

SOUND DUST

SOUND DUST VOL. 2
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Sound Dust Vol. 2. The second collection of unique, strange and inspiring instruments created by our favourite British sound designer and composer Pendle Poucher — lover of weird and wonderful noises, and brainchild behind innovative boutique Brighton-based sample library company, Sound Dust. Like Spitfire, Sound Dust was created by a composer for composers, producers and music makers. In Sound Dust Vol. 2, discover a diverse selection of five of their latest, most exciting instruments — from hip-hop beats to broken violas and rare distorted pianos — as you've never heard them before. Truly expressive, intuitive leftfield sounds that will spark your imagination.

Quick Specs

- 3.81GB Disk space required
- 8GB Disk space required during install

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SOUND DUST VOL. 2

Volume 2 contains five of Sound Dust's most recent hybrid creations — a collection of unique oddities and eccentricities richly sampled with Pendle's innovative recording processes and obsessive attention to detail. All five instruments are packaged together in a simple, single download — an amazing way to venture into the world of Sound Dust. So intuitive is this collection of instruments that as soon as you start moving around buttons and faders, magical things start to happen.

A clandestine, cold-war style meet between composers Christian Henson & Pendle Poucher beneath the Hungerford Bridge resulted in one of the most exciting partnerships Spitfire has forged in its history. Christian's sampling hero Pendle Poucher delights in rusty, dusty, leftfield sounds, creating inspiring new sounds and mind-bending sound design possibilities.

PENDLE POUCHER

Pendle is based at The Toy Rooms Studio in Brighton, UK, a breeding ground for interesting British sounds. This studio complex is a hub of renowned musicians, producers and film composers such as UNKLE, Gomez, Nick Cave and Jez Kurtswall, surrounded by a multitude of rare instruments and equipment.

Pendle has been obsessed with strange sounds for as long as he can remember. He started out by playing guitar in Rough Trade signed art-pop band Butterfly Child and then started working on sound and art installations, including a permanent sound installation for the National Trust at Avebury Manor. He also worked for 10 years as sound designer and composer for award-winning theatre company DreamThinkSpeak, and has written and produced scores for the BBC and many other TV stations in the UK and beyond.

For Sound Dust, Pendle mostly works alone, as he prefers to see a project through from start to finish, with laser-sharp attention to detail. "The whole Sound Dust thing started by accident. I bought a beautiful old Dulcitone off eBay... it was kind of knackered and I couldn't really play it, so I decided to sample it. I then started selling the samples which to my surprise was amazingly popular and it all grew from there. Had I not started with the Dulcitone, Sound Dust wouldn't be what it is today. Sound Dust is essentially me indulging my desire to make funny noises."

WELCOME

STEP INTO THE WORLD OF SOUND DUST

“Usually my first thought is: ‘Does this thing exist already?’ And if it does, then I’m not interested.” — Pendle Poucher

In creating a Sound Dust library, Pendle does not limit himself to one type of sound or instrument — the only requirements are that it makes an interesting noise and that he can create something with it that hasn’t been heard before. As a sound designer who delights in the alternative and unexpected, he wants anything but the industry standard. His process is far from formulaic — sometimes he will obsess over a certain type of sound and try to create it, but most of the time, what sparks his imagination is chancing upon an interesting instrument or combination of instruments, or discovering a new way of recording something.

“The process usually starts with a ‘What If?’ moment. If I do this, what will happen? I’m driven by the idea that something will do something that something else doesn’t already do, or do it better. It really feeds the part of the brain that I enjoy the most. Often an idea will start as one thing and then go to an entirely unexpected place. I don’t know what I’m doing month to month and that’s kind of exciting. The essence of Sound Dust is, you’re never sure what you’re gonna get!”

Pendle injects his personality and eclectic taste into his instruments, from his unconventional recording process, down to the naming of each Sound Dust offspring. ‘If I’m not happy with a name for something, I can’t release it’. He describes his process as more mechanical than digital. “I’ve used various processes and techniques, for instance, bowing cellos with a long piece of garden string, attached to a dog lead, to create an extended bowing technique. And on the more technical side, convolution reverbs where you use an actual instrument sound as a convolution impulse and then push a sound through it, which is the reverse of what you would normally do. It’s a case of using your imagination — that ‘What If’ moment.”

ORGANISED NOISE

“My approach is not as a proper composer — I make organised noise. For me, the sounds are more important than the notes. I’m always thinking about the timbre and the quality of the sound, and then I try to make that into a musical thing.”

That’s what this unique collection of toys is designed for — media composers and producers looking for expertly recorded sample libraries with endless sound designing possibilities and inspiring hybrid sounds to spark the imagination. “What is still fantastic about sampling is, with a bit of time and a bit of effort, you can imagine a thing and make it so.” Pendle provides you with all the gadgets, outboards and sampling trickery in one box, allowing you to focus on your composition. Highly innovative, hybrid instruments warped and editable beyond recognition, with everything from woozy, ghostly evolving sounds to majestic, punch-drunk orchestral pads for genre-defying, leftfield music. Among the fans of Sound Dust are Trent Reznor of Nine Inch Nails, and musician and film composer Barry Adamson.

VOLUME TWO

FLUTTER DUST

A 21st-century Mellotron

Made using existing Sound Dust instruments with added effects and parameters, the flutter engine jumps into different instruments at different positions, with different loop lengths. Like a Mellotron, Flutter Dust Module is based on recordings of acoustic instruments, but with extra functionality, taking you to places the tape-based Mellotron could only ever dream of.

INFUNDIBULUM

A polyrhythmic wonderland

Taking its name from the time funnel in Kurt Vonnegut’s excellent time leaping novel, *Sirens of Titan*, Infundibulum is a multi-arp workstation and three-part sequencing machine, Infundibulum offers you a playground of polyrhythmic possibilities with perfect for creating unusual textures, rhythmic textures like ostinatos and interesting cross-rhythms, and different types of sequencing. Three different arpeggiators that go at different speeds and lengths, featuring chimy piano sounds for an instant Steve Reich effect.

ODD HOP

Disappear down a rhythmic rabbit-hole

Odd Hop is part of a modular chaos engine - imagine a 303 and a 909 drum machine fused together, with additional quirky percussion machines for disappearing down a rhythmic rabbit-hole. Packed with hundreds of original acoustic and electronic sounds arranged into five octaves of one shot kicks, as well as pre-programmed vocal samples, pianos and basses. You’re literally never sure what you’re going to get.

