USER MANUAL

# SPITFIRE SYMPHONY ORCHESTRA

SPITFIRE AUDIO

# CONTENTS

# INTRODUCTION

*Behind award-wining composers...*
*Are world-class musicians.*

*Revered by the world's best composers, Spitfire Symphony Orchestra features a full symphonic string, symphonic brass and symphonic woodwind sections including solo instruments, plus harp, piano and all core elements of percussion needed to complete the band — giving your music the professional sounds that stand out.*

*Recorded in Lyndhurst Hall, at AIR Studios, London, performed by a gold generation of musicians who have featured on some of the top film scores of the last decade. This definitive selection of blockbuster sounds are some of the best, most classic recordings by Spitfire Audio, a set of flagship virtual instruments which are already used by the worlds top composers and music-makers, and have already played a part in the productions of the hundreds of AAA film, game and TV scores over the past decade.*

## QUICK SPECS

MAC SYSTEM REQUIREMENTS
Intel Macs (i5 or higher): macOS 11, 12 or 13 (latest update).
Apple Silicon Macs (Natively and via Rosetta in hosts that require this): macOS 11, 12 or 13 (latest update).
4 GB RAM (6 GB recommended for large KONTAKT Instruments).

PC SYSTEM REQUIREMENTS
Windows 10 or 11 (latest Service Pack), Intel Core i5 or equivalent CPU.
4 GB RAM (6 GB recommended for large KONTAKT Instruments).

64 bit DAW required (32 bit DAWs not supported)

- Download Size: ~345GB
- Kontakt Player library (free to download from NI website or Native Access)
- Min Kontakt version is 7.5.2
- NKS Compatible

# WELCOME

## A modern classic

With this relaunch you can now explore the stunning performances of these incredible musicians, in one place with a new UI, a review of all sample content, all-new legatos created by Andrew Blaney, and all presented in Native Instrument's Kontakt 7:

**Symphonic Strings**
60 of the worlds best, recorded in situ.

The strings in this library captured has been created with 60 of the world's finest strings players — 16 1st violins, 14 2nd violins, 12 violas, 10 cellos & 8 basses — performing over 175 articulations, including 9 legato patches programmed by Andrew Blaney, and presented with four versatile microphone positions.

**Symphonic Brass**
Bold, detailed and powerful.

The world's finest brass players, covering solo, chamber, symphonic and cinematic instrument groups. The full range of brass instruments, from classic to lesser known.

**Symphonic Woodwinds**
Timeless, melodic and expressive

World class woodwind players, from traditional piccolos, flutes, oboes, clarinets and bassoons to a contemporary selection of instruments, from alto, bass flutes, bass clarinets, contrabass clarinets and a thunderous contrabassoon.

**Percussion, Piano and Harp**
The definitive orchestral extras

This comprehensive orchestral percussion library performed by award-winning percussionist Joby Burgess features 9 tuned, 13 drums, 12 'toys', from agogo to shakers, 14 unpitched metal instruments, and 3 unpitched wood instruments.
Harp performed by London's leading harpist Skaila Kanga, featuring a comprehensive range of articulations and pedalling, with glisses in every key.
Orchestral Grand Piano is a very realistic "contextual" piano designed specifically to fit proudly within your full orchestral arrangements.

## AIR LYNDHURST HALL

The Crown, Wonder Woman 1984, The Trial of The Chicago 7, James Bond, Interstellar, The Grand Budapest Hotel, The Dark Knight, Harry Potter, Gladiator—all were recorded in Lyndhurst Hall at London's AIR Studios, Spitfire Audio's spiritual home and a room where blockbuster scores are born. Architecturally unique, the acoustic properties of the interior of Lyndhurst Hall are renowned globally, loved by composers and musicians alike.

There is a gentle reverberation in the room that adds beauty to anything played there. The sound produced by a soloist, or a full symphonic orchestra expands and blooms inside the space, a truly versatile palette giving access to a range of textures from delicate and intimate to thunderous and epic.

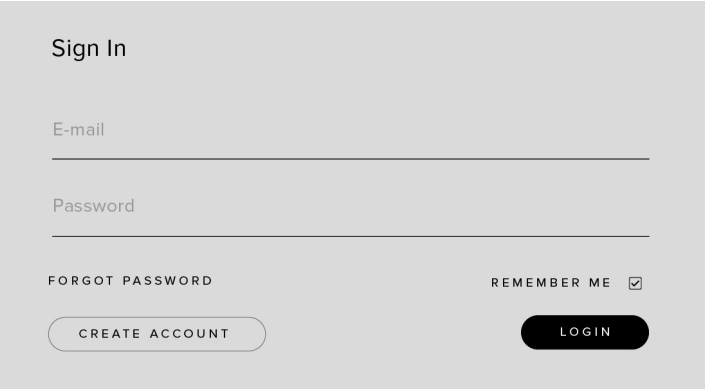
# DOWNLOADING & INSTALLING

Thank you for buying Spitfire Symphony Orchestra. If you are new to Spitfire Audio, you can get up to speed here: https://www.spitfireaudio.com/about/

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:

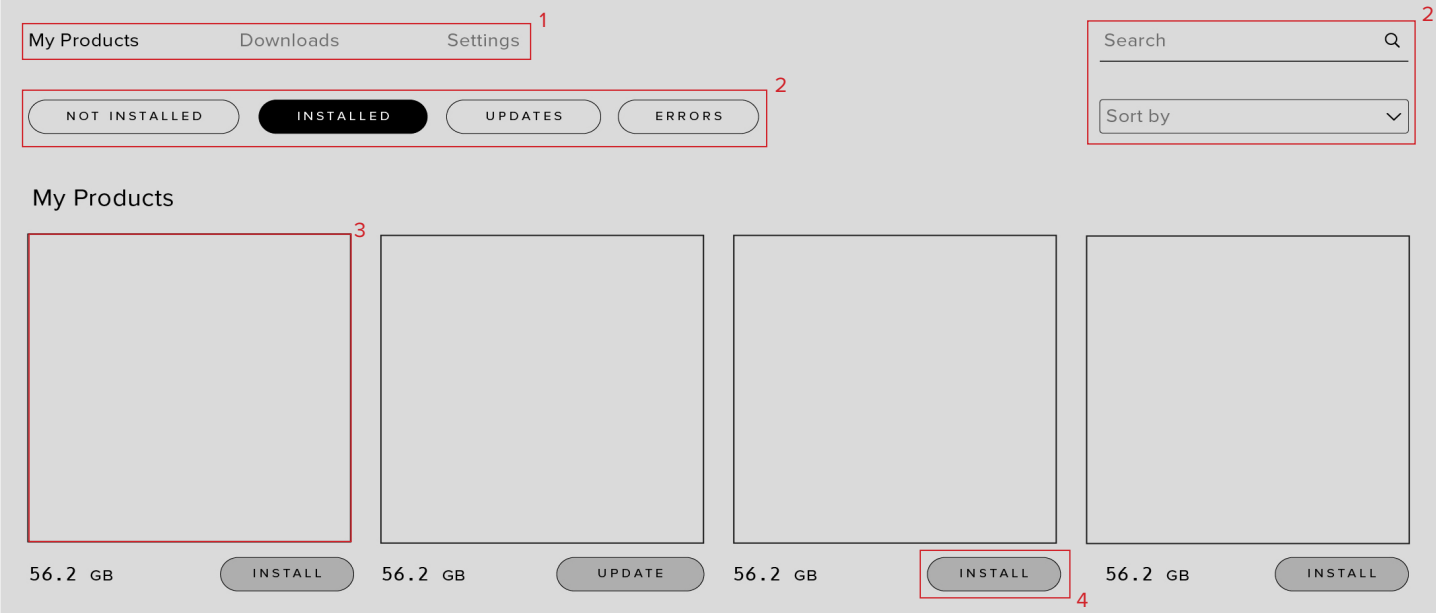



1. TABS the default tab is My Products, which shows all of the libraries on your Spitfire Account. Downloads will show currently downloading products.

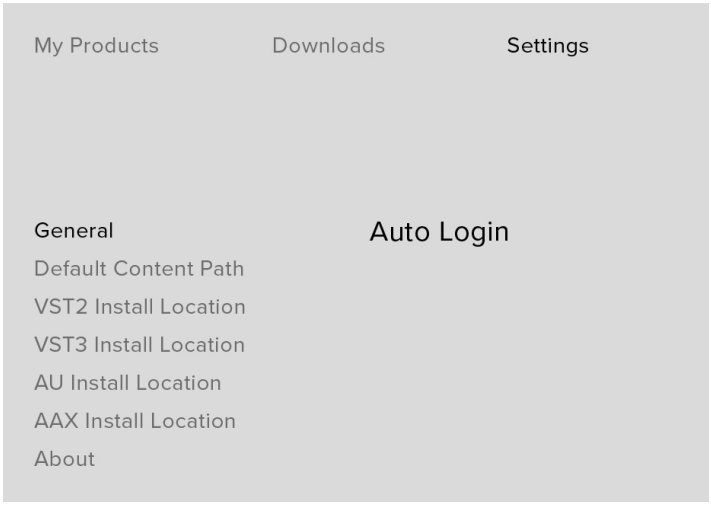
2. FILTERS Clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

3. 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 Reset and Repair options.

4. 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.

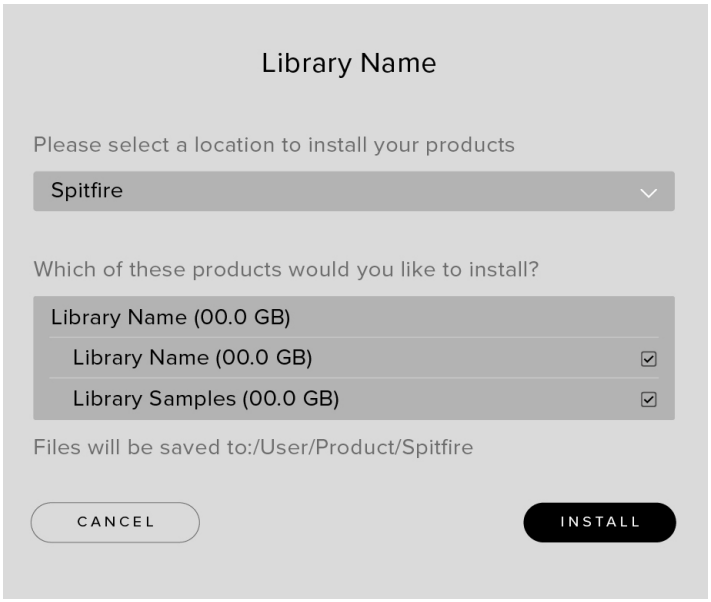


# THE SPITFIRE APP PREFERENCES




If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the Settings tab. Here you can set the Default Content location for where you wish to download your libraries. You can also you can set the default VST2 install location to the folder where your DAW expects to find VST files.

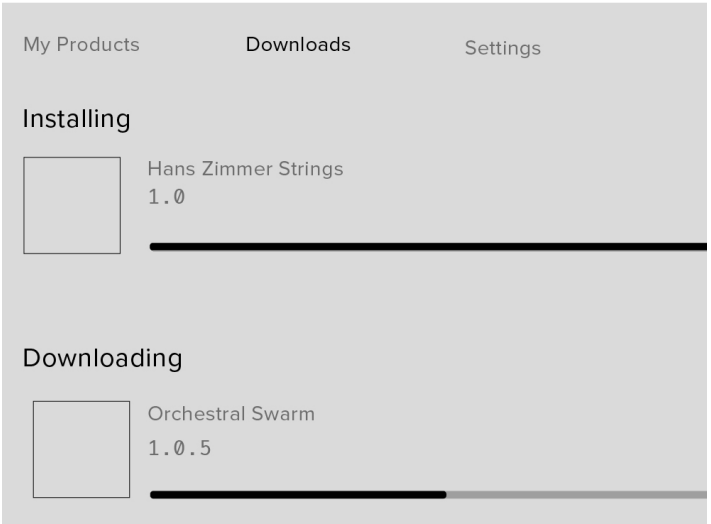
Here you can also enable Auto Login to save time in future.




Once you are happy with your preferences, simply click the Install button for the library. This is either directly on My Products tab under the library artwork, or it can be found by clicking on the library image and 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. If installing from a hard drive, ensure that you choose the drive as the location.

Once you are happy with the location click Download.




After clicking install 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.

# 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-7-player/

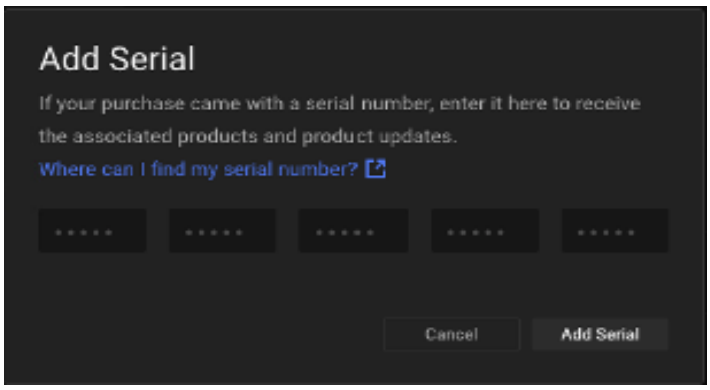
To find out more about the differences between Kontakt and Kontakt Player, go to *Appendix A*.

1. Install Kontakt Player (skip this step if you already have the latest version).

2. Open the player (or Kontakt 7 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.

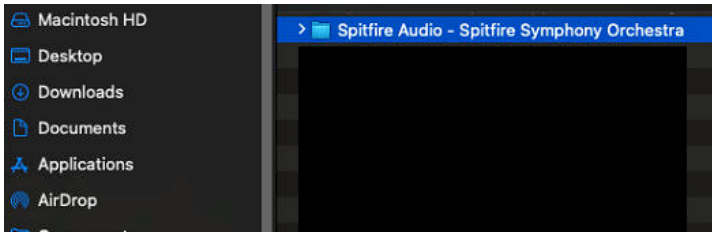
4. Enter the serial number in this format:




...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 Spitfire Symphony Orchestra. Browse for your downloaded Spitfire Symphony Orchestra 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:

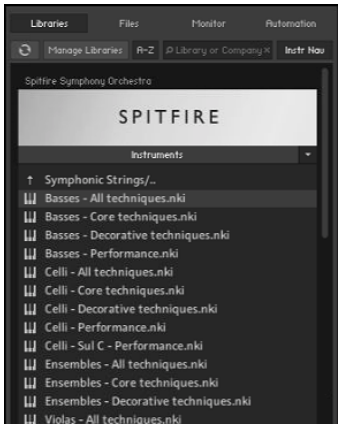
https://www.native-instruments.com/en/products/komplete/samplers/kontakt-7/

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 instructions.

# SPITFIRE SYMPHONY ORCHESTRA

## FOLDER STRUCTURE


If you click the Instruments bar to expand, you will see that you have 7 categories of instrument sub-folders to choose from.

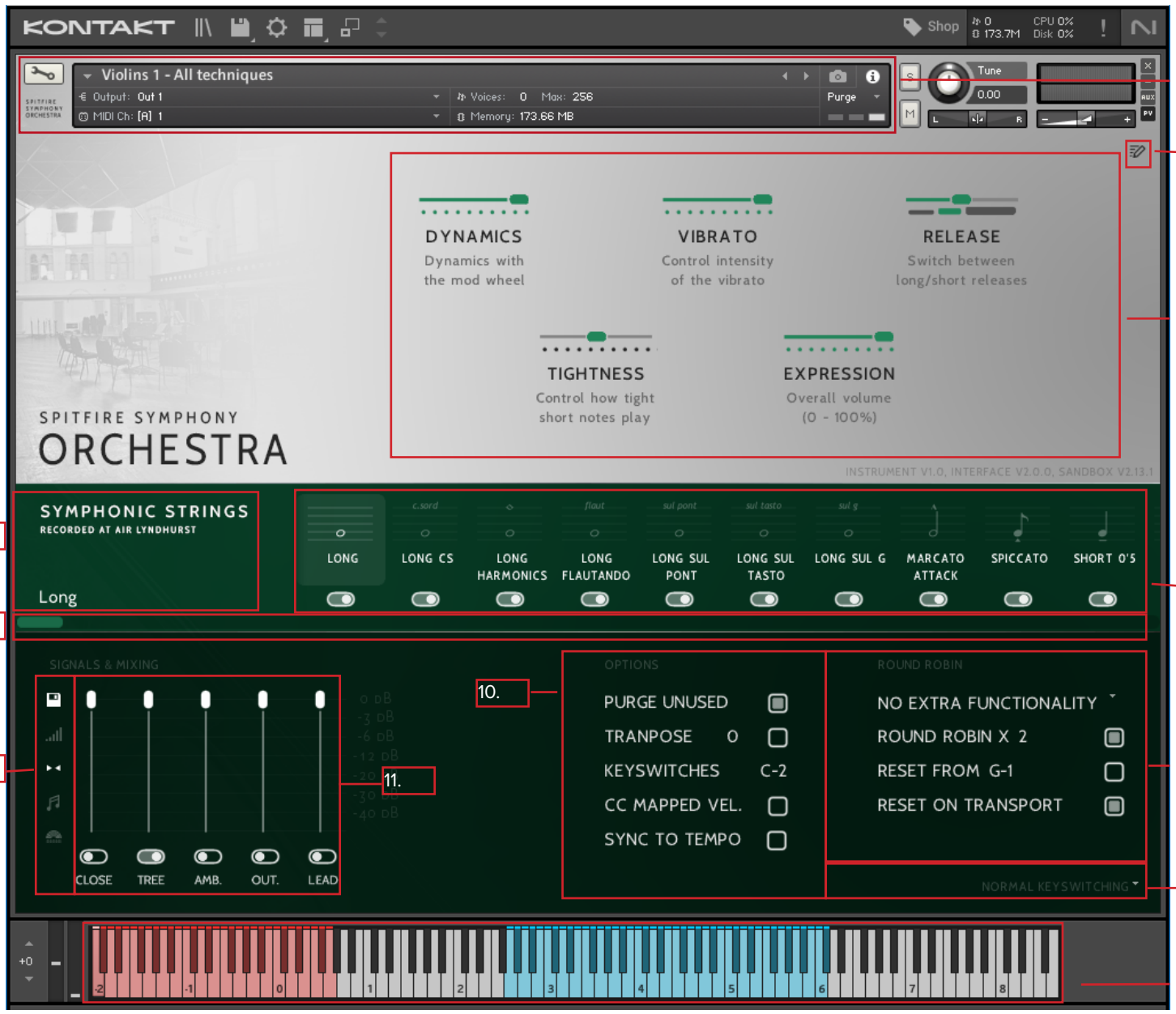
Click on the instrument of your choice (in this case, Symphonic Strings), where you will next see all available Symphonic Strings patches.

