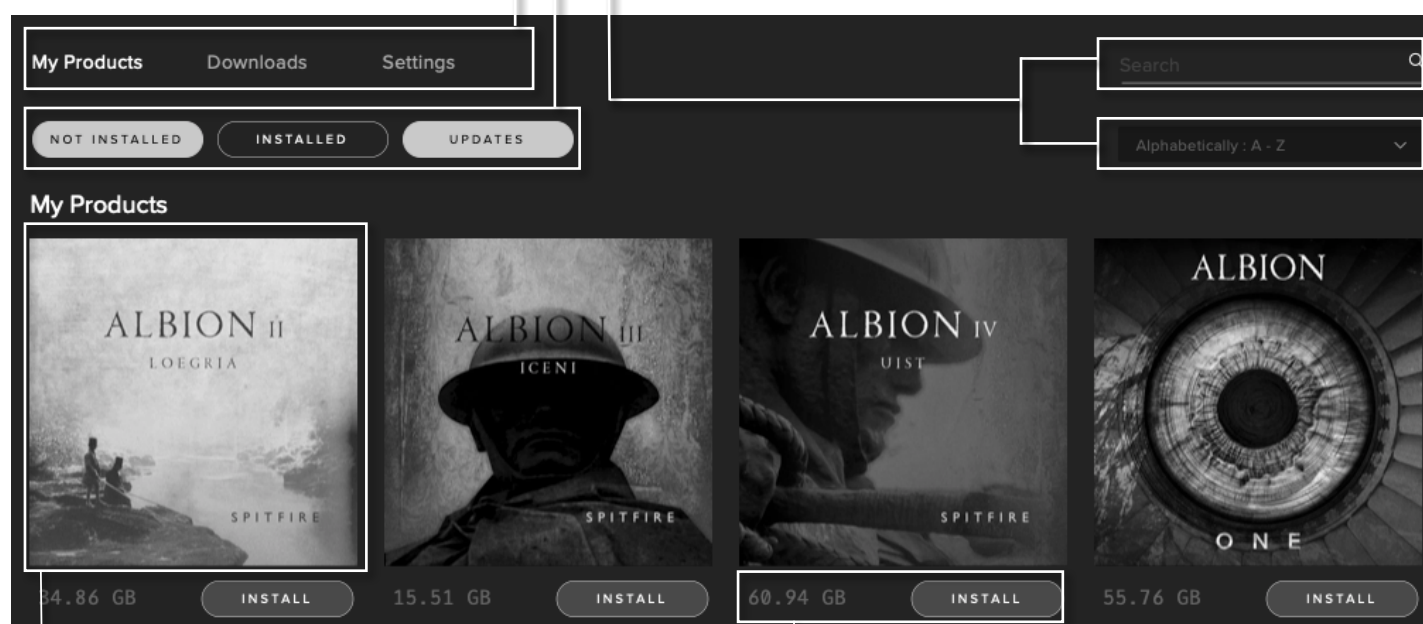


When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see the page pictured below:

TABS the default tab is **My Products**, which shows all of the libraries on your Spitfire Account. **Downloads** will show currently downloading products and **Settings** allows you to set default locations and behaviours as described on the next page.

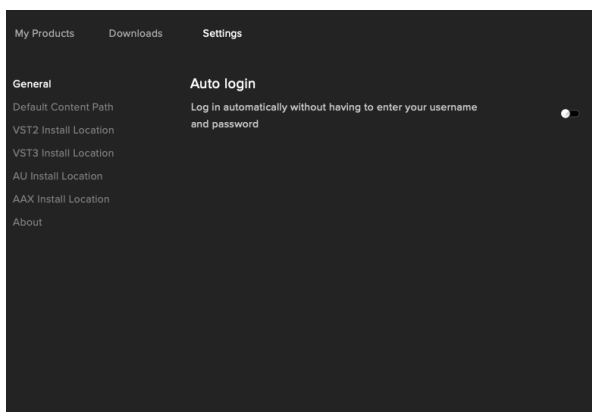
FILTERS clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

SEARCH and **SORT** allow you to quickly navigate through your collection and arrange your collection either by size or name.



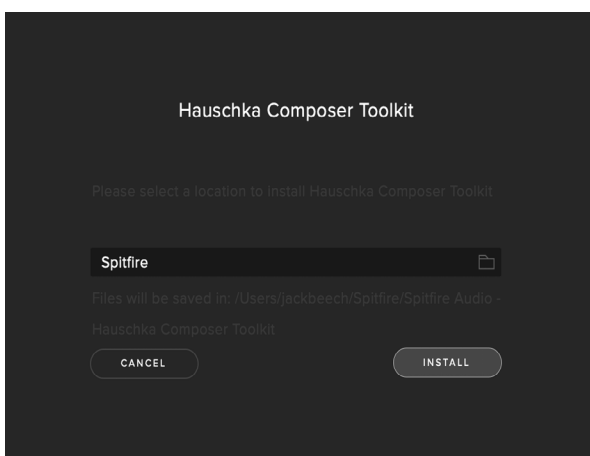
LIBRARY All libraries and plugins in your collection will appear with their artwork on the **My Products** tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements, instructions as well as where to find **Reset** and **Repair** options.

INSTALL/UPDATE buttons allow you to quickly start a download directly from the **My Products** tab, instead of clicking through to the **Library**. Next to the button the size of the download is shown.



If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the **Settings** tab and make sure that the **Default Content** location is set to the location where you wish to download your libraries.

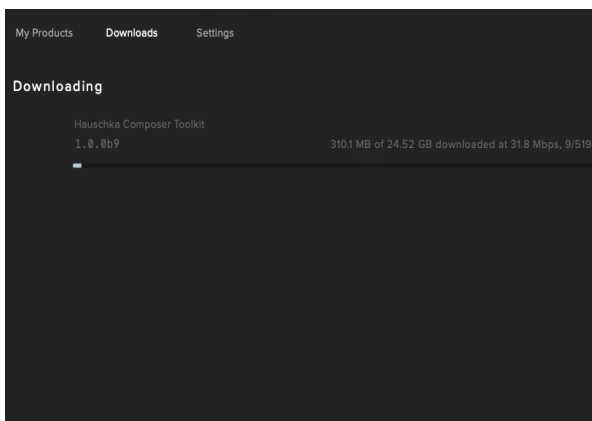
Here you can also enable **Auto Login** to save time in future.