PENDLEONIUM

A journey of wonder and discovery

Built from a total of six sampled source instruments to create something entirely new, the instruments are arranged left to right across the main panel — two Danelectro baritone guitars, two Fernandez infinite guitars with Sustainiac pickups and built in EBows, a Spring viola, hardwired through a Roland space echo, creating an endless pad. Seamlessly merging organic and electronic elements, it creates sounds reminiscent of *Twin Peaks*, *Radiohead*, and orchestral haze.

SHIPS PIANO

A rare combination of three otherworldly pianos

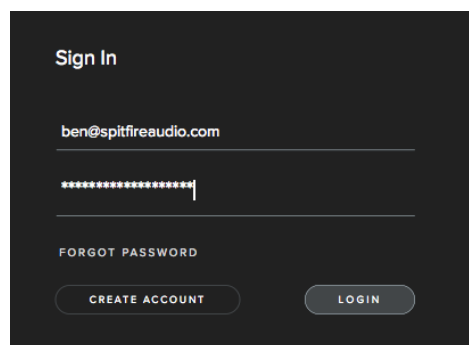
Made out of a selection of three characterful pianos — a ships piano, a ‘school hall’ grand, recorded binaurally in a Hogwarts-style school chapel, and a deviously altered home upright, reversed, fed into high end reverb and reversed again for a backwards attack effect. With a multitude of effects, including ADSRs, high and low pass filters, vibrato and convolution reverb, you can cunningly combine different aspects of each piano to create impossible sounding piano hybrids. This gives you a beautiful, incredibly expressive selection of piano sounds.

DOWNLOADING & INSTALLING

Thank you for buying Sound Dust Vol.2. 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/>

THE SPITFIRE AUDIO APP

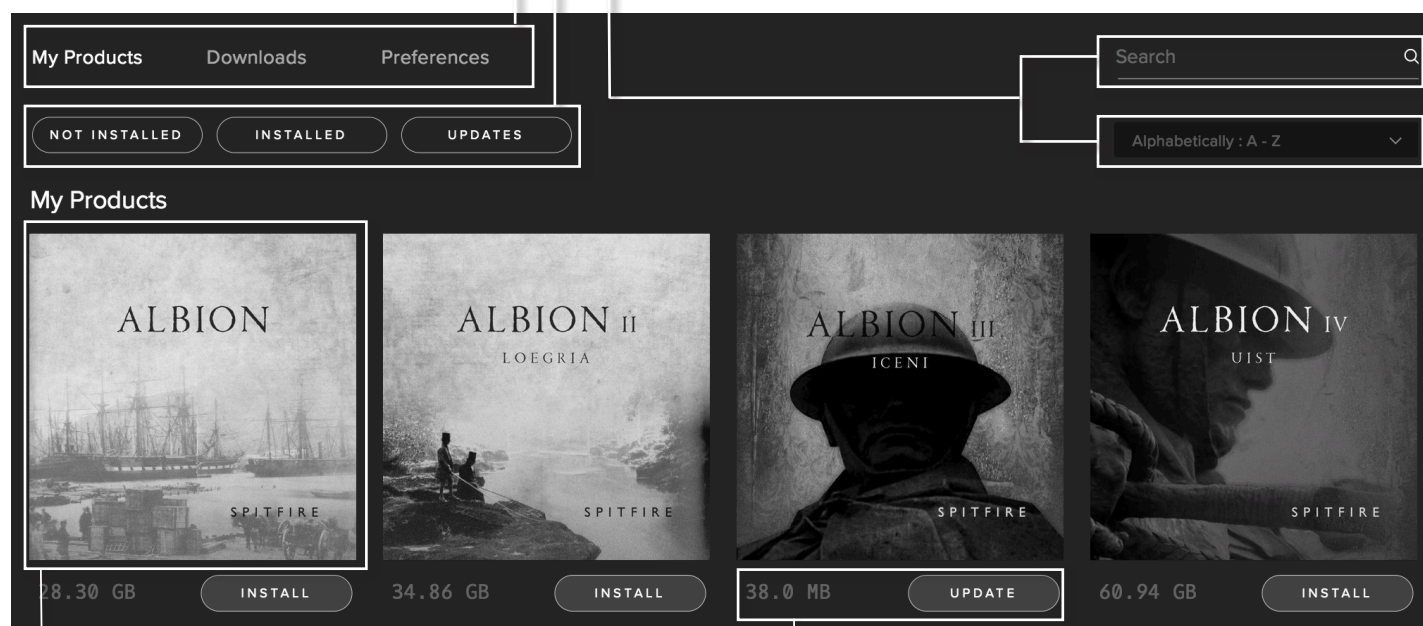


When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see the page pictured below:

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

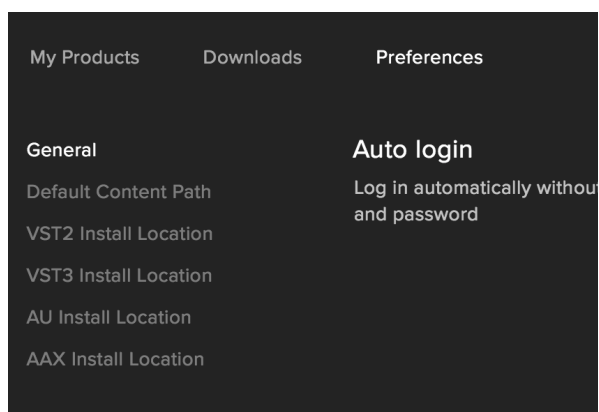
FILTERS clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

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



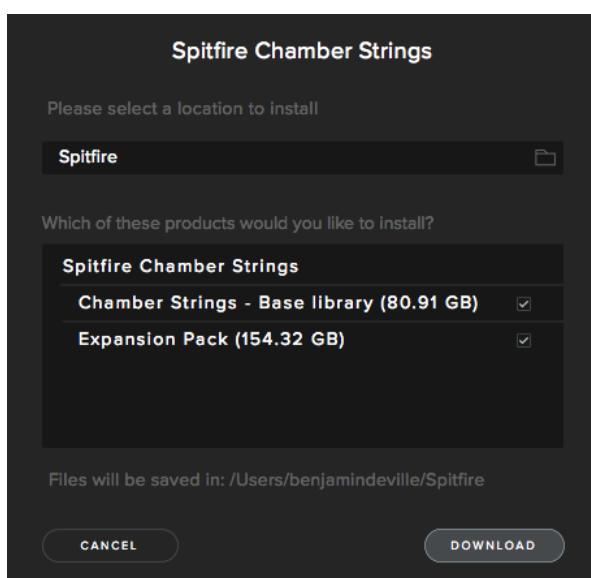
LIBRARY All libraries and plugins in your collection will appear with their artwork on the **My Products** tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements and instructions as well as where to find **Reset** and **Repair** options.