## OPENING YOUR FIRST INSTRUMENT.


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

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

# SPITFIRE SYMPHONY ORCHESTRA: SYMPHONIC STRINGS VIEW




All of the libraries that we track at AIR Studios are recorded via priceless ribbon and valve mics via Neve Montserrat pre-amps, the largest 88R Neve console in the world and onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. The orchestra is presented in carefully orchestrated sections, sometimes in unison across the entire orchestral range sometimes in high low and middle sections. Alongside many 'work horse' long and short articulations are expertly prepared legato patches; a menu of effects and a huge selection of string runs. There are five mic positions (Close, Tree, Ambient, Outriggers and Leader), to load and mix to suit the type of music you're writing and the scale you want to achieve.

When you first load up a Symphonic Strings orchestral preset you'll be greeted with this GUI.

## ASSIGNING CONTROLS IN KONTAKT.

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

You can then alter the controller parameters in the "Automation pane" want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change default of 0-127 to 20-100 say. Or if you want the controller to make the GUI control in the reverse direction change from default 0-127 to 127-0.

## 1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

## 2. SIDE BAR

The side bar is where you select and change mic mix/signals views(as described on page 14).

## 3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER (page 63) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

## 4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

## 5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

## 6. CONTROLLERS

The following controls are included in this library to allow you to control and automate various parameters:

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

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

Release - allows you to change the amount of release trigger you and your listener hears.

Tightness - the start of a note is often not the start of the 'sound' of the instrument. This cuts further into the note to make it tighter. But does detract from realism. Worth tightening up when playing in, then loosening and putting a negative delay into your DAW to compensate for ultimate reality.

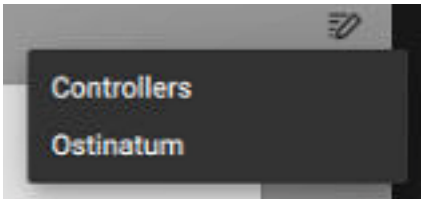
Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

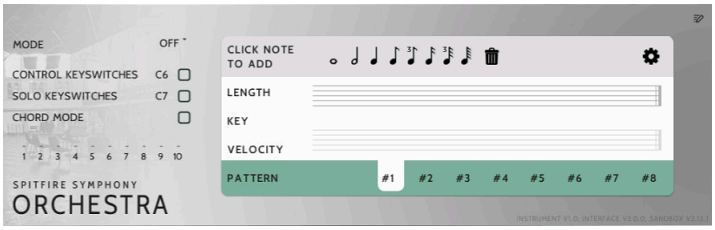
## 7. SLIDER

When the articulations overrun the screen, a slider is provided underneath to access the non-visible articulations.

## 8. PAGE BUTTON

This allows you to toggle the page view between the Controllers and the Ostinatum. This Page button will only appear on articulations that support the Ostinatum (shorts).



## 9. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful functions:

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

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

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

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

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

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

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

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

## 10. OPTIONS

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 adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

SYNC TO TEMPO - Toggle whether the loaded patch uses TM to sync to tempo (where available)

HALL TRIGGER - In patches where available, toggle whether room ambience is added when fading out dynamics quickly.

## 11. MIC MIX

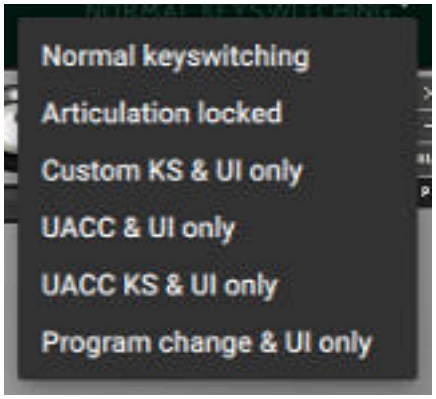
This is a more advanced mixer than the Easy Mix (page.... ), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.
- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

## 12. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode:

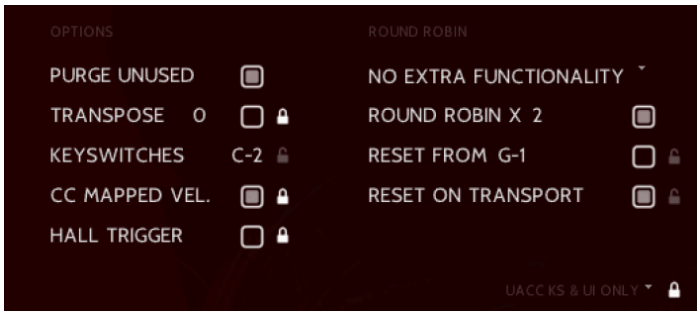



- Normal Keyswitching - Is the standard setting, select articulations via the front panel or key switches.
- Articulation locked - This locks your articulation so it doesn't change at all.
- Custom KS & UI only - This locks your articulation via keyswitch but you're free to switch via the front panel.
- UACC & UI only - This is a standard developed by Spitfire and detailed in appendix E. The default controller channel is #32.
- UACC KS & UI Only - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (corresponding to the UACC standard) changes articulation. Unlike standard UACC this allows for layering of articulations.
- Program change & UI only - This locks your articulation via program change but you're free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.

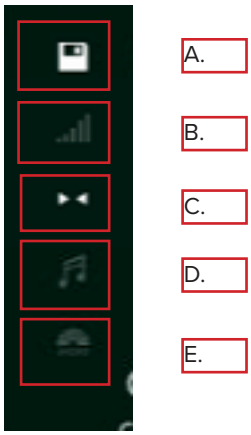



PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches.
We suggest activating it while setting up your templates and then TURNING IT OFF once you've finished.

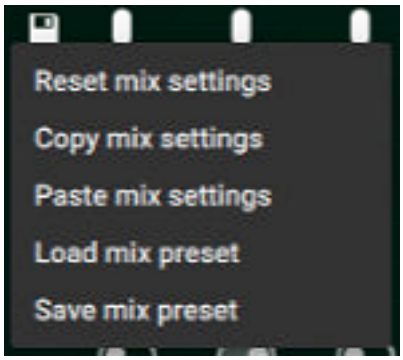
SETTINGS
"Lock this setting" is available for the following properties:
• Keyswitch/UACC method (bottom right),
• Transpose,
• Keyswitches,
• CC mapped vel.
• Round Robin Reset,
• Reset on Transport

## SIDE BAR

This additional set of views provides more mic mix options:

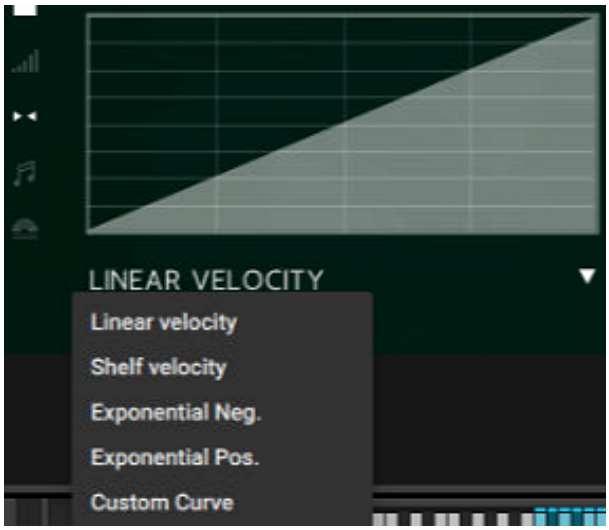



### A - MIXER PRESETS




This menu is a way to transfer mixer settings between patches, or save and load presets to or from disk.

### B. VELOCITY RESPONSE CURVE




Pick from 5 different velocity curves to suit your controller.

### C. STEREO IMAGE CONTROLS


The mics are a stereo mix and this menu allows you to refine how the stereo image is handled. All our musicians are recorded in situ, i.e. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together. This panning tool helps you to manage and tweak this to your own tastes/needs.

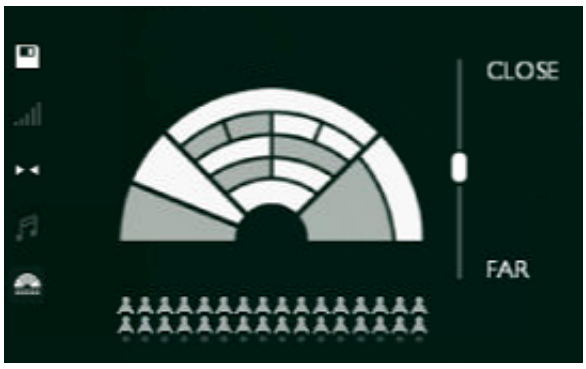
STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

### D. MIC MIX TO ARTICULATION LINKER

Toggle this on and off to mix per-articulation or globally.

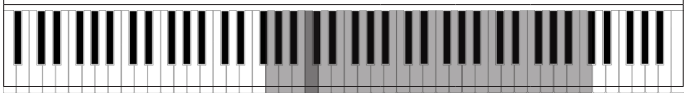
### E. MIC MIX VIEW



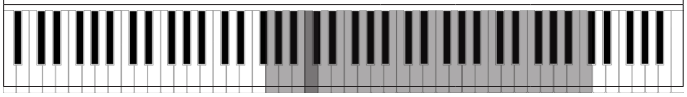

Toggle between signal and easy mixer mode.

Welcome to the wonderful world of orchestral strings. Here's a quick crib sheet of the instruments that we've recorded with some quick facts. We've curated ranges that fit within the reasonable demands of professional players in London. If you're looking for further reference sources for string writing we recommend 'Orchestration' by Walter Piston and 'The Study Of Orchestration' by Samuel Adler which both have a very easy "at a glance" approach to taking you through the orchestra.

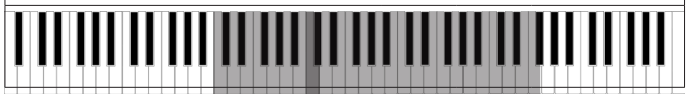
| 1st Violins (or Vn) | G3 | C#7 | 16 players |
|---|---|---|---|
| Usually the largest of the string sections with the widest expected range. They sit to the left of the conductor and their principal player is referred to as the orchestra 'leader' | | | |



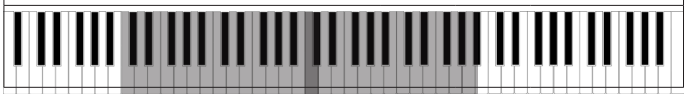
| 2nd Violins (or Vn) | G3 | C#7 | 14 players |
|---|---|---|---|
| Exactly the same instruments as the 1sts, but in a slightly more 'supportive' role sitting to the right of the 1sts and next to the violas. | | | |



| Violas (or Va) | C3 | F#6 | 12 players |
|---|---|---|---|
| Similar in shape, but much larger in size than a violin. These sit straight ahead and slightly to the right of the conductor. They often play the simpler more 'pedalling' harmonic lines. | | | |



| Cellos (or Violoncello or VC) | C2 | Bb5 | 10 players |
|---|---|---|---|
| Arguably the most versatile of the string instruments with a huge range from very low to heartbreaking highs. They sit to the right of the conductor and in front of the basses. | | | |



| Basses (or Contrabass or CB) | C1 | F#3 | 8 players |
|---|---|---|---|
| Huge and monstrous instruments that sit to the right of the conductor and behind the cellos. CBs recorded for Spitfire all had the low C extension, hence the range. | | | |

## WHICH CLEF?

A. B. C.

Violins read from the treble clef (A.), violas from the 'viola' (C.)or 'alto' clef (where the middle line is middle C). Cellos play from the bass clef (B.) as do the basses. However the basses sound an octave lower than written. Want cellos and basses to play in unison octaves? Give them both the same music and it will happen!

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

## LEGATO

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

To trigger these transitions, you must make sure that you hold down the first note while playing the key of the second note. As long as you overlap the notes in this way, the engine will know that you want to trigger a legato transition.

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

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

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

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

**Runs** - these short transitions are recorded for semitone, tone, and minor third intervals to allow you to play very fast stepwise runs.

**Sul G/C** - the expression 'Sul G' means 'played on the G string' - on the Violin, the G string is the lowest string. Playing a melody solely on this string gives a very characteristic 'throaty' sound that can be very expressive. The lowest string on the Viola and Cello is tuned to a 'C'.

## PERFORMANCE LEGATO

In the latest version of the Symphonic strings we have developed special patches called 'Performance Legato Patches'. Using the legato transitions above to help you play really expressively and musically using the library in a ground breaking and intuitive way.

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

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

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

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

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

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

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

## LONG ARTICULATIONS

NORMALE - This is the most vanilla of the 'long notes' we have recorded. The basic standard playing style, recorded with and without vibrato, and sometimes with 'molto vibrato' or a lot of vibrato! Occasionally you'll see 'senza vib' which means 'without vibrato'. You'll sometimes see 'dolce' which means 'sweetly' and this refers to a tasteful amount of vibrato. You can use the Modwheel, or a slider set to CC1, to control the 'dynamic' of the sound, this smoothly crossfades between very soft (or 'pp') recordings, through to very loud (or 'ff'). Also you can use a slider set to CC21 to control the amount of vibrato, smoothly crossfading between no vibrato all the way up to the maximum vibrato.

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

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

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

SUL PONT - Short for 'sul ponticello' - meaning 'on the bridge' - here the player bows very close to the bridge which produces a brittle and edgy sound, always reminding us of nails on a chalk board!

CON SORD SUL PONT - This combines the 'on the bridge' bowing with the mute attached - and has a very nice and unusual sound.

CS BLEND - A very beautiful sound - we asked the players to divide themselves 'by desk' and half of them to apply their mutes. So, of a 'desk' of two players, one will be muted, and one 'normale'. This gives you the beauty of the Sordino sound, with the full body of the unmuted sound. A great combination!

SUL PONT DISTORTED - Playing on the bridge, but really grinding the bow hard onto the strings to produce a more distorted sound. This varies over the range, you'll hear where it makes the most difference.

SUL TASTO - Playing with the bow over the fingerboard, to produce a thinner more delicate tone. This is different from 'Flautando' in that it is not specifically required to be 'flute like' or 'harmonic like' and therefore is more of a very soft delicate but yet 'normale' sounding tone.

SUPER SUL TASTO - Taken to the extreme! The players asked to play as softly as humanly possible, so that a large proportion of the sound is the lovely 'hiss' of the rosin on the bows. A very exciting and delicate sound.

RACHMANINOFF MOLTO VIB - This is taking the molto vib to its logical conclusion, a super appassionata sound, with a lovely wide vibrato, played in the late-romantic style!

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

## SHORT ARTICULATIONS

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

SPICCATO CS - The same as above - with the mutes applied.

CON SORD - A staccato muted note - not as short or tight as the Spiccato.

BRUSHED SHORTS - A more delicate sound, brushing the strings with the bow in a leisurely fashion, that reminds us of soft baroque period playing.

BRUSHED CS - As above, but with the mute on.

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

PIZZICATO - Plucking the strings with the finger.

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

HARMONICS:

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

0.5' - This is a staccato played to the length of half a second (approx!)

1.0' - A longer staccato. Having these differing lengths gives you more options. Very useful to combine with the 'Time Machine' version of the short notes in their own patch, where you can shorten or lengthen the actual recording to get an infinitely variable set of shorts!

## TRILLS AND TREMS:

TRILL Minor 2nd, Major 2nd, Minor 3rd, Major 3rd - A Trill is where the player alternates between two notes with the left hand very quickly, we've recorded a number of options for this interval. These can be used as accented performance embellishments, or you can play them very softly and create a lovely 'cloud' texture with them.