Once you are happy with your Settings, click the **Install** button, either directly on the **My Products** tab, or by clicking on the library image you wish to install and then clicking the install button on the page that appears.

Clicking either of these will prompt you for a location, the **default content location** in your **settings** will be suggested but you can select any suitable location.

Once you are happy with the location click **Install**.



After clicking install you will be directed to the **Downloads** tab where you can watch the progress. You can leave the **Downloads** tab and start other downloads but at this point you should leave the Spitfire App open until the download completes.

As this is a Kontakt player library, once it is downloaded you will need to activate it by following the steps on the next page.

REGISTERING WITH KONTAKT PLAYER

If you have 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:

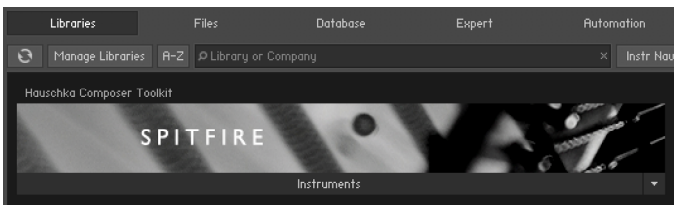
<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6-player/>

If you'd like to find out more about the differences between Kontakt and Kontakt Player) go to *Appendix A*.

If you'd also like to know what we recommend as an optimal set up please go to *Appendix B*.

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

2. Open the player (or Kontakt 6 full version if you have that) and click **Manage Libraries** in the library browser window, then click **Launch Native Access** in the window that opens:



3. Once you have opened Native Access, click **Add Serial** in the top left of the window.

4. Enter the serial number in this format:



ADD A SERIAL

If your purchase came with a serial number, enter it here to receive the associated products and product updates.

Q4105 - 7LQF9 - TUS29 - EKD23 - KW3L5

Where can I find my serial number?

By registering new products, you agree with the EULA and terms and conditions.

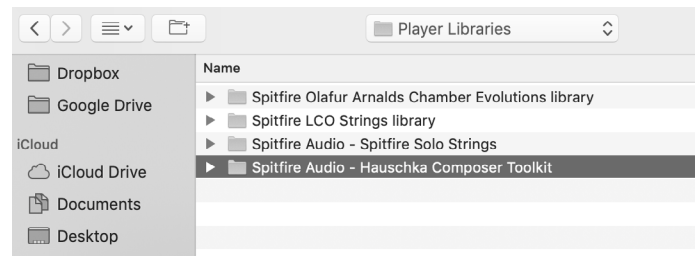
Cancel

ADD SERIAL

...It can be found in your 'ready to download' email and at the following link:

<https://www.spitfireaudio.com/my-account/serial-numbers>

5. You will then be prompted to navigate to the not installed products in Native Access. From here, add library for Hauschka Composer Toolkit. Browse for your downloaded Hauschka Composer Toolkit folder and select this to complete the authorisation.



6. Your library is authorised.

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:

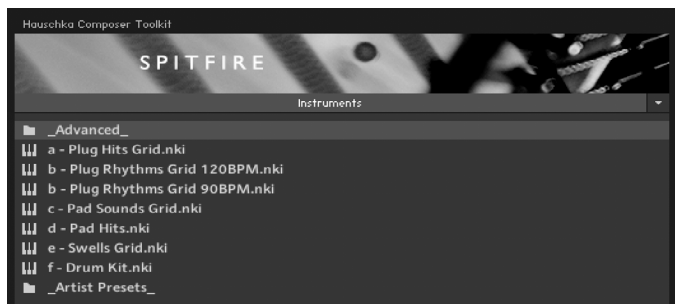
<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6/>

If you are an established Kontakt user please make sure you absolutely have the latest version of it downloaded via NATIVE ACCESS apps.

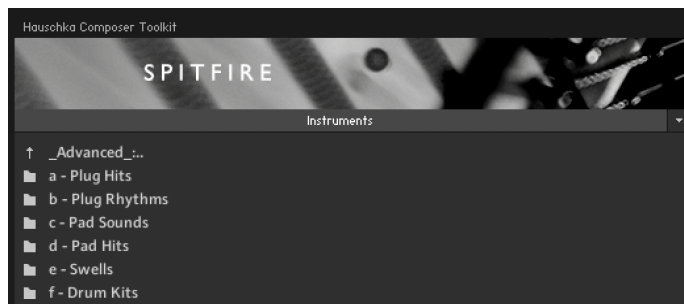
For more information about NKS and integration with Native Instruments hardware controllers and keyboards please checkout their online support content:

<https://support.native-instruments.com/hc/en-us/categories/360000053697-Software-Help>

FOLDER STRUCTURE



When you open the main folder of Hauschka Composer Toolkit you will find 7 patches and 2 folders. These are named descriptively and each patch contains a large number of sounds.



PLUG HITS - Single hits across the whole range of the piano, made using objects such as wood mutes to create percussive sounds.

PLUG RHYTHMS - In this grid, each of the plug hits preparations has its own rhythm, recorded at 2 tempos: 90BPM and 120BPM.

PAD SOUNDS - Preparations such as ping pong balls and tea lights resonate on the piano strings to create pad-like sounds. These patches make use of the Pedal FX mic and the Modular FX mic to create beautiful sustained textures.