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, you will need twice as much available space to allow the download to unzip correctly.



If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the **Preferences** tab and make sure that the **Default Content** location is set to the location where you wish to download your libraries and that the **VST2 install location** is set to the folder where your DAW expects to find VST files.

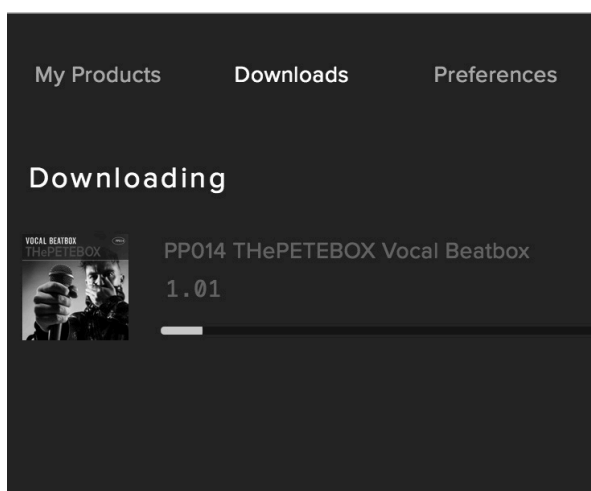
Here you can also enable **Auto Login** to save time in future.



Once you are happy with your preferences, simply click the **Install** button, either directly on **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 preferences will be suggested but you can select any suitable location.

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

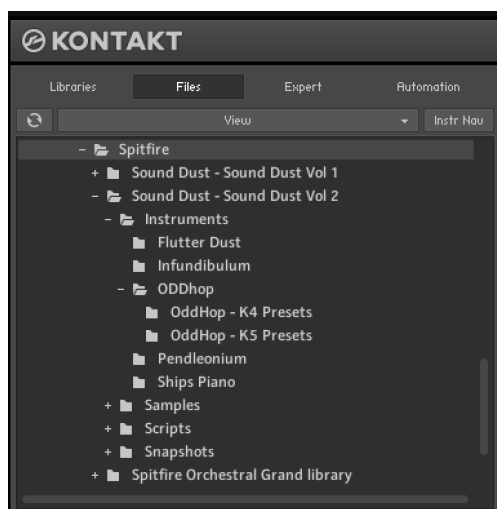


After clicking download you will be directed to the **Downloads** tab where you can watch the progress if you like. You can of course leave the **Downloads** tab and start other downloads but at this point you should leave the Spitfire App open until the download completes.

FOLDER STRUCTURE



As Sound Dust is not a Kontakt Player library, you can locate it using the Files tab in Kontakt as shown on the left, simply click through to the location where you decided to download the library and look for “Sound Dust - Sound Dust Vol. 2”

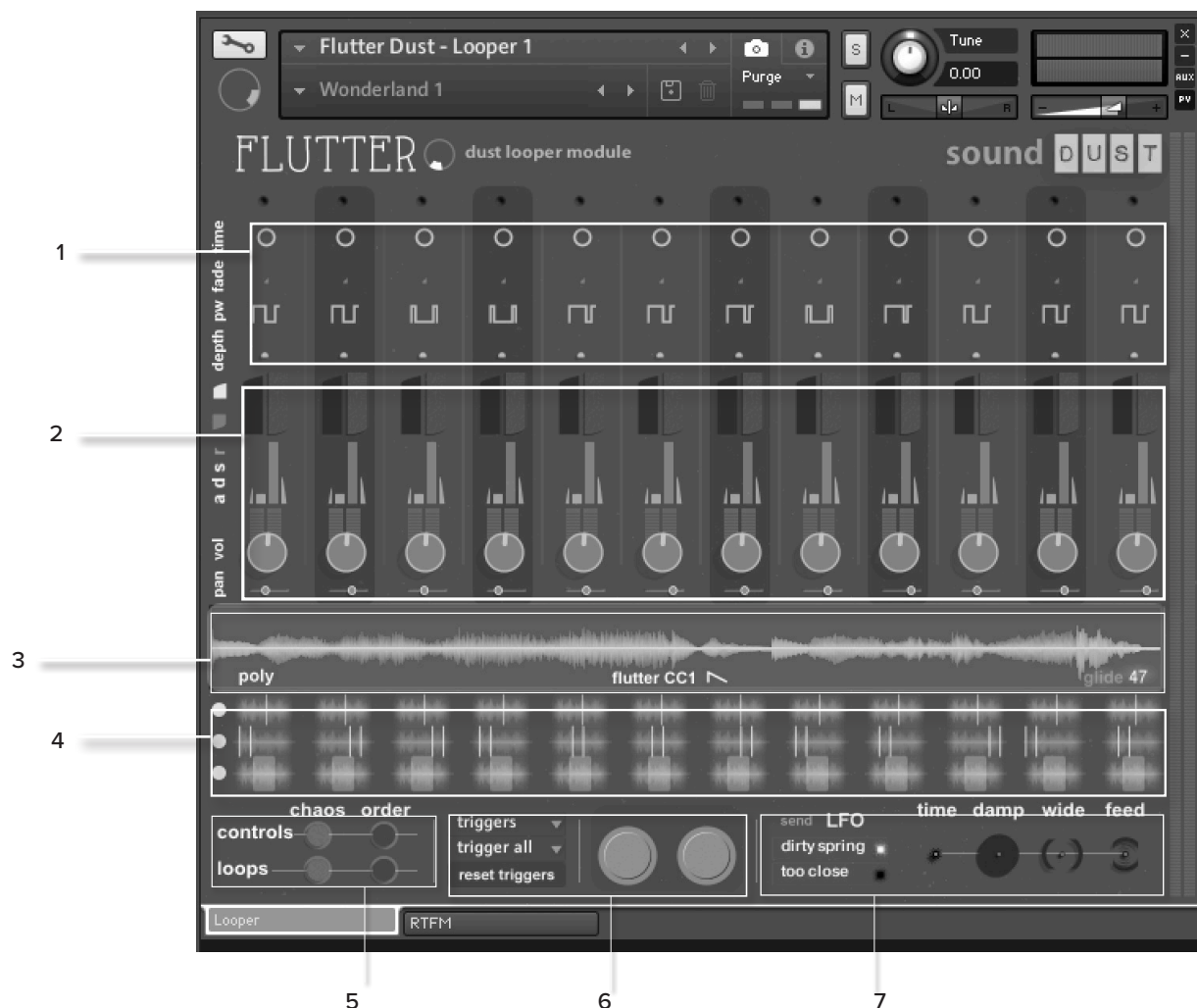


Inside the instruments folder of “Sound Dust - Sound Dust Vol. 2” you will find subfolders for each of the included instruments. Looking in the ODDhop folder you will find further subfolders for Kontakt 4 and Kontakt 5 presets.