TREMOLO MEASURED 150bpm / 180bpm - This Tremolo is where the player rapidly moves the bow while keeping the left hand fingering a single note. The effect is a shimmering one when played softly, and a very aggressive one when played loud.

The "measured" trems are played strictly to a tempo, as sixteenth notes (or 'semiquavers'). You can lock these to tempo on the GUI so that they will be in time with your piece. You can use them in a lot of different ways, one way is to perform a sequence of 8th notes ('quavers') with them, and if you get the timing right you'll hear that very characteristic 'John Williams' style that produces a 'scattery' effect and can be incredibly exciting in a track.

TREMOLO MEASURED CS 150bpm - As above - but muted.

TREMOLO SUL PONT - Played unmeasured and close to the bridge to get that nice 'edgy' and slightly crunchy sound.

FX:

A collection of various FX, from slides through to unusual 'chattering' and 'cluster' sounds. Have an explore through these patches.

## VIOLINS 1:

FX
Long CS Blend
Long CS Sul Pont
Long CS
Long Flautando
Long Harmonics
Long Rachmaninoff Molto Vib
Long Sul G
Long Sul Pont Distorted
Long Sul Pont
Long Sul Tasto
Long Super Sul Tasto
Long
Marcato Attack
Short 0'5
Short 1'0
Short Brushed CS
Short Brushed
Short Col Legno
Short CS
Short Harmonics
Short Pizzicato Bartok
Short Pizzicato
Short Spiccato
Tremolo Measured (150bpm)
Tremolo Measured (180bpm)
Tremolo Measured CS (150bpm)
Tremolo Sul Pont
Tremolo
Trill (Major 2nd)
Trill (Major 3rd)
Trill (Minor 2nd)
Trill (Minor 3rd)

## VIOLINS 2:

FX
Long CS Blend
Long CS Sul Pont
Long CS
Long Flautando
Long Harmonics
Long Rachmaninoff Molto Vib
Long Sul G
Long Sul Pont
Long Super Sul Tasto
Long
Marcato Attack
Short 0'5
Short 1'0
Short Brushed CS
Short Brushed
Short Col Legno
Short CS
Short Harmonics
Short Pizzicato Bartok
Short Pizzicato
Short Spiccato
Tremolo CS
Tremolo Measured (150bpm)
Tremolo Measured (180bpm)
Tremolo Sul Pont
Tremolo
Trill (Major 2nd)
Trill (Minor 2nd)

## VIOLAS:

FX
Long CS Blend
Long CS Sul Pont
Long CS
Long Flautando
Long Harmonics
Long Rachmaninoff Molto Vib
Long Sul C
Long Sul Pont
Long Super Sul Tasto
Long
Marcato Attack
Short 0'5
Short 1'0
Short Brushed CS
Short Brushed
Short Col Legno
Short CS
Short Harmonics
Short Pizzicato Bartok
Short Pizzicato
Short Spiccato
Tremolo CS
Tremolo Measured (150bpm)
Tremolo Measured (180bpm)
Tremolo Sul Pont
Tremolo
Trill (Major 2nd)
Trill (Minor 2nd)

## CELLI:

FX
Long CS Blend
Long CS Sul Pont
Long CS
Long Flautando
Long Harmonics
Long Rachmaninoff Molto Vib
Long Sul C
Long Sul Pont
Long Super Sul Tasto
Long
Marcato Attack
Short 0'5
Short 1'0
Short Brushed CS
Short Brushed
Short Col Legno
Short CS
Short Harmonics
Short Pizzicato Bartok
Short Pizzicato
Short Spiccato
Tremolo CS
Tremolo Measured (150bpm)
Tremolo Measured (180bpm)
Tremolo Measured CS (150bpm)
Tremolo Sul Pont
Tremolo
Trill (Major 2nd)
Trill (Major 3rd)
Trill (Minor 2nd)
Trill (Minor 3rd)

## BASSES:

FX
Long Flautando
Long Harmonics
Long Sul Pont Distorted
Long Sul Pont
Long Super Sul Tasto
Long
Marcato Attack
Short 0'5
Short 1'0
Short Bartok Pizz
Short Col Legno
Short Harmonics
Short Pizzicato Bartok
Short Pizzicato
Short Spicc-Pizz
Short Spiccato
Short Staccato Dig
Tremolo Measured (150bpm)
Tremolo Measured (180bpm)
Tremolo Sul Pont
Tremolo
Trill (Major 2nd)
Trill (Minor 2nd)

## ENSEMBLES:

Long CS Blend
Long CS
Long Flautando
Long Harmonics
Long Sul Pont
Long Sul String
Long Super Sul Tasto
Long
Marcato Attack
Short 0'5
Short Brushed CS
Short Brushed
Short Col Legno
Short Harmonics
Short Pizzicato Bartok
Short Pizzicato
Short Spiccato CS
Short Spiccato
Tremolo CS
Tremolo SulPont
Tremolo
Trill (Major 2nd)
Trill (Minor 2nd)

## PERFORMANCE LEGATO PATCHES

Violins 1 - Sul G - Performance
Violins 2 - Performance
Violins 2 - Sul G - Performance
Violas - Performance
Violas - Sul C - Performance
Celli - Performance
Celli - Sul C - Performance
Basses - Performance


All of the libraries that we track at AIR Studios are recorded via priceless ribbon and valve mics via Neve Montserrat pre-amps, the largest 88R Neve console in the world and onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. The orchestra is presented in carefully orchestrated sections, sometimes in unison across the entire orchestral range sometimes in high low and middle sections. Alongside many 'work horse' long and short articulations are expertly prepared legato patches; a menu of effects and a huge selection of string runs. There are five mic positions (Close, Tree, Ambient, Outriggers and Leader), to load and mix to suit the type of music you're writing and the scale you want to achieve.

When you first load up a Symphonic Brass orchestral preset you'll be greeted with this GUI.

ASSIGNING CONTROLS IN KONTAKT.

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

You can then alter the controller parameters in the "Automation pane" want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change default of 0-127 to 20-100 say. Or if you want the controller to make the GUI control in the reverse direction change from default 0-127 to 127-0.

## 1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

## 2. SIDE BAR

The side bar is where you select and change mic mix/signals views (as described on page 25).

## 3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER (page 63) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

## 4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

## 5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

## 6. CONTROLLERS

The following controls are included in this library to allow you to control and automate various parameters:

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

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

**Release** - allows you to change the amount of release trigger you and your listener hears.

**Tightness** - the start of a note is often not the start of the 'sound' of the instrument. This cuts further into the note to make it tighter. But does detract from realism. Worth tightening up when playing in, then loosening and putting a negative delay into your DAW to compensate for ultimate reality.

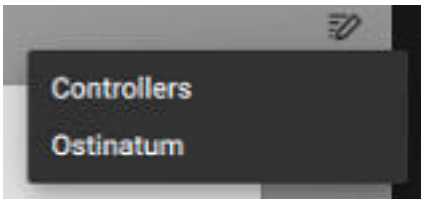
**Expression** - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

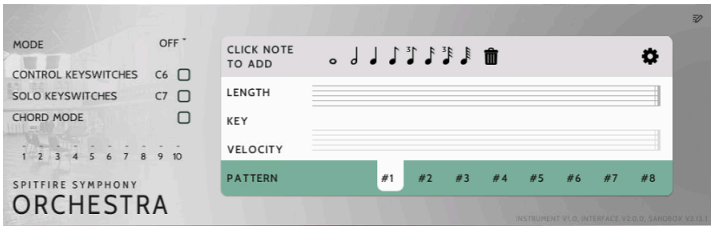
## 7. SLIDER

When the articulations overrun the screen, a slider is provided underneath to access the non-visible articulations.

## 8. PAGE BUTTON

This allows you to toggle the page view between the Controllers and the Ostinatum. This Page button will only appear on articulations that support the Ostinatum (shorts).



## 9. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful functions:

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

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

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

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

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

RESET FROM G-1 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default G-1) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

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

## 10. OPTIONS

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 adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

SYNC TO TEMPO - Toggle whether the loaded patch uses TM to sync to tempo (where available)

HALL TRIGGER - In patches where available, toggle whether room ambience is added when fading out dynamics quickly.

## 11. MIC MIX

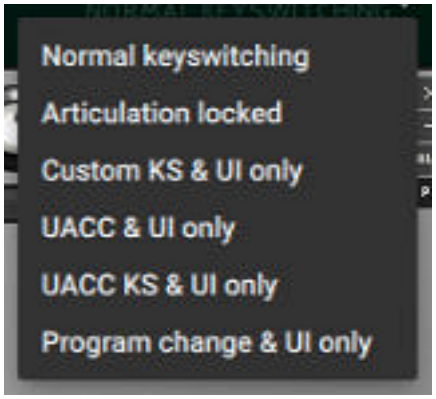
This is a more advanced mixer than the Easy Mix (page.... ), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.
- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

## 12. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode:

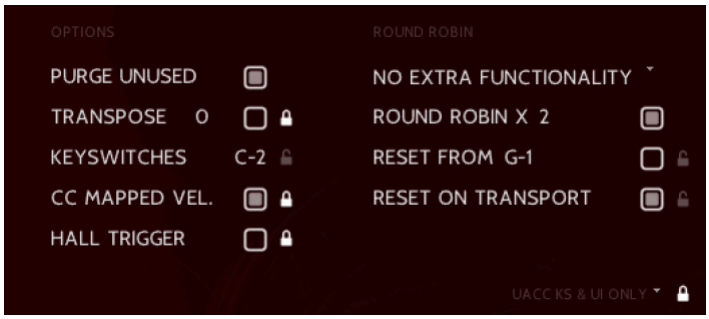



- Normal Keyswitching - Is the standard setting, select articulations via the front panel or key switches.
- Articulation locked - This locks your articulation so it doesn't change at all.
- Custom KS & UI only - This locks your articulation via keyswitch but you're free to switch via the front panel.
- UACC & UI only - This is a standard developed by Spitfire and detailed in appendix E. The default controller channel is #32.
- UACC KS & UI Only - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (corresponding to the UACC standard) changes articulation. Unlike standard UACC this allows for layering of articulations.
- Program change & UI only - This locks your articulation via program change but you're free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.

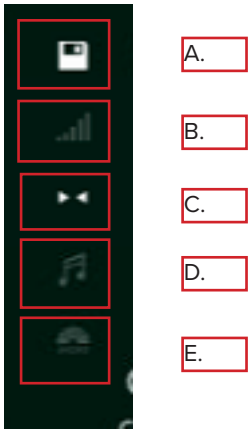



PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches.
We suggest activating it while setting up your templates and then TURNING IT OFF once you've finished.

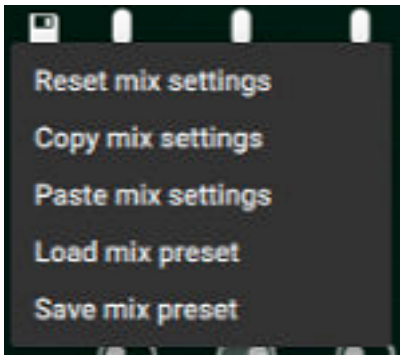
SETTINGS
"Lock this setting" is available for the following properties:
• Keyswitch/UACC method (bottom right),
• Transpose,
• Keyswitches,
• CC mapped vel.
• Round Robin Reset,
• Reset on Transport

## SIDE BAR

This additional set of views provides more mic mix options:

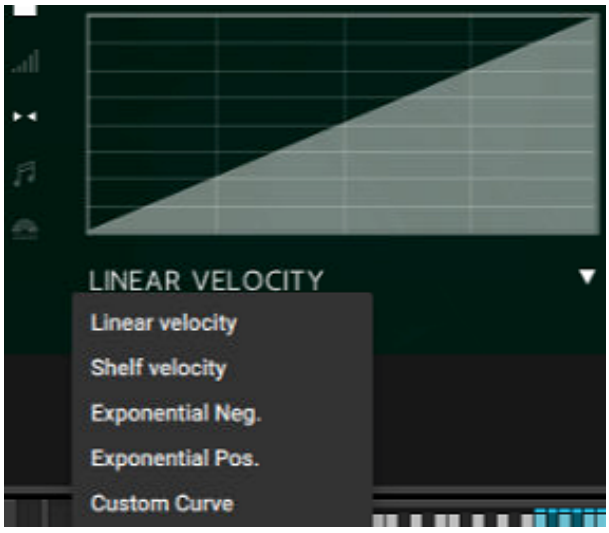



### A - MIXER PRESETS




This menu is a way to transfer mixer settings between patches, or save and load presets to or from disk.

### B. VELOCITY RESPONSE CURVE




Pick from 5 different velocity curves to suit your controller.

### C. STEREO IMAGE CONTROLS


The mics are a stereo mix and this menu allows you to refine how the stereo image is handled. All our musicians are recorded in situ, i.e. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together. This panning tool helps you to manage and tweak this to your own tastes/needs.

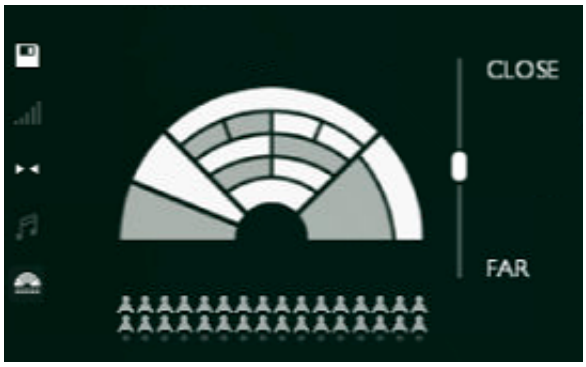
STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

### D. MIC MIX TO ARTICULATION LINKER

Toggle this on and off to mix per-articulation or globally.

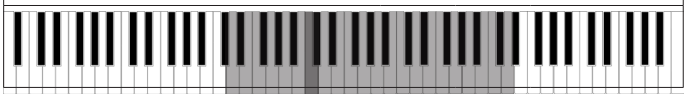
### E. MIC MIX VIEW



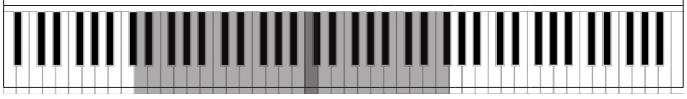

Toggle between signal and easy mixer mode.

Welcome to the wonderful world of orchestral brass. Here's a quick crib sheet of the instruments that we've recorded with some quick facts. We've sampled the 'staples' (Trumpets, Horns, Trombones) both as solo instruments as sections of two players (a2) *and* as large (a6) sections. Want three players, combine the solo and a2, want 9 players combine the solo, a2 and phalanx! We've curated ranges that fit within the reasonable demands of professional players in London. If you're going to work with live players, the main catch with both wood and brass is that they are often transposing instruments. This means the note you write on the stave is different to the note that sounds? This is because players will often switch between different sizes of instruments (say the Tenor and Bass trombone), by transposing for them it means the same fingerings apply to what they read. So when a horn player see a C he actually plays an F (we've illustrated transposing instruments in brackets with the note that sounds when they play a C).

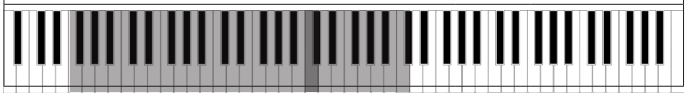
| TRUMPET Bb | Db3 | D6 | solo, a2, a6 |
|---|---|---|---|
| The highest member of the brass family. From plaintive and anthemic solo lines in its mid range to blistering mariachi up top. Great in octave unisons with the horns. | | | |



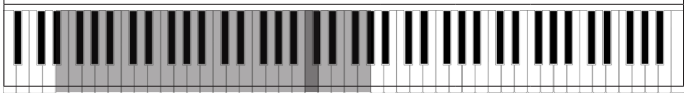
| HORN (F) | D2 | F5 | solo a2, a6 |
|---|---|---|---|
| The most stately and noble of the brass family. With the kind of range and timbral diversity of the cello many would say horns are the principals of the brass choir. | | | |



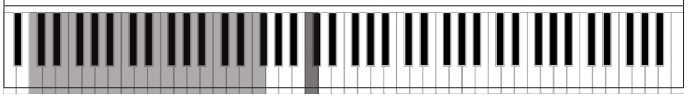
| TROMBONE (TENOR) | F1 | C5 | solo, a2, a6 |
|---|---|---|---|
| A deeply versatile brass instrument with warmth and depth when played in lower dynamics, switching very quickly to rasping tones when louder. Great for solo or accompaniment. | | | |



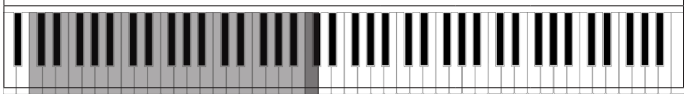
| BASS TROMBONE (Bb) | Eb1 | Ab4 | solo, a6 |
|---|---|---|---|
| Because of its different bore size the timbre differs from the tenor trombone. Great for lower passages but also in a unison blend with the tenor bones. | | | |



| CONTRABASS TROMBONE (F) | C1 | F#3 | solo |
|---|---|---|---|
| A lesser used, but no less awesome instrument. It requires huge amounts of puff so be careful when writing low and continuous drones at fff! | | | |



| CIMBASSO | C1 | C4 | solo, a2 |
|---|---|---|---|
| Becoming more popular over recent years for its shattering rasping quality which, when doubled with the trombones and tubas can provide monster bass! | | | |



| TUBA (F) | C1 | Eb4 | solo |
|---|---|---|---|
| It doesn't get more noble than a tuba. From super fat bottom end, to farty comedy, chocolatey harmonic potential to a rasping lion from the depths of hell. | | | |

| CONTRABASS TUBA | C1 | Ab3 | solo |
|---|---|---|---|
| Less articulate than its smaller cousin, the contrabass tuba is a true giant of the orchestra. Great for super low and monstrous long notes. | | | |

NB ranges may differ between solo, section and phalanx versions of the instruments. All ranges given with middle C = C4

## WHICH CLEF?

treble bass tenor

Trumpets and horns are notated in the treble clef (occasionally for long low passages horn players will read the bass clef). For the rest of the brass choir its bass clefs! Save anything above G4 for the trombones where you should switch to tenor.