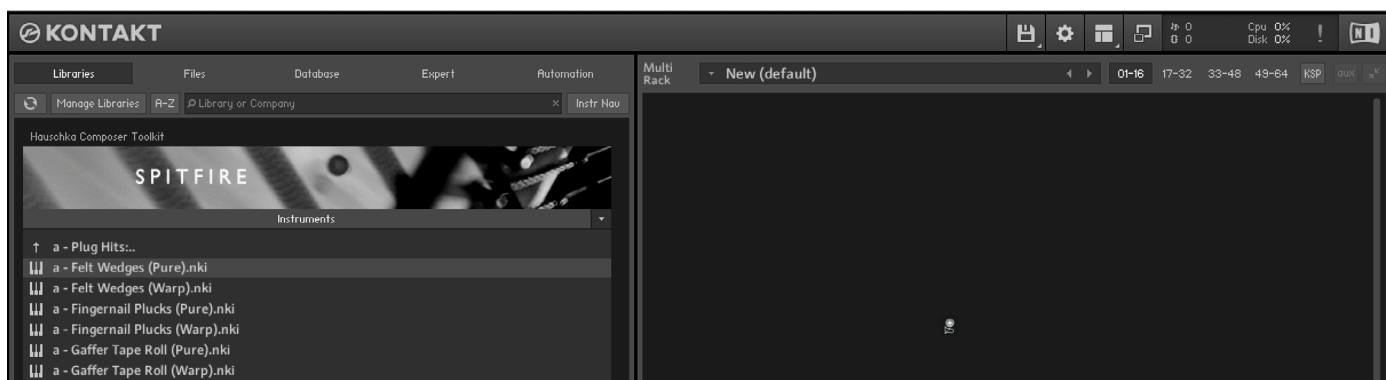
PAD HITS - Some preparations of the piano have long decays, sampled in conjunction with FX chains to create longer one shot hits.

SWELLS - Features Mallet, Octave, and Single Key and made up of notes that swell and weave in and out of each other to create beautiful dynamic textures. Recorded in four variations — Long, Longest, Short and Shortest.

DRUM KITS - Our most atonal, percussive patches, in which Hauschka turns the whole range of the grand piano into a drum kit, virtually unrecognisable from the original instrument.

ARTIST PRESETS - Curated by the Spitfire Team, these patches are presets using the original patch content.

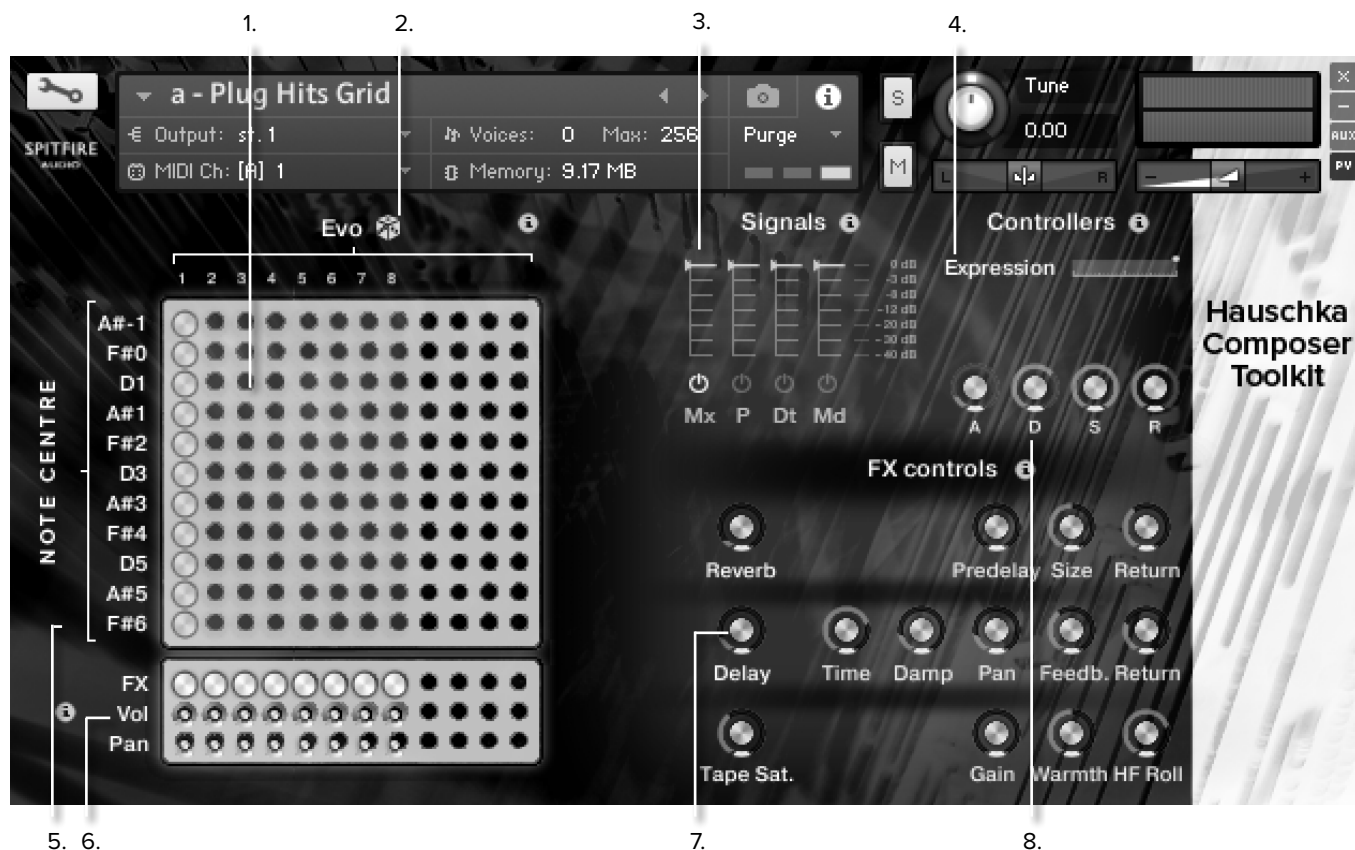
OPENING YOUR FIRST INSTRUMENT.



Double click an 'nki' file to load a patch. A patch has a file .nki extension and a little keyboard icon. Alternatively drag the instrument 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 GRID



1. The Grid or Pegboard

The pegs behave like toggles. Click a peg to change a sound in relation to a note. Clicking a peg automatically disables 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. Evo

Sounds found in the Grid are considerably long sounds that vary over time. This is because they evolve, change, mutate, and return to their original state before looping. We purposefully record each at a different tempo so when you select different pegs on the grid, and play them together, after a while the different sounds will start to undulate against each other.

HOT KEYS

Holding down CMD while clicking a peg will assign that Evolution to all note centres vertically

Holding down SHIFT while clicking an peg will draw a line from the last selected peg (ie click F#6: Peg8, then hold shift and click F#2: Peg1; you'll get a diagonal line from left to bottom-right.)