Looking inside any of these folders you will find the nki instruments. Simply double click an .nki to load it in Kontakt.

FLUTTER DUST (LOOPER)

Flutter Dust Module is a new Kontakt sample instrument that uses long and complex multisampled acoustic 'wavetables' that scan in real time to create beautiful organic, evolving and un-expected new sounds.



1. Send/LFO Controls

Like all controls, these are arranged like a musical keyboard, each column corresponds to a pitch. The pictured controls are for the tremolo LFO controls. Clicking the word "send" in area 7 will display the send controls.

Clicking the text on the left side (so that it is white) will slave all controls to the leftmost column (C on the keyboard). The white text also indicates that the control will interact with the buttons in area 7.

2. General Controls

Each column has low and high pass filters, ADSR, Volume, and Pan controls. The same applies to the text on the left as in area 1.

3. Wavetable

A visual display of the wavetable accessed by the playheads in area 4. There are also controls for adjusting polyphony, glide time and flutter FX (glitch FX controlled by CC#1)

4. Playhead controls

You can set different sample start, loop size and loop start for each of the pitch columns, changing these controls will have a significant effect on the sound! The white buttons on the left have like the text in area 1.

5. Chaos / Order buttons

Chaos randomises any parameter which is highlighted in the left of the interface (as mentioned in area 1). Order will reset these parameters. There are buttons for areas 1+2 and for area 4.

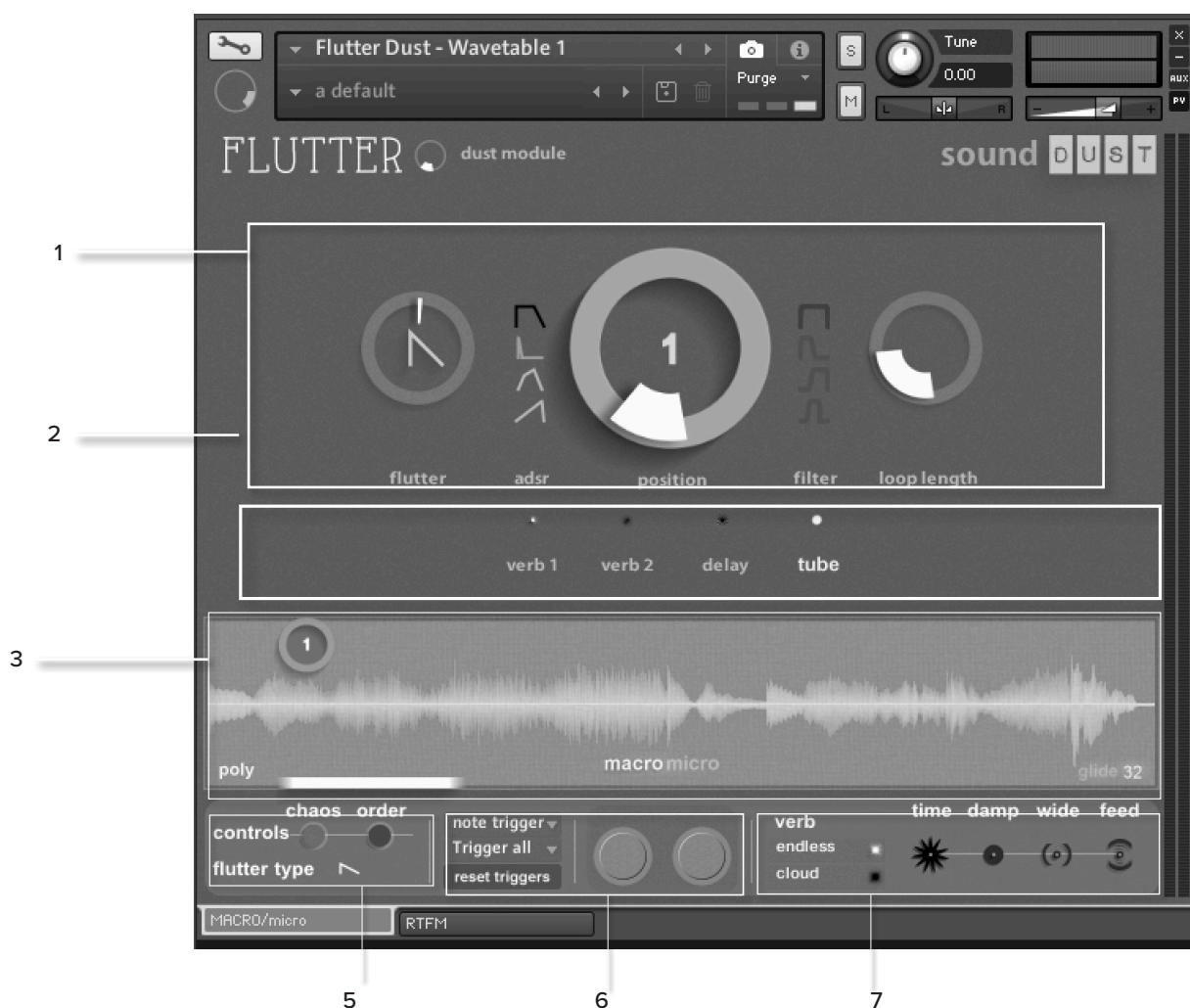
6. Trigger controls

Additional options for retriggering of loops, these dropdown menus affect the last played note.

7. FX controls

On the right are controls for the delay send and on the left dropdown menus for the reverb IR. The LFO and Send buttons change the controls in area 1.

FLUTTER DUST (WAVETABLE - MACRO)



1. Main Controls

The most important control is in the Position knob, this decides the point in the wavetable (3) where playback starts, either side of this you have envelopes for volume and for filtering. On the right is a control for the loop length (how far through the wavetable the playhead moves before starting again). On the left you can adjust the flutter algorithm assigned to CC#1, each glitches the audio in a different way.

2. Sends and FX

The sound can be sent in varying amounts to two reverb sends and a delay send, as well as a distortion insert effect. Further controls are accessible via the Micro view.