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

## LEGATO

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

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

### PERFORMANCE LEGATO patches:

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

For these patches we have recorded different types of transition, to help you play really expressively and musically using the library.

'Slurred' - this is the most basic kind: simply changing note without interrupting the airflow.
'Fast' - these are recorded in a unique way that Spitfire have developed to enable the very fast playing of instruments. These can be used when you want to play fast arpeggios for example.

### FANFARE patches:

These are designed to play very fast passages in a fanfare style. Load up the individual patch and have a go. You can play two handed (the range is repeated on the keyboard) and the main control is via your keyboard velocity: Vel 1-99 is a very quick staccato for rapid notes, vel 100-110 is a static staccato good for starting and finishing notes, and 111-127 a marcato that also serves as a longer finishing note. Round Robins are handled automatically.

## LONG ARTICULATIONS:

### NORMALE

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

### CUIVRE

Literally, french for 'Brassy' - this refers to a style of playing where the player will go for a much edgier, more nasal and aggressive sound than usual. Hence, it is usually louder!

### BELLS UP

This refers to the Horn players. If they turn the instrument so that the bell (the widened 'end' of the instrument!) is pointing in the air and towards the audience. It gives a loud and hearty sound. The hand can still be left in the bell for accuracy. Early examples are Mahler's 1st Symphony and Stravinsky's Rite of Spring. Its an exciting sound!

And we'd say: if you can hear the loop point, you are holding the note down too long and will have an unrealistic part!

### CON SORD / MUTED / STOPPED

Con Sord is short for ‘con sordino’ which means ‘with the mute’. Mutes are placed into the bell of the instrument to provide a different sound. With the Horn, quite often ‘Stopped’ is the instruction, which means to use the hand to ‘stop up’ the bell, giving the effect of a mute, but more intense. Horn mutes are of course still available as an alternative, but the ‘stopped’ sound is arguably more popular.

### TRILL Minor 2nd, Major 2nd

A Trill is where the player alternates between two notes very quickly, we’ve recorded a number of options for this interval. These can be used as accented performance embellishments, or you can play them very softly and create a lovely ‘cloud’ texture with them.

A general note on looping: We have looped all of these long notes, so that you don’t have to worry about the note running out when the player runs out of breath. However! Please do note that for example on the ContraBass Trombone playing low at FF you can literally get about 1.5 seconds in one breath. So its worth noting that some of these are very hard to loop without you hearing the loop points.

And we’d say: if you can hear the loop point, you are holding the note down too long and will have an unrealistic part.

### MARIACHI

An extravagant style of vibrato in the Trumpets that calls to mind the great Mariachi style of Western Mexico. This dates back to the 19th Century.

### FLUTTER

The player rolls a silent ‘R’ with the mouth while playing, giving a throbbing airflow that create a very characteristic sound.

## SHORT ARTICULATIONS:

### STACCATO / STACCATISSIMO

The shortest note style, a nice tight staccato - or an even shorter staccatissimo.

### TENUTO

The intermediate short length - literally it means ‘hold the note for its full duration or even slightly longer’ and implies some form of accent. We think of this as a nice rounded attack.

### MARCATO

The longest of our short notes, this has a slightly harder attack while still keeping a round shape to the note start. Think of this as the longest note in a fanfare passage.

### RIP / FALL

These are either sweeping fast up to a target note, (RIP) or falling fast off a target note (FALL). Sometimes there are two speeds for this, selected via the ‘variation’ slider.

### MULTI-TONGUE

Unique to Spitfire and one of our favourite tools! We have recorded double, triple and quadruple tongued notes. You select which one using the ‘variation’ slider. If you hit the keyboard hard, you get an accented final note, if you hit more softly, you get a tight ‘snatched away’ final note. This combination of controls make this patch incredibly useful!

### FX:

A collection of various FX. Have an explore through these patches!

## HORN SOLO:
Fall
Long Flutter
Long
Rip
Short Marcato
Short Staccatissimo
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

## HORNS A2:
Bells up Crotchet
Bells up Long
Bells up Quaver
Bells up Staccatissimo
Bells up Staccato
Fall
Long Cuivre
Long Flutter
Long Stopped
Long
Multitongue
Rip
Short Marcato
Short Staccatissimo
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

## HORNS A6:
Fall
Fanfare
Long Cuivre
Long
Multitongue
Rip
Short Marcato
Short Staccato
Short Tenuto

## TENOR TROMBONE SOLO:
Falls
Long Cuivre
Long Flutter Muted
Long Flutter
Long Muted
Long
Multitongue
Rips
Short Marcato Muted
Short Marcato
Short Staccato Muted
Short Staccato
Short Tenuto Muted
Short Tenuto

## TENOR TROMBONES A2:
Falls
FX Gliss
Long Cuivre
Long
Multitongue
Rips
Short Marcato
Short Staccato
Short Tenuto

## BASS TROMBONE SOLO:
Falls
Long Cuivre
Long Flutter
Long
Multitongue
Rips
Short Marcato
Short Staccato
Short Tenuto

## BASS TROMBONES A2:
Falls
FX Gliss
Long Cuivre
Long
Multitongue
Rips
Short Marcato
Short Staccato
Short Tenuto

## CONTRABASS TROMBONE SOLO:
Falls
Long Cuivre
Long Stopped
Long
Rips
Short CS
Short Marcato
Short Staccato
Short Tenuto

## TROMBONES A6:
Falls
Fanfare
Long Cuivre
Long
Multitongue
Rips
Short Marcato
Short Staccato
Short Tenuto

## TRUMPET SOLO:
FX Gliss
Long Flutter
Long Mariachi
Long Muted
Long
Multitongue
Short Marcato Muted
Short Marcato
Short Staccato Muted
Short Staccato
Short Tenuto Muted
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

## TRUMPETS A2:
Falls
Long Mariachi
Long Muted
Long
Multitongue
Rips
Short Marcato
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

## TRUMPETS A6:
Fall
Fanfare
Long Cuivre
Long
Multitongue
Rip
Short Marcato
Short Staccato
Short Tenuto

## TUBA SOLO:
Falls
Long Stopped
Long
Rips
Short Marcato
Short Staccato
Short Stopped
Short Tenuto

## CONTRABASS TUBA SOLO:
Falls
Long
Rips
Short Marcato
Short Staccato
Short Tenuto

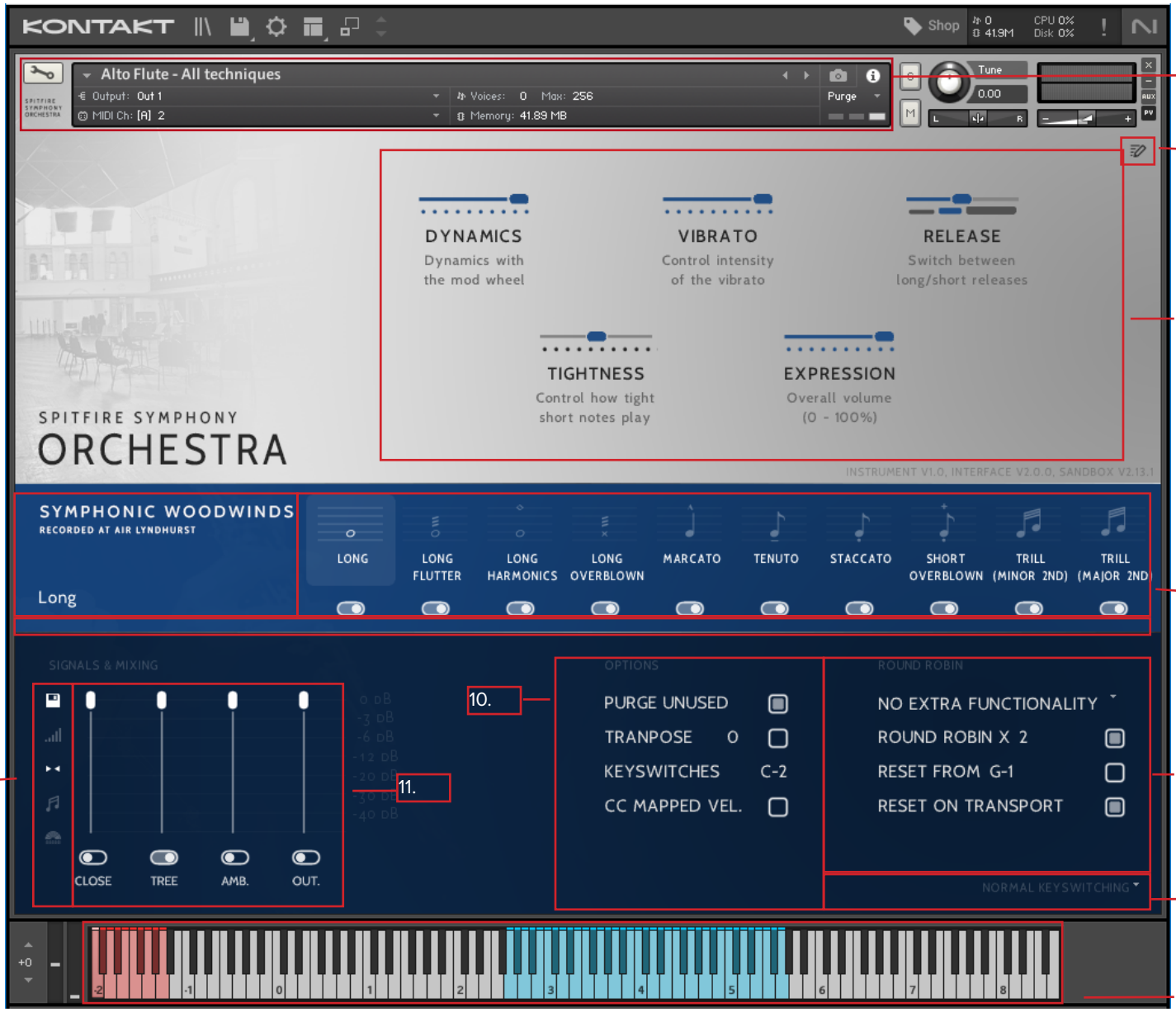
## CIMBASSO SOLO:
Falls
Long Cuivre
Long
Rips
Short Marcato
Short Staccato
Short Tenuto

## CIMBASSI A2 SOLO:
Falls
Long Alt
Long Cuivre
Long
Rips
Short Marcato
Short Staccato
Short Tenuto

## PERFORMANCE LEGATO PATCHES
## including Legatos:

Trumpet Solo - Total Performance
Trumpets a2 - Performance
Trumpets a6 - Performance
Horn Solo - Performance
Horns a2 - Performance
Horns a6 - Performance
Trombones a6 - Performance
Tenor Trombones a2 - Performance
Bass Trombones a2 - Performance
Tuba Solo - Performance

# SPITFIRE SYMPHONY ORCHESTRA: SYMPHONIC WOODWINDS VIEW




All of the libraries that we track at AIR Studios are recorded via priceless ribbon and valve mics via Neve Montserrat pre-amps, the largest 88R Neve console in the world and onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. The orchestra is presented in carefully orchestrated sections, sometimes in unison across the entire orchestral range sometimes in high low and middle sections. Alongside many 'work horse' long and short articulations are expertly prepared legato patches; a menu of effects and a huge selection of string runs. There are five mic positions (Close, Tree, Ambient, Outriggers and Leader), to load and mix to suit the type of music you're writing and the scale you want to achieve.

When you first load up a Symphonic Woodwinds orchestral preset you'll be greeted with this GUI.

## ASSIGNING CONTROLS IN KONTAKT.

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

You can then alter the controller parameters in the "Automation pane" want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change default of 0-127 to 20-100 say. Or if you want the controller to make the GUI control in the reverse direction change from default 0-127 to 127-0.

## 1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

## 2. SIDE BAR

The side bar is where you select and change mic mix/signals views(as described on page 35).

## 3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER (page 63) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

## 4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

## 5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

## 6. CONTROLLERS

The following controls are included in this library to allow you to control and automate various parameters:

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

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

**Release** - allows you to change the amount of release trigger you and your listener hears.

**Tightness** - the start of a note is often not the start of the 'sound' of the instrument. This cuts further into the note to make it tighter. But does detract from realism. Worth tightening up when playing in, then loosening and putting a negative delay into your DAW to compensate for ultimate reality.

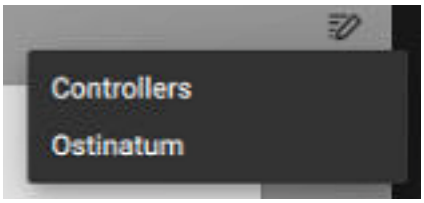
**Expression** - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

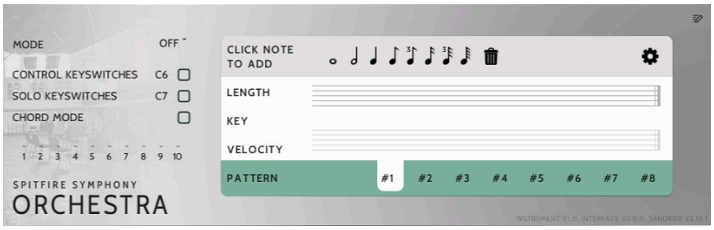
## 7. SLIDER

When the articulations overrun the screen, a slider is provided underneath to access the non-visible articulations.

## 8. PAGE BUTTON

This allows you to toggle the page view between the Controllers and the Ostinatum. This Page button will only appear on articulations that support the Ostinatum (shorts).



## 9. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful functions:

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

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

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

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

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

RESET FROM G-1 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default G-1) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

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

## 10. OPTIONS

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 adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

SYNC TO TEMPO - Toggle whether the loaded patch uses TM to sync to tempo (where available)

HALL TRIGGER - In patches where available, toggle whether room ambience is added when fading out dynamics quickly.

## 11. MIC MIX

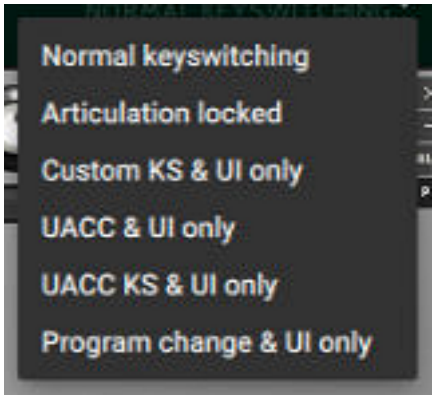
This is a more advanced mixer than the Easy Mix (page.... ), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.
- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

## 12. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode:

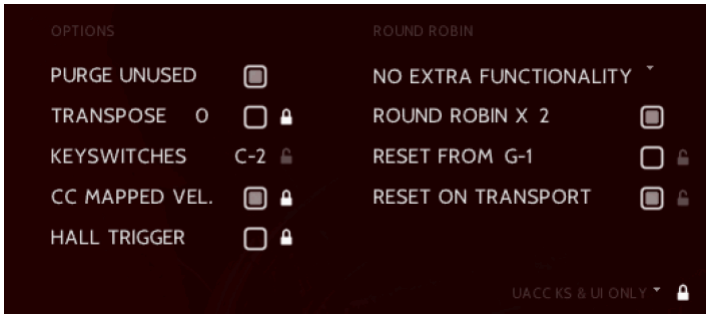



- Normal Keyswitching - Is the standard setting, select articulations via the front panel or key switches.
- Articulation locked - This locks your articulation so it doesn't change at all.
- Custom KS & UI only - This locks your articulation via keyswitch but you're free to switch via the front panel.
- UACC & UI only - This is a standard developed by Spitfire and detailed in appendix E. The default controller channel is #32.
- UACC KS & UI Only - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (corresponding to the UACC standard) changes articulation. Unlike standard UACC this allows for layering of articulations.
- Program change & UI only - This locks your articulation via program change but you're free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.