The Dice

Clicking on the icon just to the right of the "Evo" title and selecting "Randomise with any" creates a completely random pattern with almost infinite possibilities. Hit this button and it's likely no one else on the planet is using the same map of sounds that you are.

Alternatively, click "randomise in column" to have a more uniform vertical arrangement during randomisation.

3. Mixer

Hauschka Composer Toolkit has four different mic options on the Evolutions Grid: Mx, P DT and Md. 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. Expression

A simple control that denotes any expression controller (CC#11) data. This controller is favoured by the composing fraternity as the 'loudness' automation of choice, leaving volume (CC#7) as more of a trim controller when mixing.

5. Note Centre

We have recorded 11 separate samples in perfect 4ths for each Evo 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.

6. FX, Volume, Pan

The FX peg is a simple toggle in/out that allows a nominal send to the FX rack (6.) to the right.

The Volume trim pots allow balancing of Evos against each other. Useful when using Evos that are simply louder by nature.

The Pan pot allows you to pan the different Evos within the stereo field, 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 clicking pan/vol/FX controls will reset them to default.

7. 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 clicking 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.

8. 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,.

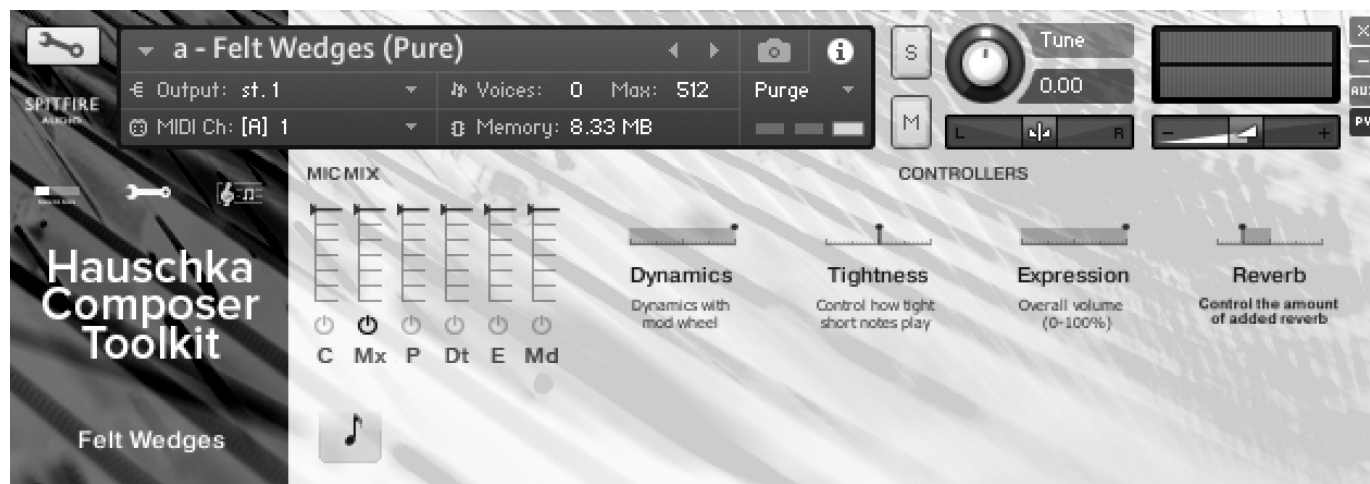
Turn the attack up to slow the sounds entry.

The 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 sound decays to 0db when you let go of the key.

THE SIMPLE VIEW

SWITCHING VIEWS



Along with the Grid, all of the separate sounds are available as patches and load up in our standard GUI.

When you first load a standard GUI patch you'll be greeted with the simple view. This is one of 3 pages that you can switch between using the panel switcher.

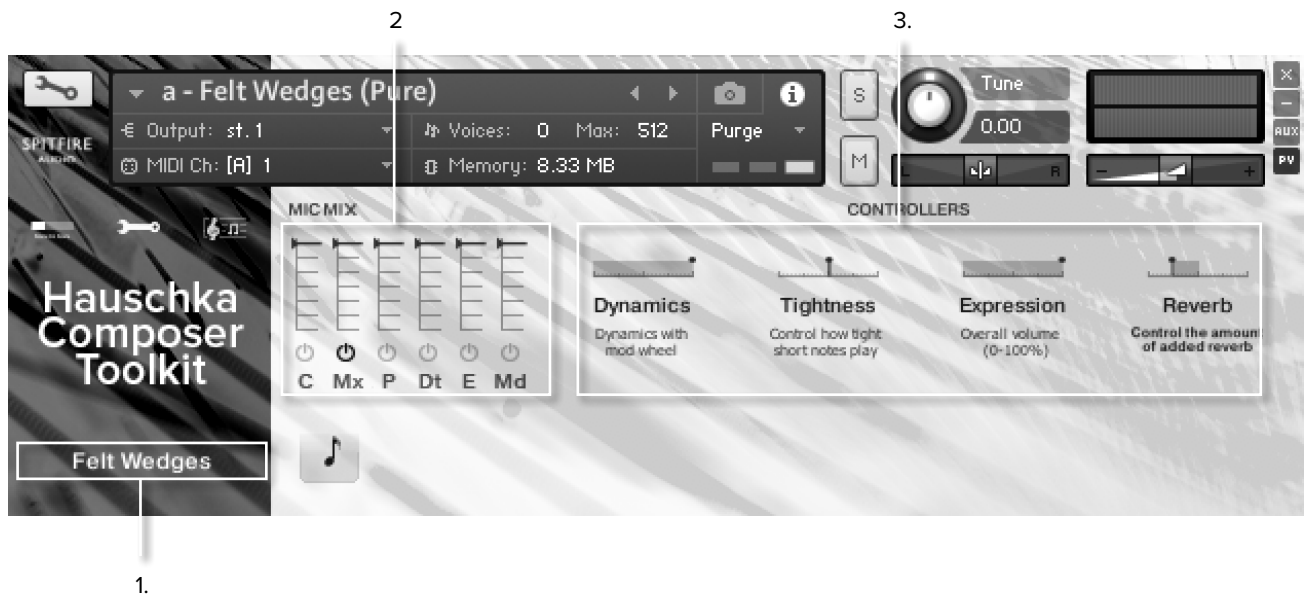


Click on these to switch views or pages:

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

All GUI controls can be assigned a unique controller number so you can adjust via an external controller. To unassign, assign, or just to see what CC number is assigned to any control, RIGHT or CTRL CLICK.