3. Wavetable

A visual display of the wavetable accessed by the playhead, you can drag the circle left and right changing the position. There are also controls for adjusting polyphony, glide time and a button in the centre for changing to the Micro View.

5. Chaos / Order buttons

Chaos randomises the parameters on this page. Order will reset these parameters. Further control over which parameters are changed is possible in the Micro View. Flutter type changes the glitch algorithm that is assigned to CC#1

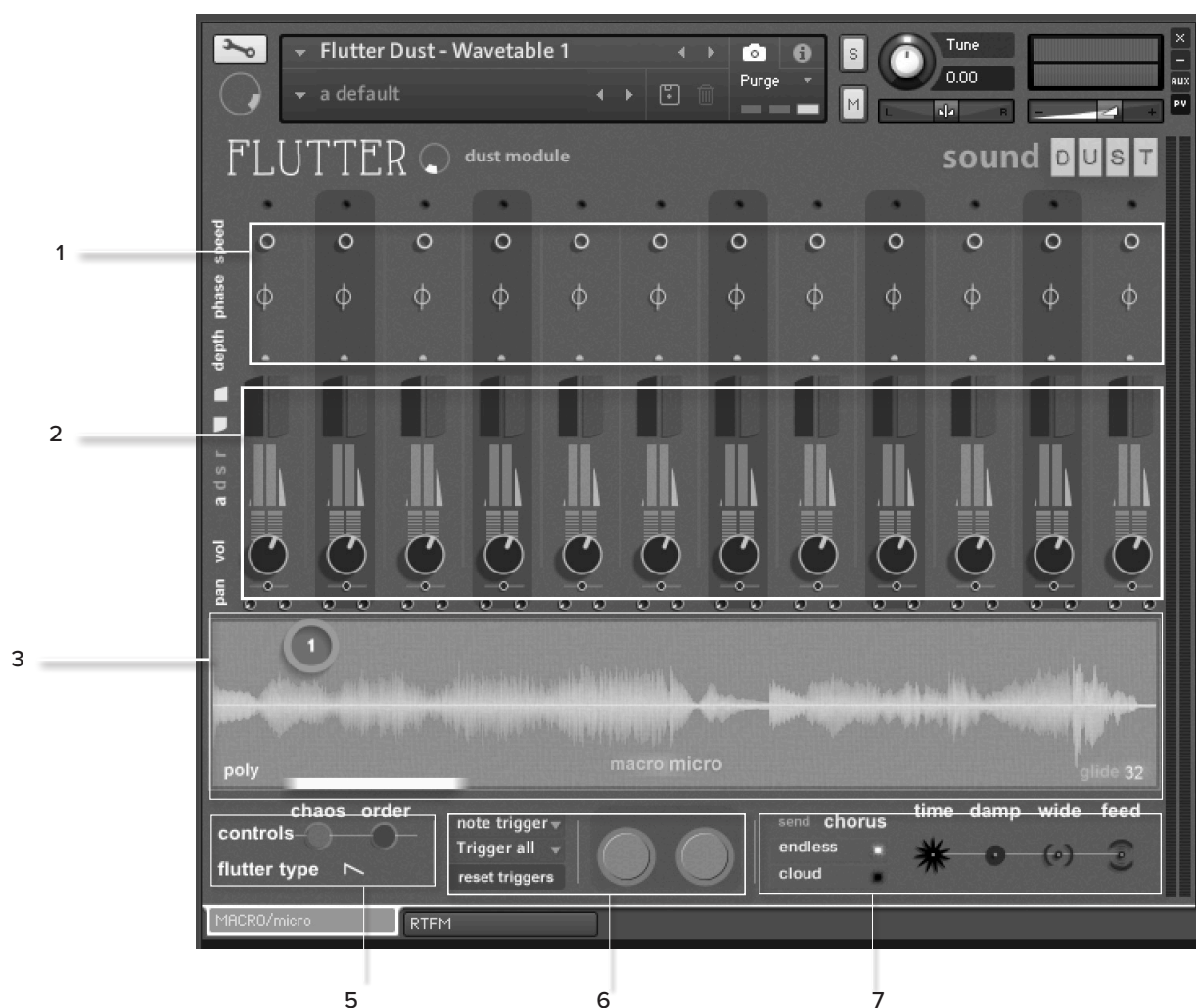
6. Trigger controls

Additional options for retriggering of loops, these dropdown menus affect the last played note.

7. FX controls

On the right are controls for the delay send and on the left dropdown menus for the reverb IR.

FLUTTER DUST (WAVETABLE - MICRO)



1. Send/LFO Controls

Like all controls, these are arranged like a musical keyboard, each column corresponds to a pitch. The pictured controls are for the chorus controls. Clicking the word "send" in area 7 will display the send controls.

Clicking the text on the left side (so that it is white) will slave all controls to the leftmost column (C on the keyboard). The white text also indicates that the control will interact with the buttons in area 7.

2. General Controls

Each column has low and high pass filters, ADSR, Volume, and Pan controls. The same applies to the text on the left as in area 1. The Pan can be modulated with the depth and speed controls underneath.

3. Wavetable

A visual display of the wavetable accessed by the playhead. There are also controls for adjusting polyphony, glide time and flutter FX (glitch FX controlled by CC#1)

5. Chaos / Order buttons

Chaos randomises any parameter which is highlighted in the left of the interface (as mentioned in area 1). Order will reset these parameters. Flutter type changes the glitch algorithm that is assigned to CC#1