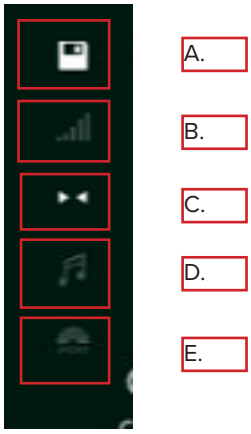



PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches.
We suggest activating it while setting up your templates and then TURNING IT OFF once you've finished.

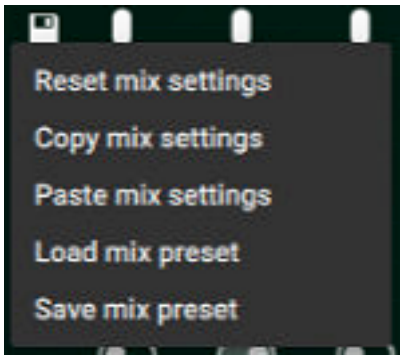
SETTINGS
"Lock this setting" is available for the following properties:
• Keyswitch/UACC method (bottom right),
• Transpose,
• Keyswitches,
• CC mapped vel.
• Round Robin Reset,
• Reset on Transport

## SIDE BAR

This additional set of views provides more mic mix options:

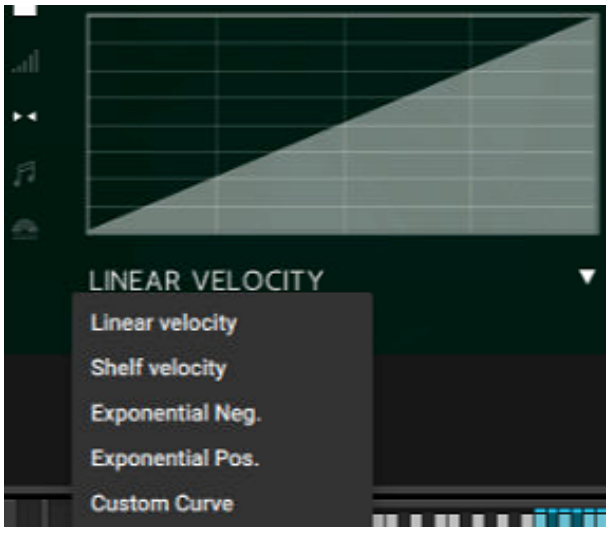



### A - MIXER PRESETS




This menu is a way to transfer mixer settings between patches, or save and load presets to or from disk.

### B. VELOCITY RESPONSE CURVE




Pick from 5 different velocity curves to suit your controller.

### C. STEREO IMAGE CONTROLS


The mics are a stereo mix and this menu allows you to refine how the stereo image is handled. All our musicians are recorded in situ, i.e. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together. This panning tool helps you to manage and tweak this to your own tastes/needs.

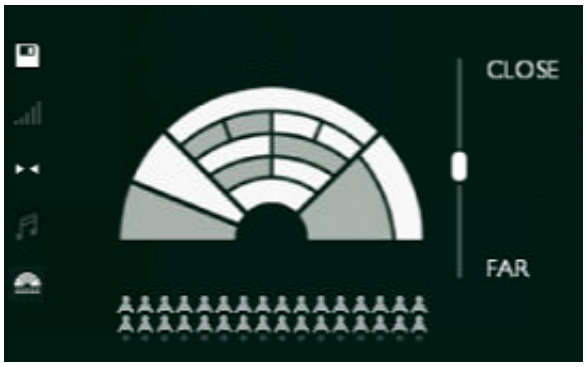
STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

### D. MIC MIX TO ARTICULATION LINKER

Toggle this on and off to mix per-articulation or globally.

### E. MIC MIX VIEW

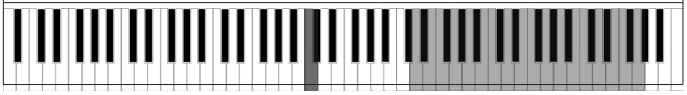



Toggle between signal and easy mixer mode.

Welcome to the wonderful world of orchestral woodwinds. Here's a quick crib sheet of the instruments that we've recorded with some quick facts. We've sampled the 'staples' (C Flute, Oboe, Clarinet, Bassoon) both as solo instruments *and* with two different players as a pair (A2). Combine the solo and A2 to get a trio section. We've curated ranges that fit within the reasonable demands of professional players in London. If you're going to work with live players, the main catch with both brass and woodwinds is that they are often transposing instruments. This means the note you write on the stave is different to the note that sounds? This is because players will often switch between different sizes of instruments (say the C Flute and the Alto Flute), by transposing for them it means the same fingerings apply to what they read. So a flautist sees a C on the stave, he plays a C, even if, on an Alto flute, it sounds the G below (we've illustrated transposing instruments in brackets with the note that sounds when they play a C).

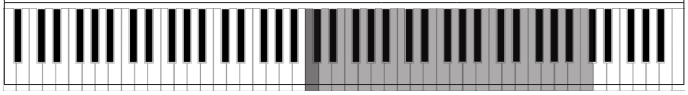
| PICCOLO | D5 | G#7 | SOLO |
|---|---|---|---|

or Piccolo Flute, is a half sized flute that plays an octave higher than written. The loudest and highest instrument in the orchestra, this little bastard can help you take it beyond epic.



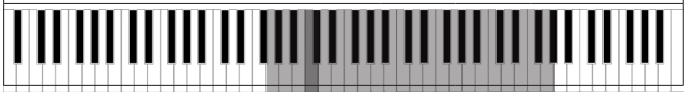
| FLUTE C | C4 | C7 | SOLO & A2 |
|---|---|---|---|

or Western Concert Flute. This size, the most common variant of the flute family. It is a massively dynamic and versatile instrument suitable for lyrical and section work.



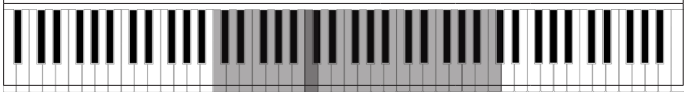
| ALTO FLUTE (G) | G3 | G6 | SOLO |
|---|---|---|---|

A larger version of the C Flute with mellow undertones, no less dynamic or versatile than its smaller brother. A transposing instrument sounding a perfect 4th bellow written.



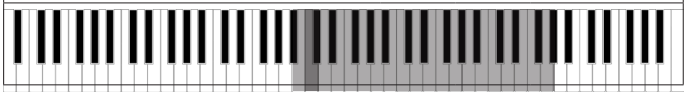
| BASS FLUTE | C3 | C6 | SOLO |
|---|---|---|---|

the less common bass flute offers up low and rich undertones. Arranged well it has other-worldly qualities. Difficult to play, keep it simple, it sounds an octave lower than written.



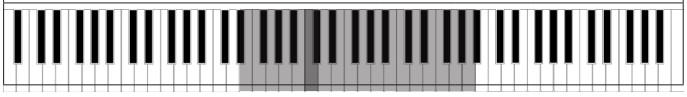
| OBOE | Bb3 | G6 | SOLO & A2 |
|---|---|---|---|

A double reed instrument that is less dynamic than other wood cousins. The oboe is an awesome lyrical top liner with 'period' connotations, also good as a bright section texture.



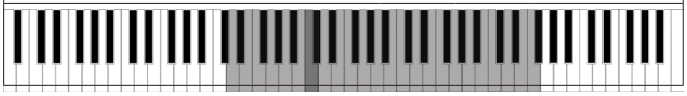
| COR ANGLAIS (F) | E3 | Bb5 | SOLO |
|---|---|---|---|

the Cor or 'English Horn' is oft mistaken for an Oboe. Handling top lines just as well, but with richness, the cor is less refined and predictable at times. Sounds 5th lower than written.



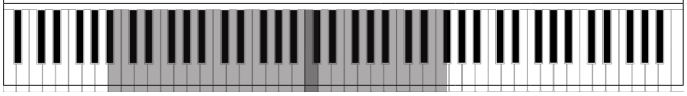
| CLARINET (Bb) | D3 | F6 | SOLO & A2 |
|---|---|---|---|

A single reed woodwind with a very regal tone. When used solo it can have a very period drama sound to it. Fantastic also as part of a section. Plays a whole tone lower than written.



| BASS CLARINET (Bb) | Bb1 | F5 | SOLO |
|---|---|---|---|

This stunner has an extraordinary sonic 'switch' when played quiet; smooth and rich, played loud and short it rasps almost like a synth. Plays 1 octave & whole tone lower than written.

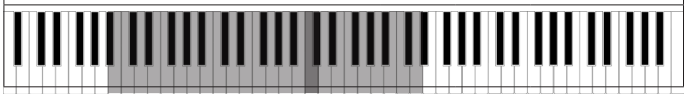


| CONTRABASS CLARINET (Bb) | Bb0 | C4 | SOLO |
|---|---|---|---|

Less common and difficult to play, this immensely rich instrument can sit under your double basses adding complexity in undertones. Plays 2 octaves & whole tone lower than written.

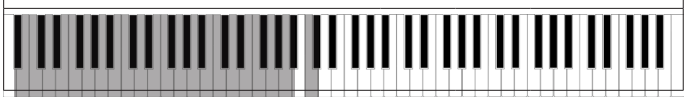
| BASSOON | Bb1 | D5 | SOLO & A2 |
|---|---|---|---|

Yet another versatile instrument that is often painted into a staccato comedy corner. As Stravinsky proved with "The Rite Of Spring" it can be hauntingly melodic.



| CONTRABASSOON | Bb0 | Bb3 | SOLO |
|---|---|---|---|

Producing the lowest tones in the orchestra, this beast can go from producing rich bass qualities to barking pure low end horror that shakes the room.



## WHICH CLEF?

Extraordinarily, pretty much all the woodwinds in SSW read from the treble clef. Even the monstrously low contrabass clarinet (which sounds 2 octaves and a whole tone lower than written!) only the Bassoon and Contrabassoon read from the bass clef.

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

## LEGATO

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

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

## LONG ARTICULATIONS

We've separated this list into Longs and Shorts as they are operated to slightly different principles. Namely the dynamic layer of the longs articulations are controlled by CC1 (your modulation wheel). Imagine this as a kind of mixer / toggle hybrid. When you hit a note, all the different volumes we sampled play. You simply use the modwheel to fade between them.

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

OVERBLOWN - Played with much more air than is usual - an aggressive sound - hence, it is usually louder!

FLUTTER - The player rolls a silent 'R' with the mouth while playing, giving a throbbing airflow that create a very characteristic sound.

HARMONICS - Harmonics can be produced on wind instruments. These vary by instrument so have a play and investigate!

HOLLOW - A characterful and slightly mournful technique particular to the flute family. Produced by varying the embouchure.

TRILL Minor 2nd, Major 2nd - A Trill is where the player alternates between two notes very quickly, we've recorded a number of options for this interval. These can be used as accented performance embellishments, or you can play them very softly and create a lovely 'cloud' texture with them.

A general note on looping: We have looped all of these long notes, so that you don't have to worry about the note running out when the player runs out of breath. However! Please do note that for example on the lowest woods playing at the bottom of the range at FF you can not get huge long notes in one breath. So it's worth noting that some of these are very hard to loop without you hearing the loop points. And we'd say: if you can hear the loop point, you are holding the note down too long and will have an unrealistic part.

## SHORT ARTICULATIONS

Unless specified on the expert panel. Short articulations have their dynamic layer controlled by how hard you play your keyboard.

STACCATO / STACCATISSIMO - The shortest note style, a nice tight staccato - or an even shorter staccatissimo.

TENUTO - The intermediate short length - literally it means ‘hold the note for its full duration or even slightly longer’ and implies some form of accent. We think of this as a nice rounded attack.

MARCATO - The longest of our short notes, this has a slightly harder attack while still keeping a round shape to the note start. Think of this as the longest note in a fanfare passage.

MULTITONGUE - Unique to Spitfire and one of our favourite tools! We have recorded double, triple and quadruple tongued notes. You select which one using the ‘variation’ slider.

If you hit the keyboard hard, you get an accented final note, if you hit more softly, you get a tight ‘snatched away’ final note. This combination of controls make this patch incredibly useful.

### PICCOLO FLUTE:
Long
Long Flutter
Long Harmonics
Multitongue
Short Marcato
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

### FLUTE SOLO:
Long
Long Flutter
Long Harmonics
Long Hollow
Multitongue
Short Marcato
Short Marcato Sfz
Short Staccato
Short Tenuto
Trills (Major 2nd)
Trills (Minor 2nd)

### FLUTES A2:
Long
Long Flutter Tongued
Long Harmonics
Long Hollow
Long Overblown
Multitongue
Short Marcato
Short Marcato Sfz
Short Overblown
Short Staccato
Short Tenuto
Trills (Major 2nd)
Trills (Minor 2nd)

### ALTO FLUTE:
Long
Long Flutter
Long Harmonics
Long Overblown
Short Marcato
Short Overblown
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

### BASS FLUTE:
Long
Long Flutter
Long Overblown
Short Marcato
Short Staccato
Short Tenuto

### OBOE SOLO:
Long
Long Flutter
Multitongue
Short Marcato
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

### OBOES A2:
Long
Long Flutter
Short Marcato
Short Staccato
Trill (Major 2nd)
Trill (Minor 2nd)

### COR ANGLAIS:
Long
Short Marcato
Short Staccato
Short Tenuto

### CLARINET SOLO:
Long
Long Flutter
Multitongue
Short Staccato
Trill (Major 2nd)
Trill (Minor 2nd)

### CLARINETS A2:
Long
Multitongue
Short Marcato
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

### CONTRABASS CLARINET:
Long
Short Marcato
Short Staccato
Short Tenuto

### BASS CLARINET:
Long
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

### BASS FLUTE:
Long
Long Flutter
Long Overblown
Short Marcato
Short Staccato
Short Tenuto

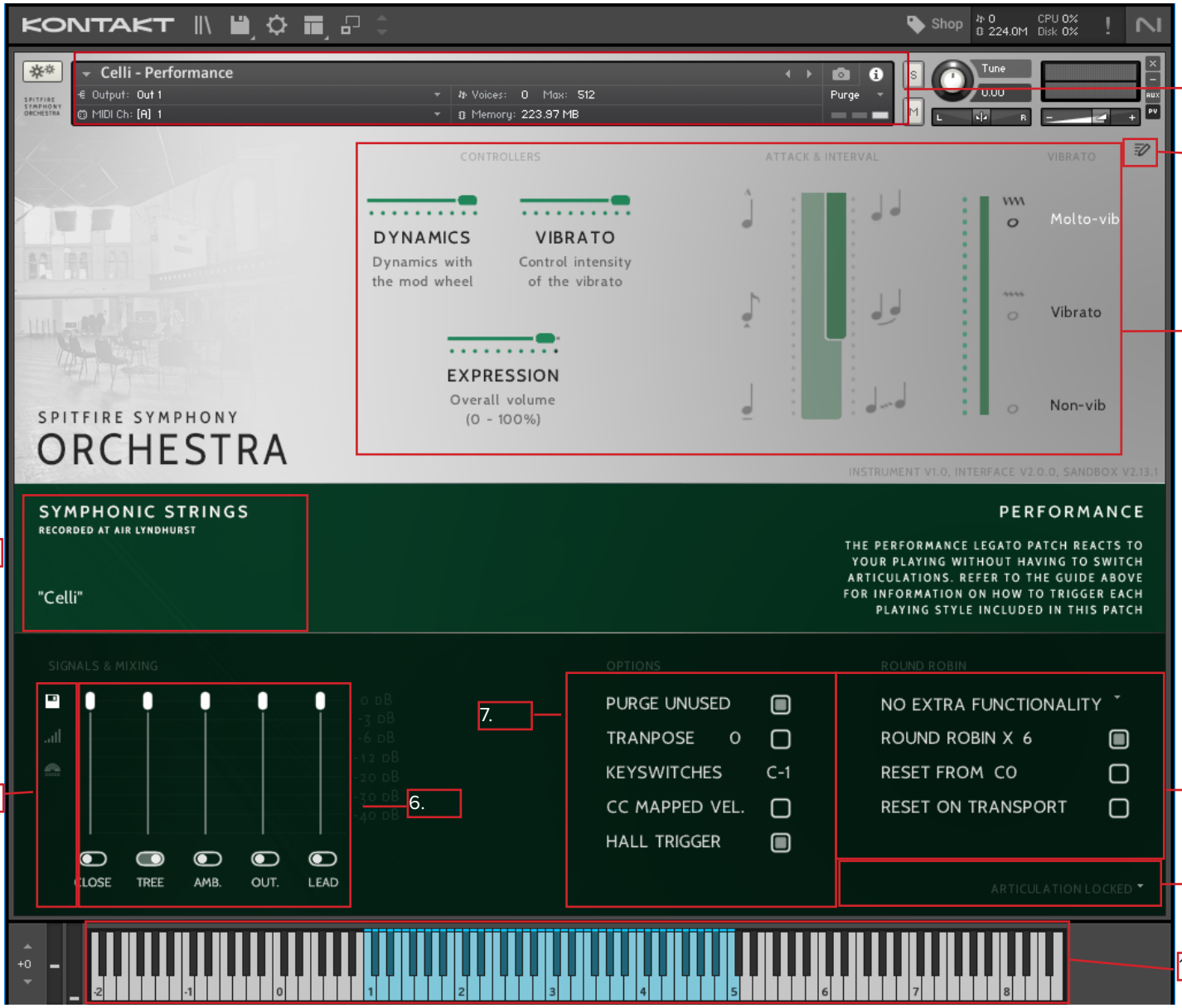
### BASSOON SOLO:
Long
Long Flutter
Long Harmonics
Multitongue
Short Marcato
Short Staccato
Short Tenuto
Trill (Major 2nd)
Trill (Minor 2nd)

### BASSOON A2:
Long
Short Marcato
Short Staccato
Short Tenuto

### CONTRABASSOON:
Long
Short Marcato
Short Staccato
Short Tenuto

### PERFORMANCE LEGATO:
Flute Solo - Total Performance
Flutes a2 - Performance
Alto Flute - Performance
Piccolo Flute - Performance
Bass Flute - Performance
Oboe Solo - Performance
Oboes a2 - Performance
Clarinet Solo - Performance
Clarinets a2 - Performance
Bass Clarinet - Performance
ContraBass Clarinet - Performance
Bassoon Solo - Performance
Bassoons a2 - Performance
ContraBassoon - Performance
Cor Anglais - Performance

# PERFORMANCE PATCH OVERVIEW




## 1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

## 2. CONTROLLERS

The following controls are included in this patch to allow you to control and automate various parameters:

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

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

**Expression** - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

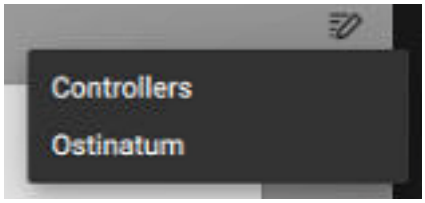
This section also contains visual representations of:

Attack & Interval - Performance Legato patches react to your playing without having to switch articulations. Refer to this guide for information on how to trigger each playing style included in each patch. Attacks and Intervals can also be 'locked' by hovering the mouse over an articulation and clicking the padlock. This restricts the playable velocity of an attack or interval to the range locked.