THE 'GENERAL OVERVIEW' PANEL



1. SIDE BAR

Tells you what patch you're playing.

2. MIXER

Hauschka Composer Toolkit has six different mic options in this interface: C, Mx, P, Dt, E and Md. These can all be controlled with the mixer.

Grid patches contain only 4 mic options: Mx, P, Dt, and Md.

C - Close

Mx - Mix

P - Pedal Effects

Dt - Distortion Effect

E - Tape Echo

Md - Modular Effects

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.

3. EXPRESSIVE CONTROLLERS

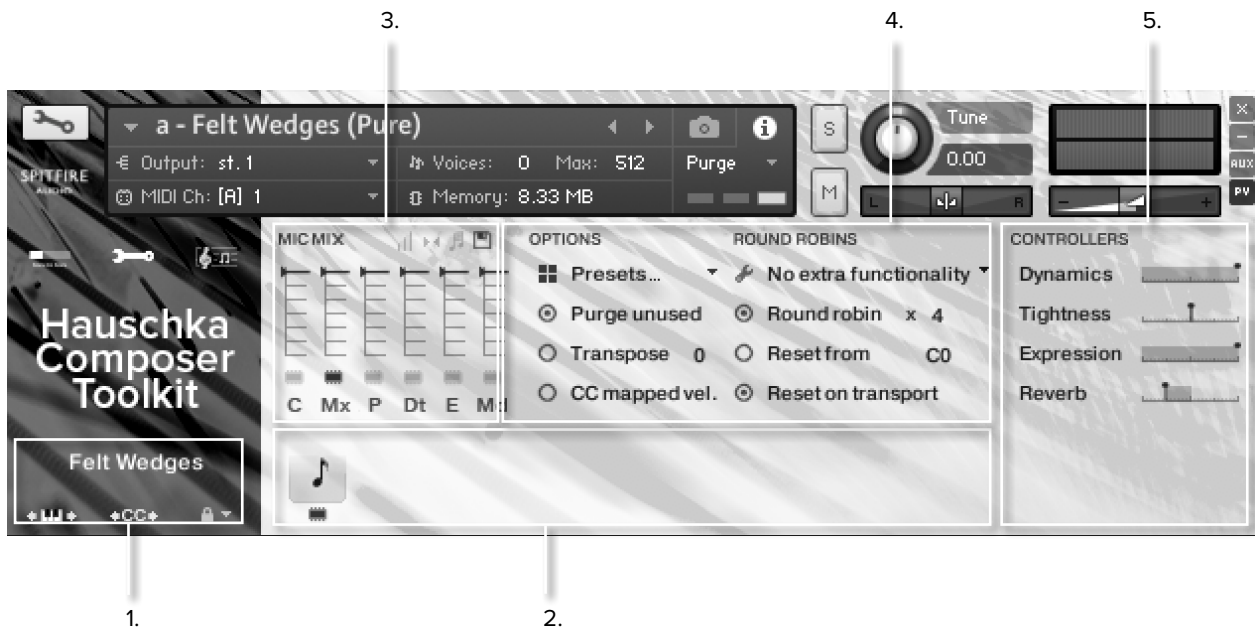
DYNAMICS - Moving this crossfades the different dynamics between loud and soft. (CC#1)

TIGHTNESS - This control adjusts the start time of the sample. By turning to the left, the sound is eaten into. This sharpens up the response. (CC#21)

EXPRESSION - Instrument trim that adjusts the volume within the dynamics. (CC#11)

REVERB - Toggle switch for reverb. Increase the reverb amount by turning to the right. (CC#17)

THE EXPERT VIEW

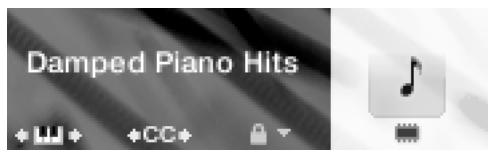


1. SIDE BAR

The 'General Overview' page displays the articulation being played. In the 'Expert View' there are some additional functions.

LOCKED TO UACC KS - The functionality of UACC triggered via KS. When activated, a single keyswitch is available. Pressing this key at varying velocities (according to UACC standards) changes articulation. [Learn more about UACC KS here.](#)

SHARED KS - This setting allows you to spread keyswitches across multiple articulations and multiple patches.



1a. "KEYBOARD SHIMMIER" - This shifts your bank of keyswitches left or right on the keyboard. Click on the icon and drag your cursor left or right and you'll see the pink bank of keyswitches follow. Where you stop, those will be the new keyswitches to change articulation.

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.

1c. "ARTICULATION LOCKER" - This selection allows you to lock the articulation switching method.

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

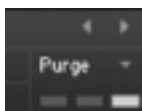
LOCKED TO UACC - This standard was developed by Spitfire and more information is [found here](#). The default controller channel is #32 but this can be changed by right/ CTRL clicking on the CC (1b)

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 make sure it's fully loaded!

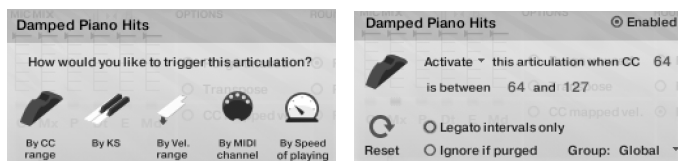


LOAD STATUS



LAYERING ARTICULATIONS - To layer sounds within the articulation press 'SHIFT' and click on your next articulation. The front panel shows (and edits) only the most recently layered articulation.

TRIGGERING - For triggering options, CTRL (Win) or COMMAND (Mac) click on the articulation icon:



"BY CC RANGE" - This allows you to use a controller channel to switch between articulations. You can fine tune on your MIDI event list, or by using a midi controller.

"BY KS" - The default setting. The library 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 whilst playing a long note and have it switch to a short on your next note.

"BY VELOCITY RANGE" - This allows you to change the articulation via how hard or soft you hit the keys.

"BY MIDI CHANNEL" - MIDI channel lets the instrument change articulation based on the incoming MIDI channel. Set the instrument Midi Ch. to 'Omni' mode in Kontakt to use this feature.