6. Trigger controls

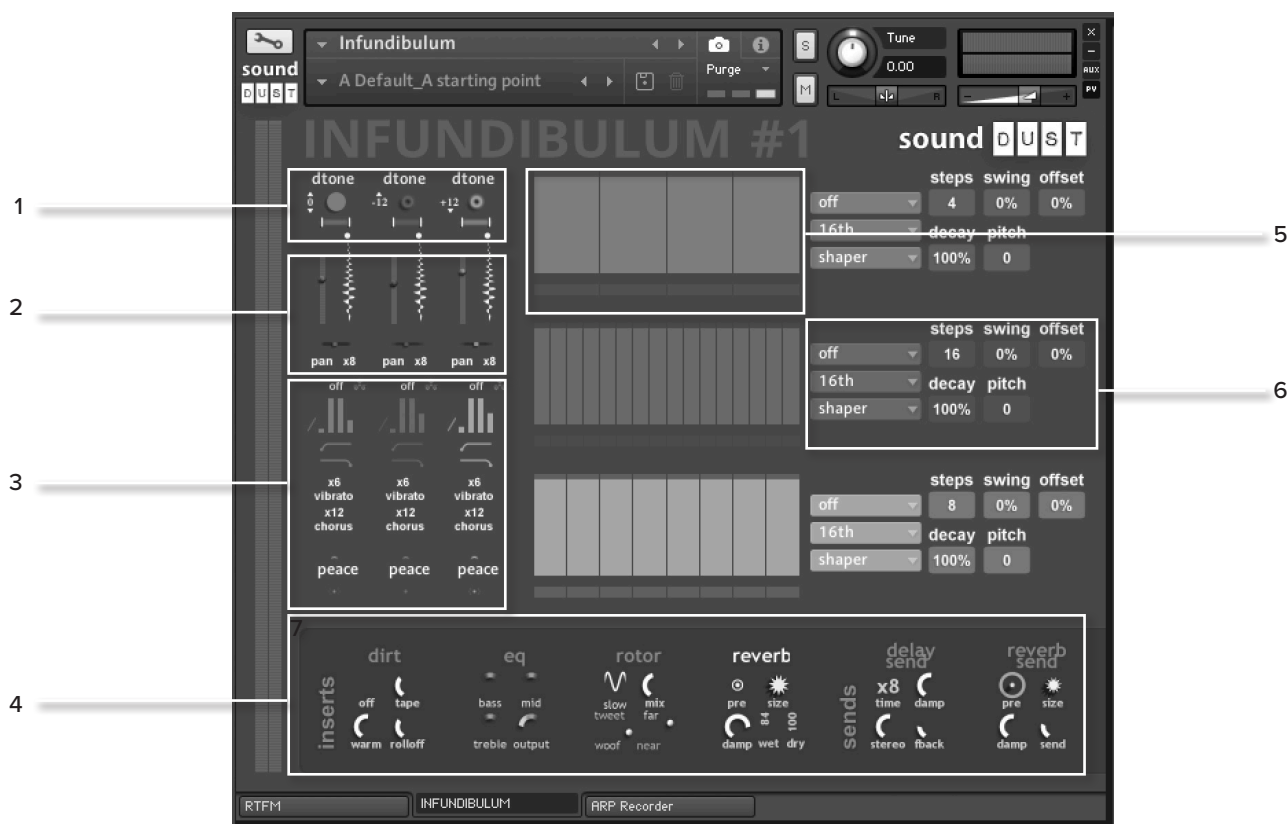
Additional options for retriggering of loops, these dropdown menus affect the last played note.

7. FX controls

On the right are controls for the delay send and on the left dropdown menus for the reverb IR. The Chorus and Send buttons change the controls in area 1.

INFUNDIBULUM

Infundibulum is a multi-arp workstation, a gloriously messy playground of poly rhythmical possibilities with an open door policy for unexpected artifacts and happenstance.



1. Sound source

The Sound sources are arranged in three coloured columns corresponding to each coloured sequencer on the right. You can click the text to choose a sound from the menu and adjust the octave, loop length and loop points of the sound as well as muting.

2. Volume, Pan + Sample controls

Blend the sounds and place them in the stereo field with these controls, you can also change sample start position with the fader next to volume.

3. Filter Envelope and Send controls

Each column has full ADSR with adjustable curve as well as low and high pass filter controls.

Under these are controls for depth and speed chorus and vibrato. At the very bottom of the column are controls for how much sound is sent to delay and reverb as well as a menu for the reverb IR.

4. FX and Sends

Clicking the title of each effect will enable and disable, click and drag to adjust controls for each. Inserts are on the left and sends on the right.

5. Sequencer Window

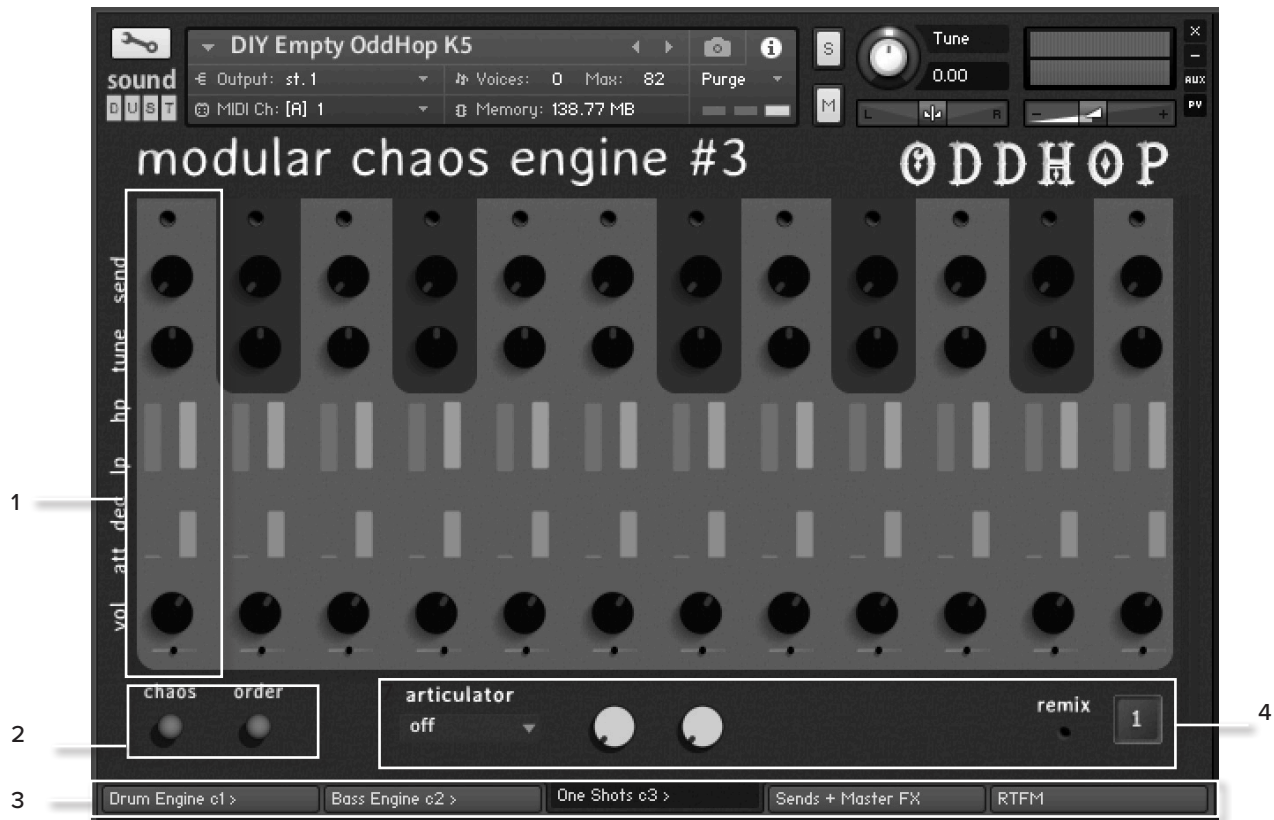
Simply click and drag to input and adjust steps on the sequencer here. The number of steps and playback speed are adjusted in area 6.