Vibrato: As you move the Vibrato intensity slider, you will see here this moving from/into non-vib, vib and molto-vib as a visual aid.

### 3. PAGE BUTTON

This allows you to toggle the page view between the Controllers and the Ostinatum. This Page button will only appear on articulations that support the Ostinatum (shorts).




### 4. PATCH/ARTICULATION LABEL

### 5. SIDE BAR

The side bar is where you select and change mic mix/signals views(as described in previous sections).

### 6. MIC MIXES

### 7. OPTIONS

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 adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

HALL TRIGGER - In patches where available, toggle whether room ambience is added when fading out dynamics quickly.

### 8. ROUND ROBINS

NO EXTRA FUNCTIONALITY: This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful functions:

- "No extra Functionality"
- "Neighbouring Zones" -
- "2x Round Robin With Skip"
- "Layer 2x Round Robins With No Skip"

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 C0 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default C0) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

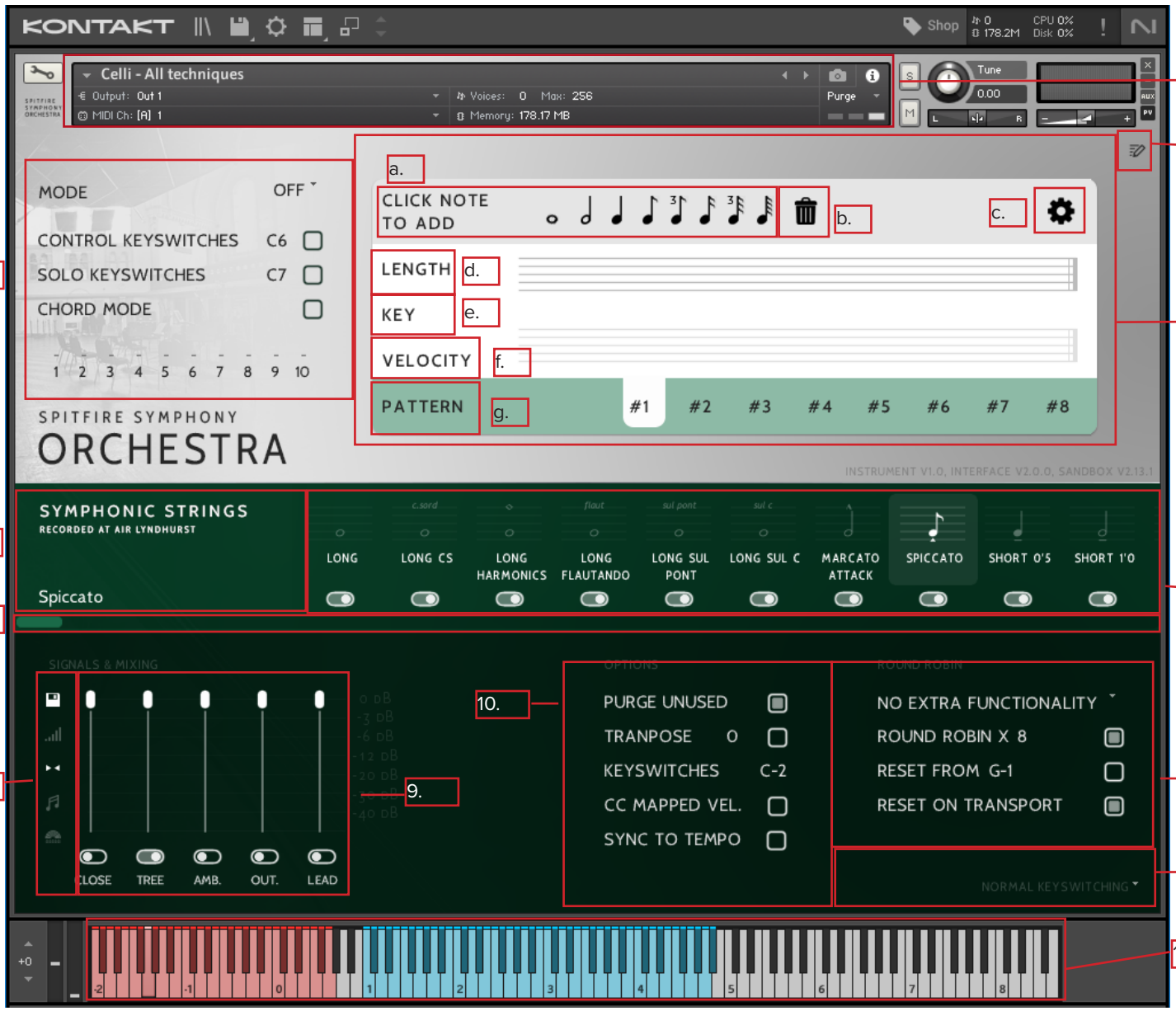
### 9. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode for the various playing styles available in each patch.

### 10. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range will be your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

# OSTINATUM OVERVIEW




## 1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

## 2. PATTERN

a. Note Input: Clicking on the different note values will add a note to the end of the pattern that is this long - for instance, clicking a crotchet/quarter-note will add a note of this length to the pattern.
b. Clicking the bin/trashcan will remove the most recently added note.
c. Pattern settings: The 'cog' icon reveals a drop-down menu with the following options:

- Wrap around/don't wrap around if less notes held: if the notes in the current pattern are using key values of 1-10 but there are less than 10 notes held, the values will wrap around to 1 again. If the pattern contains key values 1-6 and only 4 notes are held, the key values 5 and 6 will trigger 1 and 2 respectively. With this disabled, the notes will be skipped instead of played.
- Mute/don't mute this pattern: This pattern will not play when muted, but can be overridden with keyswitches set up in point 3.
- Ignore/don't ignore chord settings: With chord mode enabled, this pattern will behave as though it is disabled.

## 3. OSTINATUM SETTINGS

This section has controls for selecting how the Ostinatum handles incoming notes and for enabling and disabling keyswitches. The mode options are as follows:

OFF - in this default position the Ostinatum remains dormant.
ORDER PRESSED: This will number the notes in the order you pressed them.
ASCENDING: This will number the notes from the lowest to the highest.
DESCENDING: This will number the notes from the highest to the lowest.

The other options are:

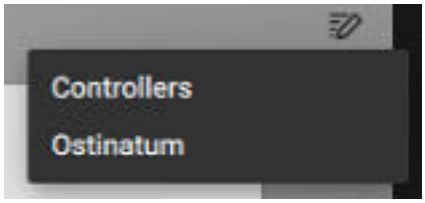
CONTROL KEYSWITCHES: Allows you to set up a section of the keyboard that controls the state of the Ostinatum.
SOLO KEYSWITCHES: Allows you to dedicate a section of the keyboard to keyswitches that solo each ostinatum pattern.
CHORD MODE: This ignores any note order and simply plays everything polyphonically, great for measured trem style effects.

At the bottom of this section, is the KEY DISPLAY.

This displays the currently held notes number 1-10 arranged from left to right, this will display changes based on the Mode setting.

## 4. PAGE BUTTON

This allows you to toggle the page view between the Controllers and the Ostinatum. This Page button will only appear on articulations that support the Ostinatum (shorts).




## 5. PATCH/ARTICULATION LABEL

## 3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard.

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER (page 63) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

## 8. SIDE BAR

The side bar is where you select and change mic mix/signals views(as described in previous sections).

## 9. MIC MIXES

## 10. OPTIONS

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 adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

SYNC TO TEMPO - Toggle whether the loaded patch uses TM to sync to tempo (where available)

## 11. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful functions:

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

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

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

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

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

RESET FROM G-1 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default G-1) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

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

## 12. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode for the various playing styles available in each patch.

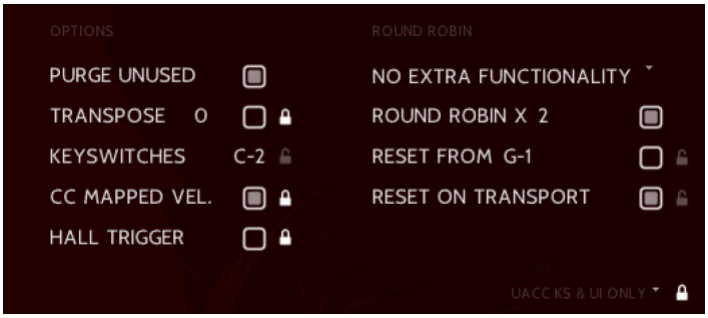
## 13. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range will be your Keyswitch/Control Keyswitch/Solo Keyswitch range for selecting articulations etc, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you’ve chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.




PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches.
We suggest activating it while setting up your templates and then TURNING IT OFF once you’ve finished.

# SPITFIRE SYMPHONY ORCHESTRA: SYMPHONIC PERCUSSION: KICKSTART VIEW


All of the libraries that we track at AIR Studios are recorded via priceless ribbon and valve mics via Neve Montserrat pre-amps, the largest 88R Neve console in the world and onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. The orchestra is presented in carefully orchestrated sections, sometimes in unison across the entire orchestral range sometimes in high low and middle sections. Alongside many 'work horse' long and short articulations are expertly prepared legato patches; a menu of effects and a huge selection of string runs. There are three mic positions (Close, Tree and Ambient), to load and mix to suit the type of music you're writing and the scale you want to achieve.

When you first load up a Symphonic Percussion Kickstart preset you'll be greeted with this GUI.

ASSIGNING CONTROLS IN KONTAKT.

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

You can then alter the controller parameters in the "Automation pane" want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change default of 0-127 to 20-100 say. Or if you want the controller to make the GUI control in the reverse direction change from default 0-127 to 127-0.

## 1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

## 2. CONTROLLERS

The following controls are included in this library to allow you to control and automate various parameters:

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

Releases - Dialled in all the way, this helps blur the transitions when using long articulations such as rolls and swells in slow passages in a natural and musical way. Dial back to shorten the release tails of these techniques.

Variation - allows you to switch between hit variations.

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

## 3. HITS & TECHNIQUES

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

This panel also allows you to switch between variations. A variation is an alternative way of playing the instrument.

## 4. INSTRUMENT AREA

This middle area gives a visual overview of all of the instruments included within each Kickstart patch.

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

When each instrument is selected, all available hits and techniques will be displayed on the right in the hits & techniques area.

## 5. SIDE BAR

The side bar is where you select and change mic mix/signals views (as described on page 43).

## 6. MIC MIX

This is a more advanced mixer than the Easy Mix (page.... ), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.
- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

## 7. INSTRUMENT ACTIVE

This section shows the currently selected instrument(s), and allows you to toggle these on and off.

## 8. OPTIONS

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

CC BASED VELOCITY - Click this to control note velocity with the Dynamics slider/mod wheel. If you have re-assigned the dynamics slider, that same CC will control velocity now.

RESET RR on C0 (+/-1) - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (C0) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

ROLL ON HIGH VEL. - Toggle whether a high velocity hit triggers a roll (where available).

SELECT WHEN PLAYED - Switch to the instrument that is played.

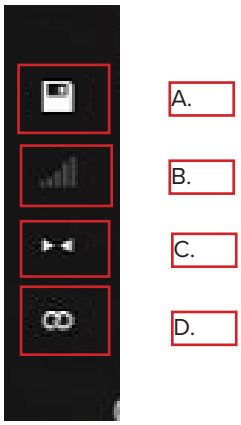
## 9. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a coloured range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations.

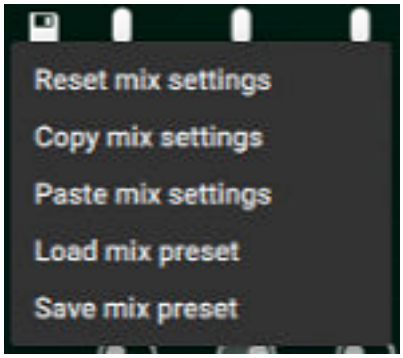
The coloured range is the playable range of the selected articulation - each articulation has been given its own colour and so each key/section is colour coded to show each articulation section of notes pre-mapped on the keyboard.

## SIDE BAR

This additional set of views provides more mic mix options:

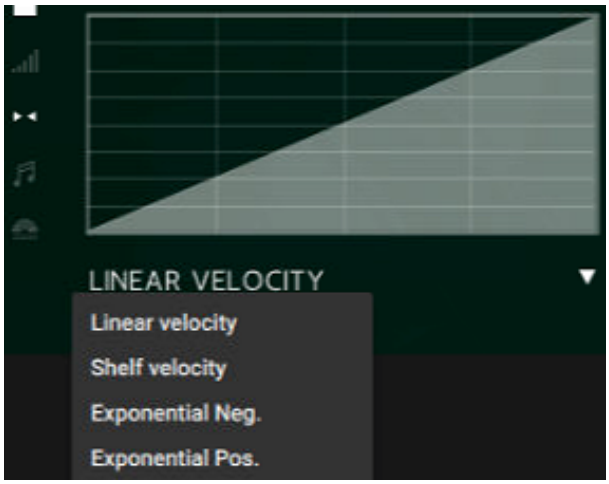



### A - MIXER PRESETS



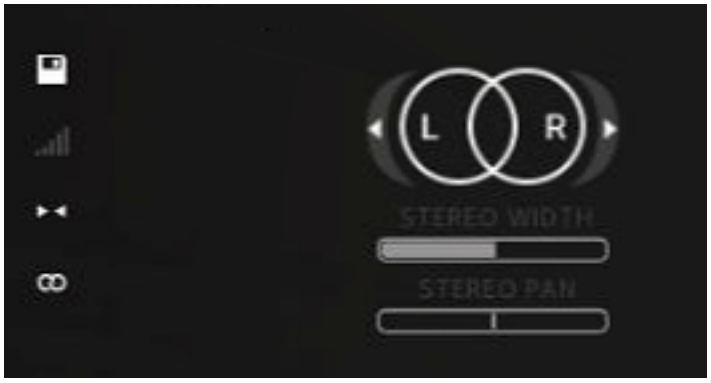

This menu is a way to transfer mixer settings between patches, or save and load presets to or from disk.

### B. VELOCITY RESPONSE CURVE




Pick from 4 different velocity curves to suit your controller.

### C. CLOSE MIC STEREO FIELD CONFIG




The mics are a stereo mix and this collapser allows you to refine how the stereo image is handled. All our musicians are recorded in situ, i.e. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together. This panning tool helps you to manage and tweak this to your own tastes/needs.

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

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

### D. PER-INSTRUMENT MIXER BUTTON

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

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

## MAPPING HITS & TECHNIQUES TO A MIDI CONTROLLER

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

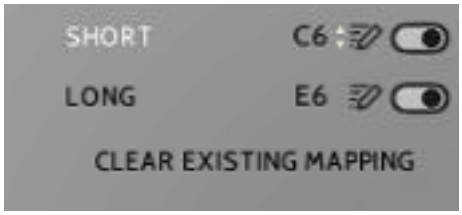
### 1. SELECT THE INSTRUMENT

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


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

### 2. SELECT THE TECHNIQUE

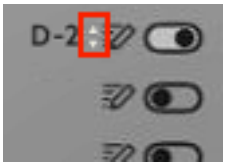
From the list of techniques, find the one that you want to map and give it a click. If done correctly you'll notice the technique name should highlight:




If you clicked the wrong technique, don't worry. Simply click on 'CLEAR EXISTING MAPPING', twice, to deselect it and cancel mapping.