"BY SPEED OF PLAYING" - This 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.

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



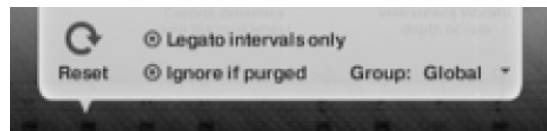
Holding down ALT/MENU (PC/MAC) and clicking an articulation with this short-cut above it will toggle the trigger between enabled and disabled.



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 ONLY" - are not used in this library. .

"GROUP" - allows you to group together triggers. When set, the trigger only occurs when an articulation in the same group is currently active.



OTHER WAYS TO SWITCH ARTICULATIONS

Alongside switching your articulations manually by hand, via key-switch or via the advanced methods mentioned above you may also want to try UACC (universal articulation controller channel).

Each style of articulation has been given a unique CC data number on CC#32. See the below link for extended tutorials.

<https://spitfireaudio.zendesk.com/hc/en-us/articles/115002450966-What-is-UACC-and-how-do-I-use-it->

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

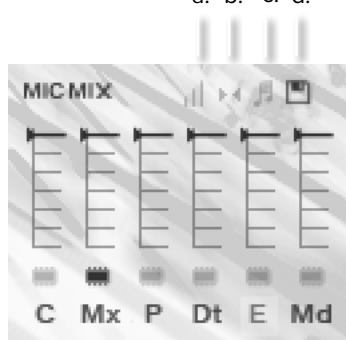
Giving you greater control over the blends of microphone positions for your work.

Use the chips beneath the faders to load & unload different microphones. The faders above to tweak the balance of Microphones. Turn a fader all the way down to unload the mics and back up to reload. Right click on the faders to assign CC controllers so you can mix these live.

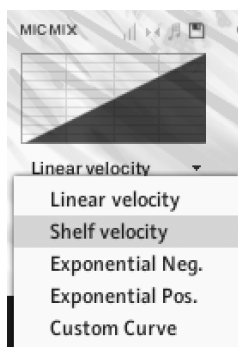
Right / Ctrl click on the mic letters to change Kontakt channel/output assignment.

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

a. b. c. d.

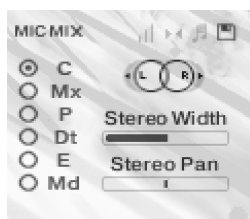


3a VELOCITY RESPONSE



Pick from 5 different velocity curves to suit your controller.

3b CLOSE PAN MIC COLLAPSER



The mics are a stereo mix and this collapser allows you to refine how the stereo image is handled. Hauschka was recorded in-situ, giving you a fantastic natural sound 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.

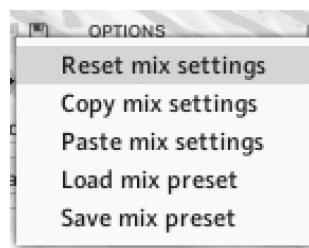
STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

STEREO PAN - allows you to control where in the stereo 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 smooth any perceived inconsistencies in volume articulations, or if you want to roll off some of the ambience for a short versus the long articulations, this is how to fine tune.

3d MIXER PRESETS



How 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. Use this 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) - For short articulations only, click this to control note velocity with the Dynamics slider.

ROUND ROBINS

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES) - Next to this lies a pop-down menu with the round robin options.

“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 placing two notes on top of each other in your DAW. This process drops the overall volume -6db so that the levels remain the same but it 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 and doesn’t move ahead by 2. This means the 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 in the DAW.

THE OSTINATUM

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



1. SETTINGS

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

OFF - The default position Ostinatum remains dormant.

ORDER PRESSED - This will organise the notes in the order you pressed them.

ASCENDING - From bottom to top.

DESCENDING - From top to bottom.

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

SOLO KEYSWITCHES - dedicated keyswitches that solo each ostinatum track. The first keyswitch turns all tracks on, the following keyswitches solo each individual track.

CHORD MODE - This ignores any note order and simply plays everything polyphonically.

2. RHYTHM COMPUTER

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

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

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

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

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

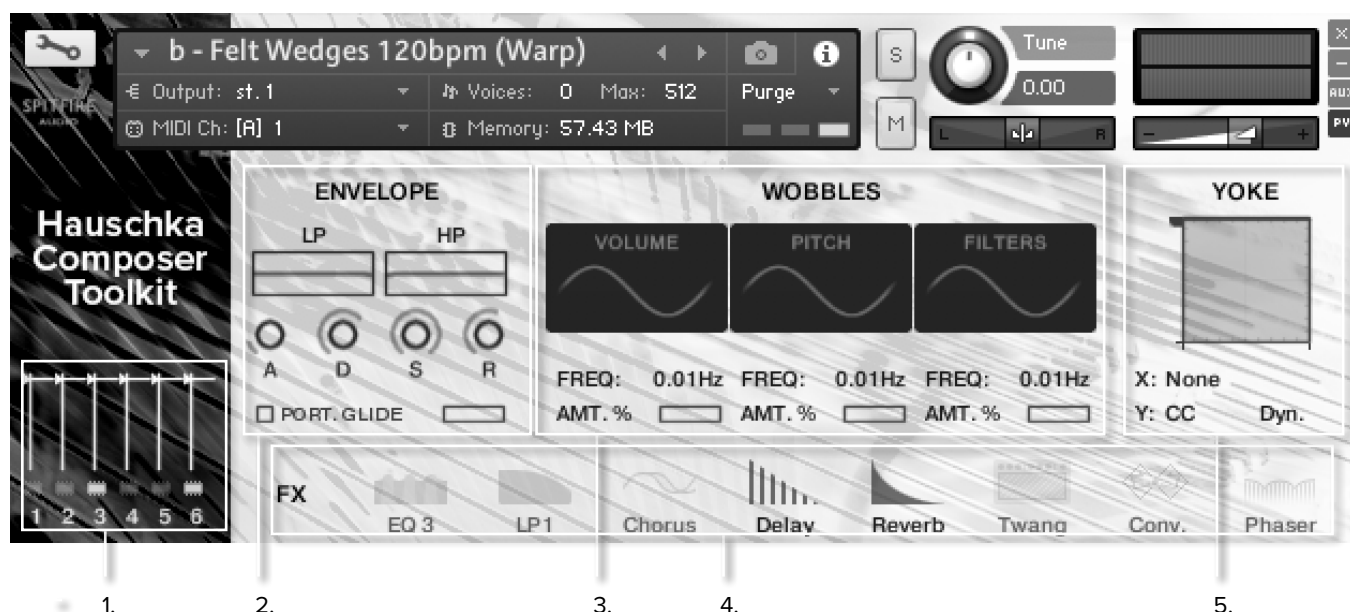
3. PATTERN SELECTOR

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

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



THE MERCURY SYNTH



1. MICS & MIXES

This enables you to load and mix these different mono signal paths.