6. Sequencer Settings

Here you have a great deal of control over the speed, number of steps and timing of the steps in your sequencer as well as a shaper menu with some preset rhythm.

ODDHOP (ONE SHOTS)

She's a quirky, wonky Kontakt drum device built for quickly and elegantly disappearing down a rhythmic rabbit hole. OddHop is packed to the gills with 100's of original acoustic and electronic sounds arranged into 5 octaves of oneshot kits with plenty of control for an infinity of sound design and beat making possibilities. But things get really exciting when you use the new drum and bass sequencing engines, each with twelve tracks of draw-able per note control over nine parameters.



1. General Controls

Like the sounds in Flutter dust on 7, these controls are arranged like a musical keyboard. Similarly, the text on the left hand side can be clicked to slave all controls to C. Also clicking the text to do this also enables Chaos and Order for that row.

Each column has, a send amount, tune, low and high pass filtering, AD envelopes, volume and pan.

2. Chaos + Order

Any row currently slaved to C can be randomised with the Chaos button and reset to default with the Order button.

3. Tabs

This page shows the one-shot sample page, other tabs include sequencers for drums and bass, FX and Sends and a handy visual guide.

4. Articulator + Remix

After playing any one-shot you can select a range of articulation options for that sample, mostly these will loop or retrigger the sample or adjust the volume envelope.

The Remix control adjusts the remix parameter for the drum engine mentioned on the next page.

ODDHOP (SEQUENCERS)



1. Pattern Controls

Along the top of this window you can make adjustments to how the sequencer behaves. The menus on the left allow copying and pasting of patterns. Next to this are buttons that allow you to copy the pattern from the first bar into the second and change between a 16th and 32nd note grid.

The next two controls for quantising and latching change how incoming MIDI is handled, quantising will allow a pattern to finish before stopping or changing and latch will continue to play a pattern until the corresponding key is triggered again.

In the middle you can choose whether to sequence one or two bars and introduce chaos (randomize) the sounds triggered and the timing of the trigger.

With the remix button enabled the pattern will be altered depending on the number set in the box next to it.

The swing and tune controls are global, swing is a bipolar control (it is at 0 when the dial is facing upwards) turning it counterclockwise will make the triggers anticipate the beat and turning clockwise introduces latency. The tune control sets the range of the tune parameter in area 2.

2. FX sequencer

Each row has two effects which can be switched by clicking the text on the left hand side. Simply click and drag to input values and cmd+click to remove them.

3. Sound Sequencer

Click and drag to input a sound on any available step, the current step is displayed above this area during playback. Click and drag across multiple steps to input several at once and simply drag to the bottom or cmd+click to remove a step.

4. Sequencer tracks

Each sequence can have up to 12 tracks sequenced, clicking the middle LED on these will focus on that track, the yellow LED will solo that track and red will mute.



1. Reverb Controls

Here we have typical controls for the reverb sends for both Bass and Drum sequencer.

2. Master EQ

This is a 4 band (Low, Low-mid, High-mid, High) EQ for all sounds, each band has frequency and gain and additionally the mid frequency bands have a resonance (Q) control. There is also a master output level here to help tame the volume or boost it after EQ is applied.

3. Transient Master

The transient control can be used to soften or harden the attacks and extend or shorten the release of all sounds, both this effect and the EQ above can be enabled with the buttons next to their names.

PENDLEONIUM

After a period of evolutionary development, the new Pendleonium³ is here. The control panel has undergone a complete re-think. The new look is sharp and purposeful and the layout of instruments and functions is intuitive and user friendly. A total of 6 sampled source instruments are arranged left to right across the main panel - two baritone guitars, two infinity guitars, Spring Viola and an additional instrument based on samples created with a vintage Roland Space Echo.



1. Sound source

The Sound sources are arranged in three coloured columns corresponding to each coloured sequencer on the right. You can click the text to choose a sound from the menu and adjust the octave, loop length and loop points of the sound as well as muting.

2. Volume, Pan + Sample controls

Blend the sounds and place them in the stereo field with these controls, you can also change sample start position with the fader next to volume. Pan and Volume can be modulated with the controls underneath.

3. Filter Envelope and Send controls

Just like the sounds of Infundibulum, each column has full ADSR with adjustable curve as well as low and high pass filter controls. Under these are controls for depth and speed chorus and vibrato. At the very bottom of the column are controls for how much sound is sent to delay and reverb as well as a menu for the reverb IR.

4. Tabs

The tab shown is the main Pendleonium page, there is also a tab called RTFM which is a handy guide and also a tab for Velocity and RR.

5. Insert FX

Clicking the name of each effect will enable or disable it and clicking and dragging will adjust the parameters. On the RTFM patch a signal path can be found.

6. Send FX

As above, these correspond to the controls from area 3.

PENDLEONIUM (VELOCITY +RR)



1. Velocity Controls

These dropdown menus allow you to adjust the velocity response of the instrument, selecting from a range of curves and compressing/expanding at certain thresholds.

2. Velocity Display

The adjustments made in area 1 are displayed here, you can also simply click and drag within the display to make adjustments manually.

3. Round Robin Controls

This dropdown menu allows you to choose how the RR samples are ordered. Round Robin means they will play in order, No Pairs means that the same sample will not play for two or more notes together and there are two random options.

SHIPS PIANO

Ships Piano³ takes the original acclaimed Sound Dust Ships Piano sample instrument and adds two more really great sounding character pianos to the mix. Think of her as a character piano modeller, you can cunningly combine different aspects of each piano to create impossible sounding piano hybrids. Just don't expect the usual bland, silky smooth tones of those other over sampled piano monsters.



1. Sound source

The Sound sources are arranged in three coloured columns corresponding to each coloured sequencer on the right. You can click the text to choose a sound from the menu and adjust the octave, loop length and loop points of the sound as well as muting.

2. Volume, Pan + Sample controls

Blend the sounds and adjust it's stereo width with these controls, you can also change sample start position with the fader next to volume.