### 3. SELECT THE DESIRED NOTE

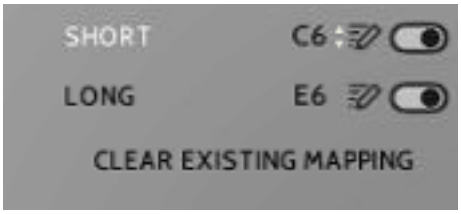
With the technique selected, using the up and down arrows next to the note number, choose your desired note you wish to map this to on the keyboard.




You'll notice that the on-screen Kontakt keyboard moves the coloured note along the keyboard to the new key selected.

### 4. CONFIGURE THE TECHNIQUE

If you look to the right of each technique's name in the list you'll notice two buttons: an edit button (pencil icon) and a purge toggle.




You can click the purge toggle load or unload technique from memory and deactivate/activate its mapping.

If you want to configure a technique further you can expand the configuration area by pressing the edit button (pencil icon).

TWO FINGER MAPPING

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

ROUND ROBINS x ...

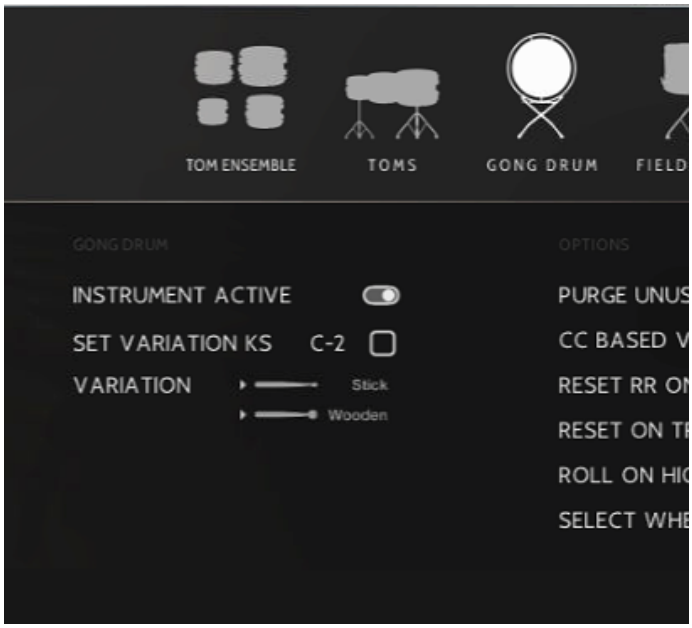
The round robins option allows you to configure how many round-robins should play for the technique (or completely turn them off).

To change the number of active round-robin, click and drag the number up and down. You can completely disable round-robins by unticking the box to deselect.

Please note that this option may read ‘No Round robins’ if there are none available for the selected technique.

## INSTRUMENT 'VARIATIONS'

In Kickstart, a variation is an alternative way of striking or playing the instrument. A common application of this is the type of stick or mallet used to hit the instrument. For example, the Gong Drum in Spitfire Percussion was recorded being struck with both a stick and a wooden mallet. When an instrument features varying recordings, Kickstart provides the variation menu and variation keyswitches which can be assigned to custom keys on your keyboard.




To change variation with the UI simply click the current stick in the variation menu. You can locate this just below the instrument's active toggle in the middle of the bottom panel of the interface. If you don't see the menu, don't worry - not every instrument has variations, and this menu only shows when it does. Once clicked, a list of all available variations appears. Simply click the desired variation to select it.

Note that variations are instrument-wide and apply to all mapped techniques. Also note that any mapped techniques on the visual keyboard may temporarily disappear if they are not applicable to the current variation. They'll reappear when you activate a stick or variation that applies to them.

Above the variations available for the instrument, there is an option called Set Variation KS (Keyswitch, defaulting to C-2 ). When activated, you can switch variations of this instrument using the newly-provided keyswitches that start on the specified key. You can change the starting key by clicking and dragging the displayed key up and down. It's worth keeping in mind that this option works on a per-instrument basis and you must activate it for each instrument you wish to variate via keyswitches. Also note, however, that you can configure multiple instruments' Set Variation KS option to the same, shared keys.

Variations aren't just limited to stick-types. They can also cover things such as Snares on/off for snare drums, or change the material an instrument is made out of such as glass, plastic, metal, etc. and much more. It really depends on each library and its instruments, so feel free to explore and see what's available.

Percussion - Drums - High - Bongos
Percussion - Drums - High - Conga 1
Percussion - Drums - High - Conga 2
Percussion - Drums - High - Rototoms
Percussion - Drums - High - Snare 1
Percussion - Drums - High - Snare 2
Percussion - Drums - High - Snare 3
Percussion - Drums - High - Timbales
Percussion - Drums - Low - Bass Drum
Percussion - Drums - Low - Field Drum
Percussion - Drums - Low - Gong Drum
Percussion - Drums - Low - Tom Ensemble
Percussion - Drums - Low - Toms
Percussion - Toys - Agogo
Percussion - Toys - Cabasa
Percussion - Toys - Castanets
Percussion - Toys - Cowbells
Percussion - Toys - Gankogui
Percussion - Toys - Guiro
Percussion - Toys - Jawbone
Percussion - Toys - Ratchet
Percussion - Toys - Shakers
Percussion - Toys - Ships Bell
Percussion - Toys - Sleigh Bells
Percussion - Toys - Tambourines
Percussion - Unpitched - Metal - Anvil
Percussion - Unpitched - Metal - Cymbal Hi
Percussion - Unpitched - Metal - Cymbal Lo
Percussion - Unpitched - Metal - Cymbal Med
Percussion - Unpitched - Metal - Mark Tree
Percussion - Unpitched - Metal - Mini Anvil
Percussion - Unpitched - Metal - Piatti
Percussion - Unpitched - Metal - Rain Sheet
Percussion - Unpitched - Metal - Rivet Cymbal
Percussion - Unpitched - Metal - Tam Tam
Percussion - Unpitched - Metal - Trash Metals
Percussion - Unpitched - Metal - Triangle 1
Percussion - Unpitched - Metal - Triangle 2
Percussion - Unpitched - Metal - Wind Gong
Percussion - Unpitched - Wood - Claves
Percussion - Unpitched - Wood - Temple Blocks
Percussion - Unpitched - Wood - Woodblocks

# SPITFIRE SYMPHONY ORCHESTRA: SYMPHONIC PERCUSSION: HARP VIEW


All of the libraries that we track at AIR Studios are recorded via priceless ribbon and valve mics via Neve Montserrat pre-amps, the largest 88R Neve console in the world and onto pristine 2” tape before being converted with the top-of-their-class Prism AD converters at 96k. The orchestra is presented in carefully orchestrated sections, sometimes in unison across the entire orchestral range sometimes in high low and middle sections. Alongside many ‘work horse’ long and short articulations are expertly prepared legato patches; a menu of effects and a huge selection of string runs. There are three mic positions (Close, Tree and Ambient), to load and mix to suit the type of music you’re writing and the scale you want to achieve.

When you first load up a Symphonic Percussion - Harp preset you’ll be greeted with this GUI.

ASSIGNING CONTROLS IN KONTAKT.

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

You can then alter the controller parameters in the “Automation pane” want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change default of 0-127 to 20-100 say. Or if you want the controller to make the GUI control in the reverse direction change from default 0-127 to 127-0.

## 1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

## 2. CONTROLLERS

The following controls are included in this library to allow you to control and automate various parameters:

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

Releases - allows you to change the amount of release trigger you and your listener hears.

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

## 3. HARP PEDALING

Pedals in the harp are used to change the pitch of the strings by one semi-tone up or down. By sliding the individual vertical lines up or down in this diagram, you will be able to achieve all kinds of scale and modes.

The order of the pedals is D, C, B and E, F, G, A. Each note will have 3 positions: up for Flats, middle for Naturals and down for Sharps. When all pedals are in the middle, the instrument is scripted so you can play chromatically; as soon as one of the pedals is set to Sharp or Flat, the black keys of your keyboard will not be functional and the Scale you spell out with the pedals will always correlate with the white keys (making custom glisses very easy to sequence).

Right-click on each pedal to MIDI CC Learn. The pedals are also mapped to CC40-46 (and can be controlled through DAW/NKS automation).

## 4. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER (page 63) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

## 5. SIDEBAR

The side bar is where you select and change mic mix/signals views (as described on page 53).

## 6. MIC MIX

This is a more advanced mixer than the Easy Mix (page.... ), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.
- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

## 7. OPTIONS

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 adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

## 8. ROUND ROBINS

NO EXTRA FUNCTIONALITY - This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful functions:

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

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

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

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

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

RESET FROM C-1 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default C-1) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

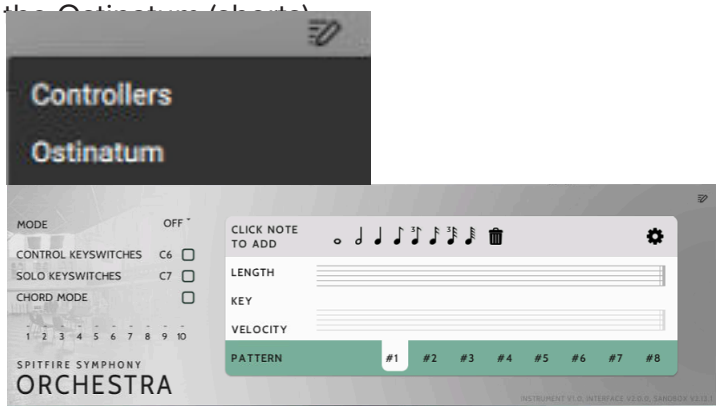
TIMED SHORT ARTIC RTS - This option allows you to toggle whether staccato/tenuto/marcato notes have a release trigger that plays on release. This lets you tighten up staccatos or end marcatos/tenutos earlier than they were recorded.

## 9. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

## 10. PAGE BUTTON

This allows you to toggle the page view between the Controllers and the Ostinatum. This Page button will only appear on articulations that support the Ostinatum (sh orts).

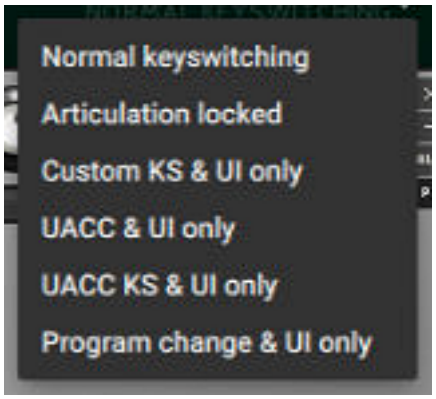



## 11. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

## 12. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the key-switching/articulation management mode:

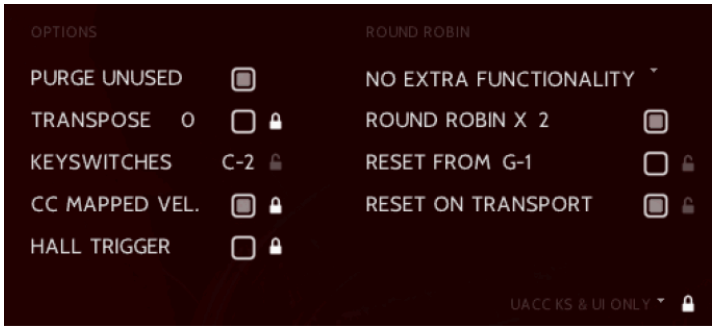



- Normal Keyswitching - Is the standard setting, select articulations via the front panel or key switches.
- Articulation locked - This locks your articulation so it doesn't change at all.
- Custom KS & UI only - This locks your articulation via keyswitch but you're free to switch via the front panel.
- UACC & UI only - This is a standard developed by Spitfire and detailed in appendix E. The default controller channel is #32.
- UACC KS & UI Only - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (corresponding to the UACC standard) changes articulation. Unlike standard UACC this allows for layering of articulations.
- Program change & UI only - This locks your articulation via program change but you're free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.




PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches. We suggest activating it while setting up your templates and then TURNING IT OFF once you've finished.

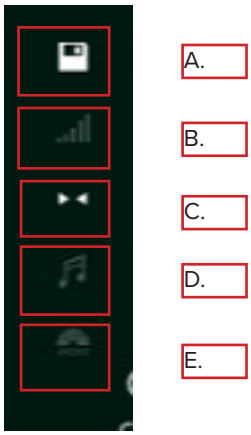
SETTINGS

"Lock this setting" is available for the following properties:

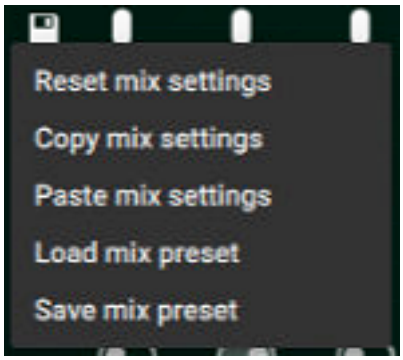
- Keyswitch/UACC method (bottom right),
- Transpose,
- Keyswitches,
- CC mapped vel.
- Round Robin Reset,
- Reset on Transport

## SIDE BAR

This additional set of views provides more mic mix options:

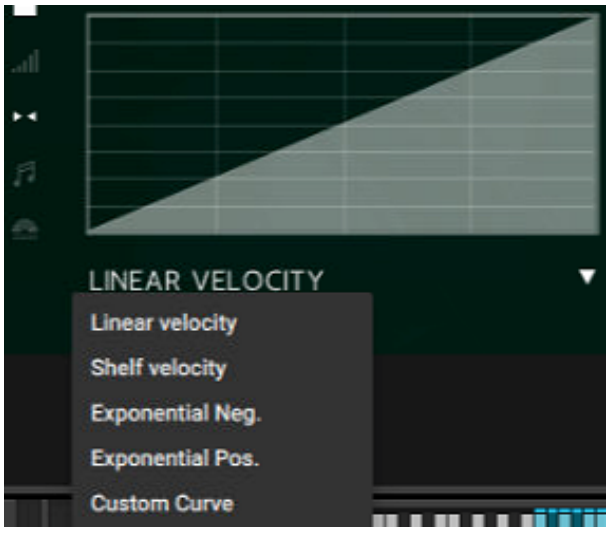



### A - MIXER PRESETS




This menu is a way to transfer mixer settings between patches, or save and load presets to or from disk.

### B. VELOCITY RESPONSE CURVE




Pick from 5 different velocity curves to suit your controller.

### C. STEREO IMAGE CONTROLS


The mics are a stereo mix and this menu allows you to refine how the stereo image is handled. All our musicians are recorded in situ, i.e. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together. This panning tool helps you to manage and tweak this to your own tastes/needs.

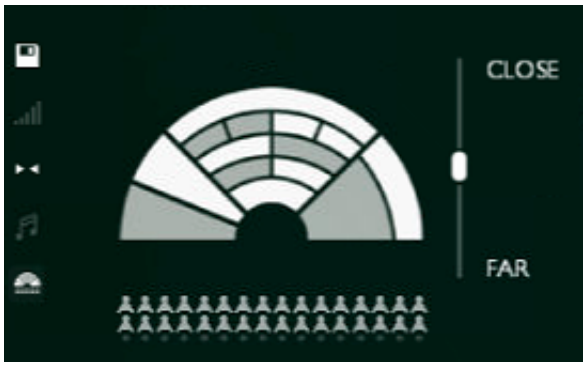
STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

### D. MIC MIX TO ARTICULATION LINKER

Toggle this on and off to mix per-articulation or globally.

### E. MIC MIX VIEW




Toggle between signal and easy mixer mode.

## HARP ARTICULATIONS

There are many ways to get a sound out of the harp and we have sampled a very comprehensive list in this library. Let us look at the Main Techniques first, and then at the Glissandi patch.

### MAIN TECHNIQUES

NORMALE - This is the standard way of playing the harp. The strings are plucked roughly mid way from each end, which results in a full bodied sound. This articulation is velocity sensitive, so the harder you hit the keys, the louder the harp will sound. With the sustain pedal down, the notes will ring until the sound dies down (typically called Laissez vibrer). With the sustain pedal up, the moment you release the keyboard keys, the notes will be damped in the same way that a harpist would dampen the strings with his/her hands (typically called Sons étouffés).

PDLT - PDLT, short for Près de la Table is a technique achieved by playing close to the soundboard. This produces a drier, more nasal sound. This articulation is also velocity sensitive.

FLAGEOLET - This is the name used for the harp harmonics. The player slightly dampens the string half way with the side of the hand (or knuckle) and lets go straight after the string is plucked. This produces a very colourful effect that can add real subtlety to your music. Since the harmonic produced on a string is exactly an octave above, you will see that the range is smaller than other articulations (from G2 to C6). This articulation is velocity sensitive, but because of the nature of this technique, you will realise it is generally quiet.

SLID - With this articulation we have tried to recreate the sound of each individual note as part of a glissando. This is therefore thought for faster passages where not a lot of attention is given to each individual note, but rather the effect they all produce in rapid succession. It is perfect for custom glisses and faster arpeggio figures. This articulation is velocity sensitive.