Use the chips beneath the faders to load or unload different “microphones”. Use the faders above to tweak the balance of them. Turning a fader all the way down will unload the mics and turning the fader back up will reload. Right click on the faders to assign CC controllers so you can mix these in real time. Left click on the mic letters to change Kontakt channel/output assignment.

For more information regarding Kontakt audio channels & routing please consult our [support page](#).

2. GENERAL CONTROLS

Lo & Hi Pass Filters

Adjust the graph on the LPF to reduce the top end frequencies. Adjust the HPF to reduce off the bottom end frequencies.

A.D.S.R.

Attack, Decay, Sustain and Release. These knobs adjust the shape of the sounds volume over time.

ATTACK - The attack time is how long it takes for the sound to fade in to its maximum volume.

DECAY - This control is how long it takes for the maximum attack level to reach the sustain level.

SUSTAIN - The main volume of the sound occurring after the attack time. This occurs whilst holding down a key.

RELEASE - Release is how long it takes for the sound to decay to 0db having let go of a key.

3. WOBBLES

The 3 different LFOs ,

VOLUME - Increase AMT % to modulate the sound via amplitude. Click and drag up/down in the back box to adjust LFO speed.

PITCH - Increase AMT % to modulate the sound via pitch. Click and drag up/down in the back box to adjust LFO speed

FILTER - Increase AMT % to modulate the sound filter cut off. Click and drag up/down in the back box to adjust LFO speed

4. FX PARAMETER DISPLAY

We've pre-loaded a selection of FX. Activate by clicking the FX icons along this bar then CMD/CTRL click to display the controls.

...and if you wish to have a real-time control map ALT click on the controllers to map an FX to the Yoke control.



5. THE YOKE

The Yoke is a dual FX controller that adjusts your FX parameters in real time for fantastic sequencing options. Y = vertical controller, X = horizontal.

You can also alter the FX parameters further and map them direct to the Yoke controller. Command/ CTRL Click on the FX Icon you'd like to access additional parameters for. You can map them to the yoke by ALT-clicking on the name of the parameter or by selecting the parameter just under the yoke itself.

Yoke X&Y FX Parameter Selector determines which parameter from your selected FX you wish to map to the X or Y yoke controller.

APPENDIX A - 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-6/>

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-6/pricing-kontakt-5/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, Harp, Piano, Harpsichord, 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 you can add the library as a favourite to the Kontakt Quick Load window.

APPENDIX B - RECOMMENDED TECH SPECS

IF YOU PLAN TO USE THIS LIBRARY WITH THE FULL VERSION OF KONTAKT PLEASE MAKE SURE YOU HAVE THE LATEST VERSION OF KONTAKT 6 INSTALLED.

RECOMMENDED SPEC:

The better your computer, the better the performance of any Spitfire module. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to dial back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted 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 minimum).

MAC: We recommend Mac OS X 10.10 or later. Intel Core 2 Duo, 8 GB RAM

DRIVES: USB3, Thunderbolt, or eSata SSDs. Ask your dealer for drives that are suitable for "AV use". If you use an SSD drive instead of HDD, 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 6 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If your main DAW is not a newish machine, or has a limited spec, and you're planning on building or adding Spitfire to an already large orchestral palette, you could consider running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g. via Midi or MOL). This will assist your loading times, and will allow your DAW to do what it does best, sort out all your note ons and note offs!

APPENDIX C - FULL ARTICULATIONS LIST

Instruments:

- a - Plug Hits Grid.nki
- b - Plug Rhythms Grid 90BPM.nki
- b - Plug Rhythms Grid 120BPM.nki
- c - Pad Sounds Grid.nki
- d - Pad Hits.nki
- e - Swells Grid.nki
- f - Drum Kit.nki

Advanced:

a - Plug Hits:

- 01 - Felt Wedges (Pure).nki
- 01 - Felt Wedges (Warp).nki
- 02 - Fingernail Plucks (Pure).nki
- 02 - Fingernail Plucks (Warp).nki
- 03 - Gaffer Tape Roll (Pure).nki
- 03 - Gaffer Tape Roll (Warp).nki
- 04 - Ping Pong Balls (Pure).nki
- 04 - Ping Pong Balls (Warp).nki
- 05 - Tealight Metal (Pure).nki
- 05 - Tealight Metal (Warp).nki
- 06 - Wood Mutes (Pure).nki
- 06 - Wood Mutes (Warp).nki
- 07 - Necklace (Pure).nki
- 07 - Necklace (Warp).nki
- 08 - Natural Piano (Pure).nki
- 08 - Natural Piano (Warp).nki

b - Plug Rhythms:

- 01 - Felt Wedges 90bpm (Pure).nki
- 01 - Felt Wedges 90bpm (Warp).nki
- 01 - Felt Wedges 120bpm (Pure).nki
- 01 - Felt Wedges 120bpm (Warp).nki
- 02 - Fingernail Plucks 90bpm (Pure).nki
- 02 - Fingernail Plucks 90bpm (Warp).nki
- 02 - Fingernail Plucks 120bpm (Pure).nki
- 02 - Fingernail Plucks 120bpm (Warp).nki
- 03 - Gaffer Tape 90bpm (Pure).nki
- 03 - Gaffer Tape 90bpm (Warp).nki
- 03 - Gaffer Tape 120bpm (Pure).nki
- 03 - Gaffer Tape 120bpm (Warp).nki
- 04 - Ping Pong Balls 90bpm (Pure).nki
- 04 - Ping Pong Balls 90bpm (Warp).nki
- 04 - Ping Pong Balls 120bpm (Pure).nki
- 04 - Ping Pong Balls 120bpm (Warp).nki
- 05 - Tealight Hits 90bpm (Pure).nki
- 05 - Tealight Hits 90bpm (Warp).nki
- 05 - Tealight Hits 120bpm (Pure).nki
- 05 - Tealight Hits 120bpm (Warp).nki
- 06 - Wood Mutes 90bpm (Pure).nki
- 06 - Wood Mutes 90bpm (Warp).nki
- 06 - Wood Mutes 120bpm (Pure).nki
- 06 - Wood Mutes 120bpm (Warp).nki

c - Pad Sounds:

- 01 - Damped Piano Swarm (Pure).nki
- 01 - Damped Piano Swarm (Warp).nki
- 02 - Necklace Pad (Pure).nki
- 02 - Necklace Pad (Warp).nki
- 03 - Ping Pong Balls Pad (Pure).nki
- 03 - Ping Pong Balls Pad (Warp).nki
- 04 - Scratchy Strings Pad (Pure).nki
- 04 - Scratchy Strings Pad (Warp).nki
- 05 - Tambourine Pad (Pure).nki
- 05 - Tambourine Pad (Warp).nki
- 06 - Tealight Metal Pad (Pure).nki
- 06 - Tealight Metal Pad (Warp).nki
- 07 - Unprepared Fingertip Pad (Pure).nki
- 07 - Unprepared Fingertip Pad (Warp).nki

d - Pad Hits:

- d - Damped Piano Hits (Pure).nki
- d - Damped Piano Hits (Warp).nki
- d - Scratch Hits (Pure).nki
- d - Scratch Hits (Warp).nki
- d - Tambourine Hits (Pure).nki
- d - Tambourine Hits (Warp).nki

e - Swells:

- 01 - Mallet Swells Long (Pure).nki
- 01 - Mallet Swells Long (Warp).nki
- 02 - Mallet Swells Longest (Pure).nki
- 02 - Mallet Swells Longest (Warp).nki
- 03 - Mallet Swells Short (Pure).nki
- 03 - Mallet Swells Short (Warp).nki
- 04 - Mallet Swells Shortest (Pure).nki
- 04 - Mallet Swells Shortest (Warp).nki
- 05 - Octave Swells Long (Pure).nki
- 05 - Octave Swells Long (Warp).nki
- 06 - Octave Swells Longest (Pure).nki
- 06 - Octave Swells Longest (Warp).nki
- 07 - Octave Swells Short (Pure).nki
- 07 - Octave Swells Short (Warp).nki
- 08 - Octave Swells Shortest (Pure).nki
- 08 - Octave Swells Shortest (Warp).nki
- 09 - Single Key Swells Long (Pure).nki
- 09 - Single Key Swells Long (Warp).nki
- 10 - Single Key Swells Longest (Pure).nki
- 10 - Single Key Swells Longest (Warp).nki
- 11 - Single Key Swells Short (Pure).nki
- 11 - Single Key Swells Short (Warp).nki
- 12 - Single Key Swells Shortest (Pure).nki
- 12 - Single Key Swells Shortest (Warp).nki

f - Drum Kits:

- f - Drum Kit (Pure).nki
- f - Drum Kit (Warp).nki
- f - Drum Kit Full Range (Pure).nki
- f - Drum Kit Full Range (Warp).nki

Artist Presets:

A Scanner Darkly (Grid).nki
Bamber Boozler.nki
Blinding Fractals.nki
Bouncing Around (Grid).nki
Breaking Up (Grid).nki
Clusters (Grid).nki
Constellations 90bpm.nki
Crystal Piano (Grid).nki
Dark Drums.nki
Distant Hail (Grid).nki
Dr Doomsday.nki
Drill Down 120bpm.nki
Drowned Plucks.nki
Earth Rumbles (Grid).nki
Eerie Sub Winds.nki
Ethereal Shimmer.nki
Event Horizon.nki
Forgotten Past.nki
French Touch (Warp).nki
Frozen Lake 90bpm.nki
Ghastly Intervention.nki
Ghouls on Hovercrafts.nki
Glacial Shifts Grid.nki
Glory 90bpm.nki
Hard Glitch.nki
High Swells.nki
In The Light (Grid).nki
Industrial Grit.nki
Malletspace (Grid).nki
Morning Stream 120bpm.nki
Nervous Strings 90bpm.nki
Nostalgia (Grid).nki
Omicron.nki
Ping Kong.nki
Pluck A Day (Grid).nki
Popped Corn.nki
Popping Up (Grid).nki
Purity Seal (Grid).nki
Repeaters Dream.nki
Reverse Piano High.nki
Reverse Piano.nki
Rolling Waves (Grid).nki
Satan's Staircase.nki
Soft Air (Grid).nki
Solar Winds.nki
Sun Flares (Grid).nki
Sunrise Over Ararat.nki
The Abyss.nki
The Ether (Grid).nki
Underwater Swarm.nki

APPENDIX D - MIC & MIX ACRONYMS

MICS & MIXES

C - Close Microphone Signal

Mx - Mix

P - Pedal Effects

Dt - Distortion Effects

E - Tape Echo

Md - Modular Effects

APPENDIX E - FAQs & TROUBLESHOOTING

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

See appendix A

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 cog menu choose 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 slightly more space than the library size for your install.

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 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. This will ensure you will get all of the content you are missing.

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 1-2 days after you order.

Q: I’VE FORGOTTEN MY PASSWORD?

If you have forgotten your password, please see this link, 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: 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: I HAVE FAST INTERNET, WHY IS MY DOWNLOAD SLOW?

We have no direct influence on your actual download speeds, our libraries are hosted on Cloudfront 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 installs. 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 possible to demo our products. If you go to our YouTube Channel you’ll see 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 'Not Installed' 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: 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 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 library on a drive with just under the minimum necessary amount of space to install the library (remember 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. That 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 beginning of this appendix.

Q: HOW TO BATCH RESAVE A LIBRARY?

There are two main reasons to batch resave: First it speeds up the loading of patches and 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 Spitfire Account [HERE](#). Under there you will find all of your Spitfire Audio serial numbers. If you find that the serial number you are looking for is not there, please contact us at www.spitfireaudio.com/support with all of the relevant information.

Q: I THINK 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.

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MMXIX