3. Filter Envelope and Send controls

Just like the sounds of Infundibulum, each column has full ADSR with adjustable curve as well as low and high pass filter controls. Under these are controls for depth and speed for vibrato. At the very bottom of the column are controls for how much sound is sent to delay and reverb as well as a menu for the reverb IR.

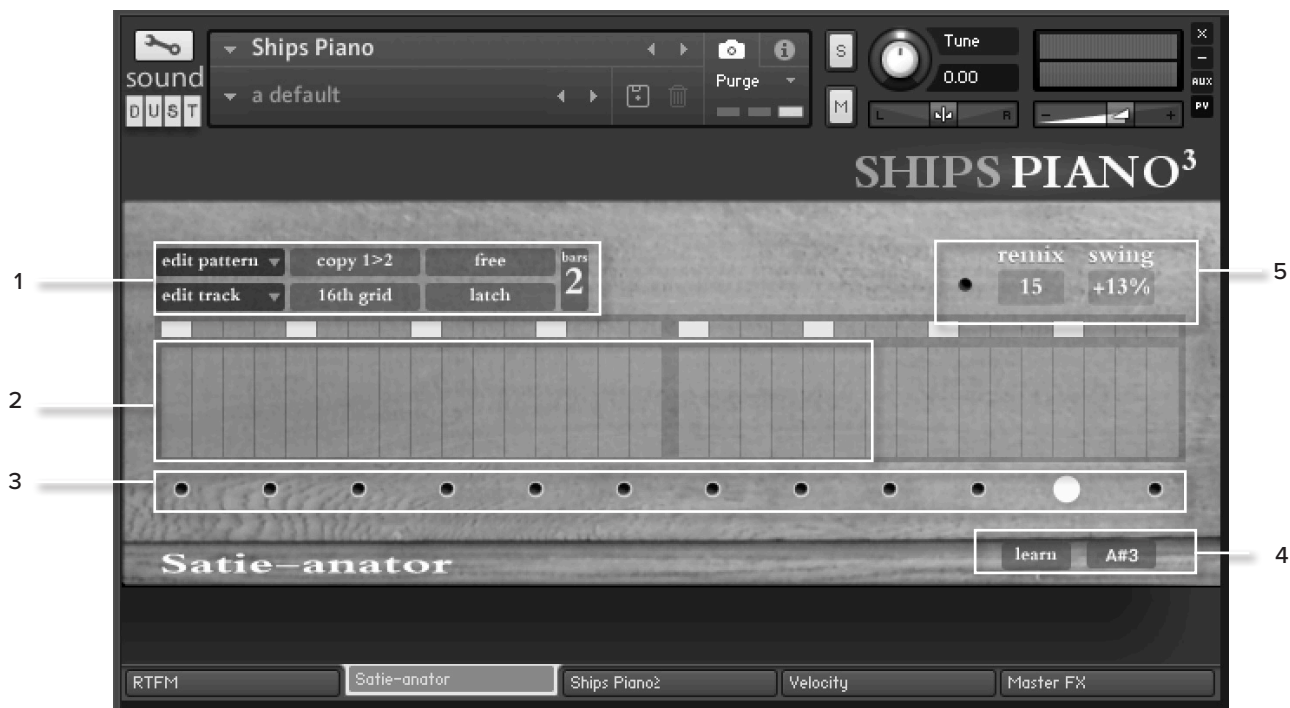
4. Tabs

The tab shown is the main Ships Piano page, there is also a tab called RTFM which is a handy guide, a sequencer (called the Satie-anator), and also a tab for Velocity and RR.

5. Display of Satie-anator settings

This area will display the scale and key selected for the sequencer. The keyswitches to change these settings are displayed on the RTFM tab.

SHIPS PIANO (SATIE-ANATOR)



1. Pattern Settings

These settings are the same as those in area 1 of ODDhop as described on page 12.

2. Sequencer

Click and drag to input a note on any available step, the current step is displayed above this area during playback. Click and drag across multiple steps to input several at once and simply drag to the bottom or cmd+click to remove a step.

3. Note selector

Clicking on these buttons will focus the sequencer on that note and allow you to sequence it. The note can be changed with the controls in area 4.

4. Note assignment

Here you can assign the notes for the selected button in area 3. Either choose the desired note from the drop down menu or click "learn" and then play a note.

5. Remix and Swing

These controls are also the same as their equivalents described on page 12.

SHIPS PIANO (VELOCITY)



1. Velocity Controls

These dropdown menus allow you to adjust the velocity response of the instrument, selecting from a range of curves and compressing/expanding at certain thresholds.

2. Velocity Display

The adjustments made in area 1 are displayed here, you can also simply click and drag within the display to make adjustments manually.

SHIPS PIANO (MASTER FX)



1. Master EQ

This is a 4 band (Low, Low-mid, High-mid, High) EQ for all sounds, each band has frequency and gain and additionally the mid frequency bands have a resonance (Q) control. There is also a master output level here to help tame the volume or boost it after EQ is applied.

1. Dirt Controls

Dirt is a saturation or distortion effect which will obviously have quite a dramatic impact on the timbre of the piano.

3. Transient Master

The transient control can be used to soften or harden the attacks and extend or shorten the release of all sounds, both this effect and the EQ and Dirt effects above can be enabled with the buttons next to their names.

APPENDIX A - RECOMMENDED TECH SPECS

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

RECOMMENDED SPEC:

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

MACs:

We recommend Mac OS X 10.10 or later (latest update), Intel Core 2 Duo, 4 GB RAM (8 GB minimum).

DRIVES:

USB3, Thunderbolt, or eSata SSDs. Ask your dealer for drives that are suitable for "AV use". If you can afford an SSD drive, this will massively increase the power of your system. Instead of 7-9ms seek time, the usual seek time is <0.1ms. These are fast enough to run a patch 'Purged' of all its samples, and they can load on the fly as you play the notes. You can also reduce your sampler's "pre-load" buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:

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

APPENDIX B - KONTAKT vs. KONTAKT PLAYER

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

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

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

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

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

<https://www.native-instruments.com/en/products/komplete/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, 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 alternatively you can add the library as a favourite to the Kontakt Quick Load window.

APPENDIX F - FAQs & TROUBLESHOOTING

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

See appendix B

Q: HOW CAN I REDOWNLOAD A PRODUCT?

With the continuous improvements to our 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 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. 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 2-4 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: 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.

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 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 Spitfire 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 cog menu choose 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 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 Native Instruments account [HERE](#), 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 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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