BISBIGLIANDO - That is the term used for the harp tremolo effect, where a note is played repeatedly as quickly as possible to achieve a blur of sound without a particular rhythm. Since the idea of this articulation is to create a continuous mass of sound, the dynamics are controlled by the modwheel (CC1), as opposed to velocity.

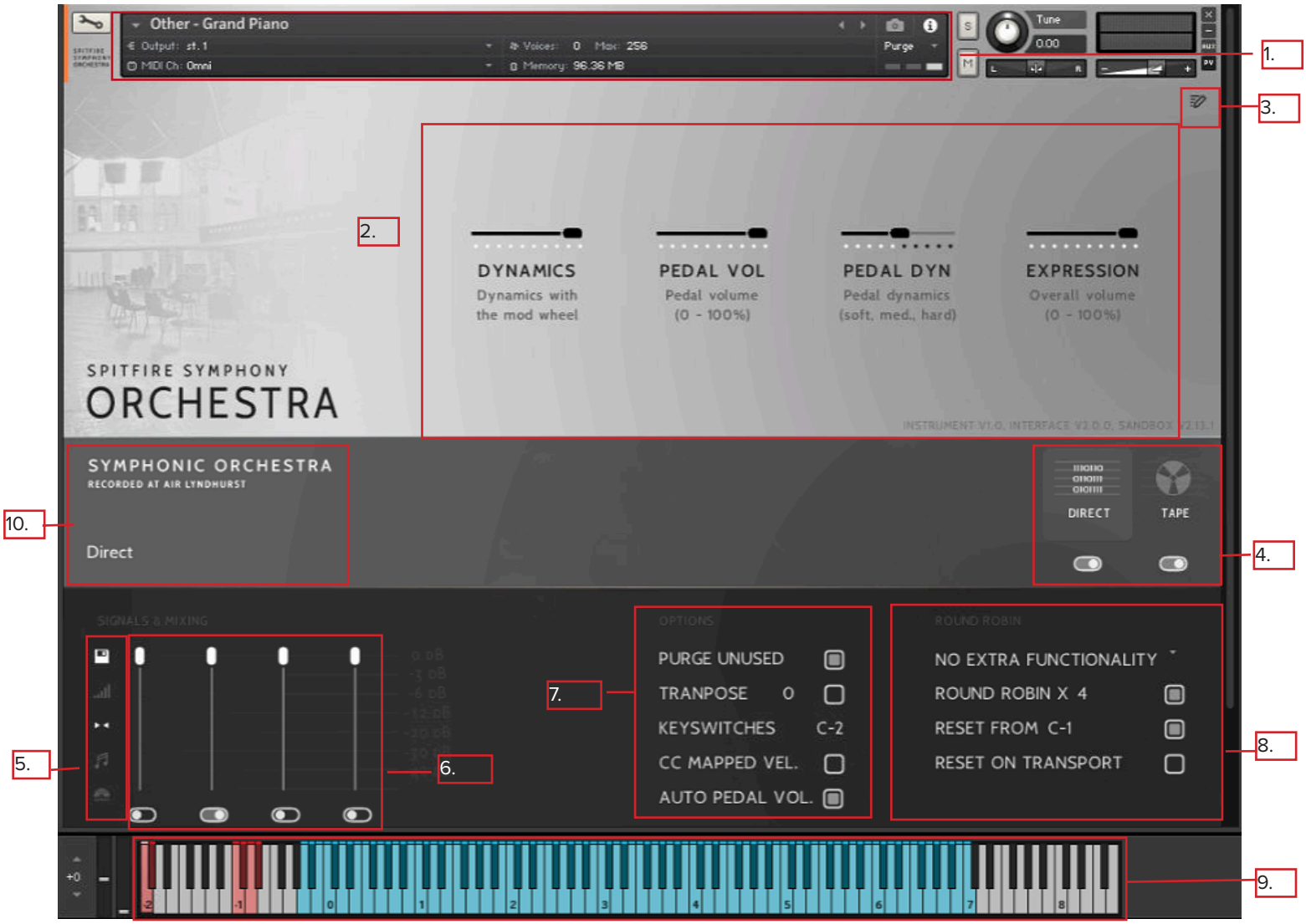
FX - This is a small collection of some of the most characteristic effects the harp can create by doing things like scratching the strings upwards or hitting the lower strings with the palm of your hand. Perfect for horror film scores or tension scenes.

### GLISSANDI

HARP GLISSANDI Patch - This is a keyswitch patch with 6 different scales: Whole tone,
Minor harmonic, Minor melodic, Major, Pentatonic and Diminished. The key switches assigned at the bottom of the keyboard will allow you to change from one scale to the other. Here is
what is programmed across the range of the keyboard:

Keyboard range Sounding range
F1 - E2 Straight full sweeps
F2 - E3 Swirly full sweeps
F3 - E4 Lowest 8ve
F4 - E5 8ve below middle C
F5 - E6 8ve above middle C
F6 - E7 Highest 8ve

# SPITFIRE SYMPHONY ORCHESTRA: SYMPHONIC PERCUSSION: PIANO VIEW




All of the libraries that we track at AIR Studios are recorded via priceless ribbon and valve mics via Neve Montserrat pre-amps, the largest 88R Neve console in the world and onto pristine 2” tape before being converted with the top-of-their-class Prism AD converters at 96k. The orchestra is presented in carefully orchestrated sections, sometimes in unison across the entire orchestral range sometimes in high low and middle sections. Alongside many ‘work horse’ long and short articulations are expertly prepared legato patches; a menu of effects and a huge selection of string runs. There are three mic positions (Close, Tree and Ambient), to load and mix to suit the type of music you’re writing and the scale you want to achieve.

When you load up the Symphonic Percussion - Piano preset you’ll be greeted with this GUI.

ASSIGNING CONTROLS IN KONTAKT.

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

You can then alter the controller parameters in the “Automation pane” want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change default of 0-127 to 20-100 say. Or if you want the controller to make the GUI control in the reverse direction change from default 0-127 to 127-0.

## 1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

## 2. CONTROLLERS

The following controls are included in this library to allow you to control and automate various parameters:

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

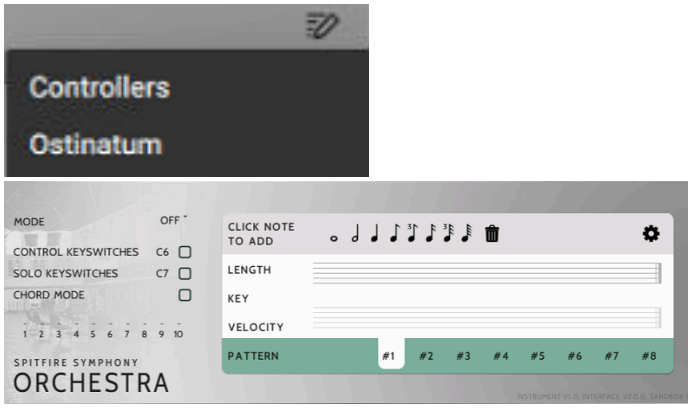
Pedal Volume - adjusts pedal volume within the instrument volume

Pedal Dyn - allows you to change the pedal dynamics, from soft, medium and hard.

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

## 3. PAGE BUTTON

This allows you to toggle the page view between the Controllers and the Ostinatum. This Page button will only appear on articulations that support the Ostinatum (shorts).




## 4. ARTICULATION SWITCHER

These sound source icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER (page 63) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

## 5. SIDEBAR

The side bar is where you select and change mic mix/signals views (as described on page 59).

## 6. MIC MIX

This is a more advanced mixer than the Easy Mix (page.... ), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.
- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

## 7. OPTIONS

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 adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

AUTO PEDAL VOL - Will automatically set the pedal volume (linked to CC17) based on how hard the last key was played. This can be toggled on or off here in the Options.

## 8. ROUND ROBINS

NO EXTRA FUNCTIONALITY - This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful functions:

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

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

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

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

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

RESET FROM C-1 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default C-1) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

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

## 9. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

LOCK THIS SETTING

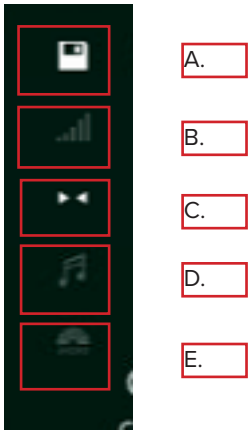
Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.

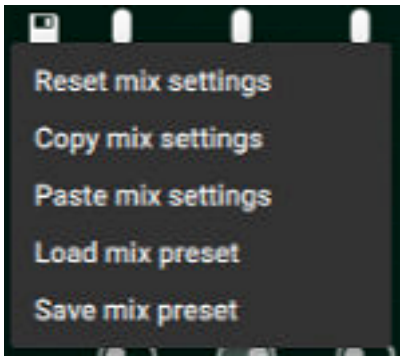
PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches. We suggest activating it while setting up your templates and then TURNING IT OFF once you've finished.

## SIDE BAR

This additional set of views provides more mic mix options:

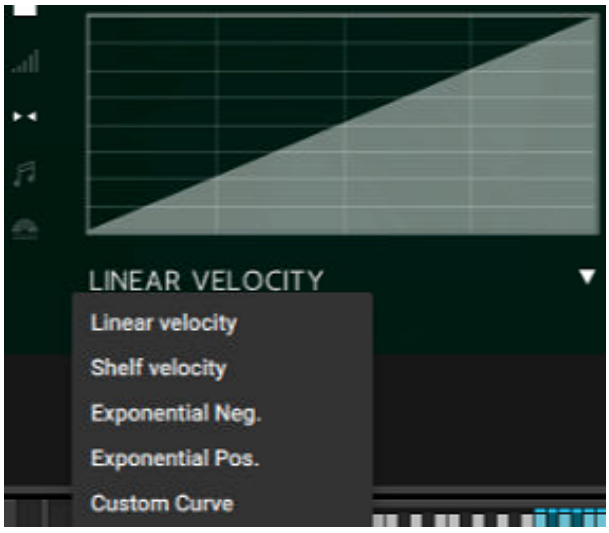



### A - MIXER PRESETS




This menu is a way to transfer mixer settings between patches, or save and load presets to or from disk.

### B. VELOCITY RESPONSE CURVE




Pick from 5 different velocity curves to suit your controller.

### C. STEREO IMAGE CONTROLS


The mics are a stereo mix and this menu allows you to refine how the stereo image is handled. All our musicians are recorded in situ, i.e. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together. This panning tool helps you to manage and tweak this to your own tastes/needs.

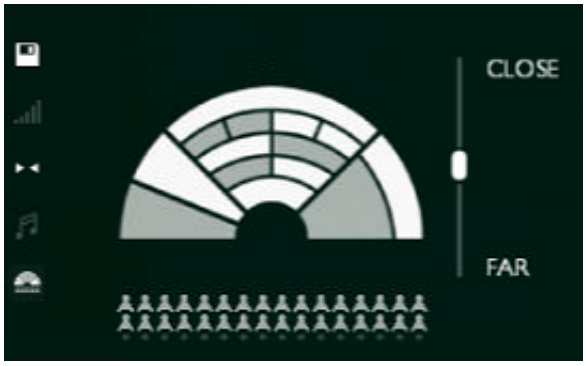
STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

### D. MIC MIX TO ARTICULATION LINKER

Toggle this on and off to mix per-articulation or globally.

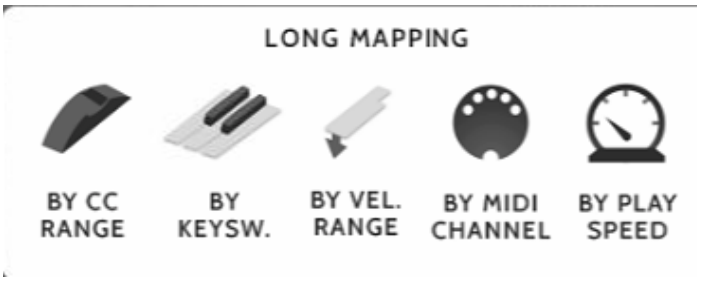
### E. MIC MIX VIEW




Toggle between signal and easy mixer mode.

## ARTICULATION MAPPER

Custom triggers for switching articulations - Command+Clicking on an articulation (Control+Click on Windows) will pop up a menu with some options for customising how articulations are triggered or switched:




By CC Range - This will allow you to use a single MIDI CC message to switch between articulations. Set each articulation to a specific range and use a midi controller fader or indeed button with a single CC value assigned to select your desired articulation. Our default setting CC used is CC#32 as per our UACC protocol.

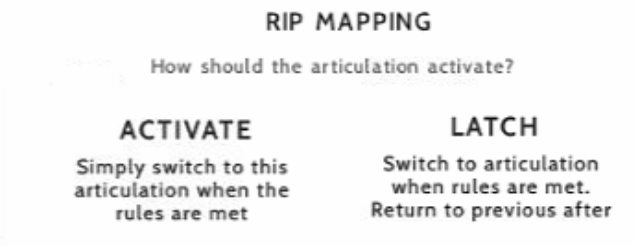
By Keysw. - This allows you to create your own custom Key Switch for the articulation, please note that this is not as fully featured as the default KS range and does not allow for layering. This is only advisable if you have a specific KS layout you prefer.

By Vel. Range - This is great for designing intelligent staccato patches that say become staccatissimo when you hit the keyboard hard.

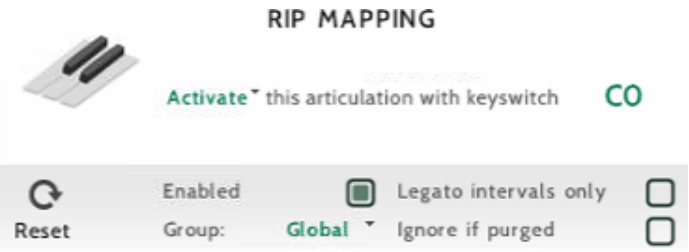
By MIDI Channel - This option turns your single instance into a multi timbral instrument. MIDI channel lets the instrument change articulation based on the incoming MIDI channel. To use, place the instrument MIDI Channel to 'Omni' mode in the Kontakt Header. The single instance can now be configured to play based on the incoming MIDI channel.

By Speed Of Playing - This function 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. For example, you could specify that 'fast legato' should be activated if the time between playing each interval is between 0 and 250ms.

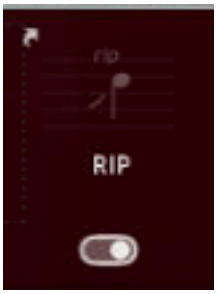
Once you choose the trigger, you will be asked to set how the trigger is set:




Each of the different trigger options has a trigger panel which allows you to specify if you want this trigger to apply only to legato intervals, and an option to specify a group for the triggers, this means that a trigger will only activate when another articulation in the same group is already activated. An example of this might be velocity triggers for shorts only, or playing speed for legato articulations only:




Once a custom trigger is set you will see a small white arrow above the articulation to indicate this, Alt+Clicking on this will toggle the trigger on or off:



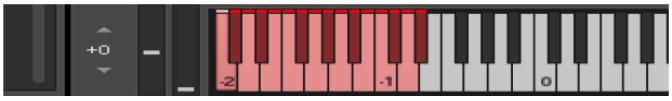

Whilst there are many ways to switch between articulations, many pros still prefer to have a different articulation in a single instance per track on their DAW. This enables them to assign different reverb levels and bake helpful stems that can be used in conjunction with live instruments (to work like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

## DUMMY KEYSWITCHES

Another feature added for advanced template building is 'dummy' keyswitches. These are special keyswitches you can assign to the keyboard that deactivate all articulations in a patch.

To illustrate the use of dummy keyswitches, we'll take the Solo Trumpet and merge '**All techniques**' and '**Performance**' patches on one MIDI channel for seamless articulation switches from longs and staccatos to legatos.

First, we open '**Trumpet Solo - All techniques**' on MIDI channel 1 and review its keyswitches, ranging from C-2 to D#-1:

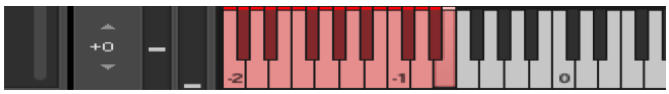



Then, we open '**Trumpet Solo - Total Performance**', also on MIDI channel 1. It's initially set to '***Articulation Locked***' (bottom right of the UI), so let's change this to '***Normal Keyswitching***' to reveal a keyswitch at C-2:


We know the keyswitch range in '**All techniques**' goes C-2 to D#-1, so to avoid overlaps, let's put the '**Total Performance**' keyswitch on E-1.


Here's where dummy keyswitches come in. Still in the '**Total Performance**' patch, we hold SHIFT and click the 'KEYSWITCHES' text to activate dummy keyswitch mode. The dummy-keyswitch icon will appear to indicate it's active.

Next, we click each note on the Kontakt keyboard from C-2 to D#-1, turning them into red keyswitches:




We click the '**KEYSWITCHES**' text once more to deactivate the dummy keyswitch mode, and then we repeat the same process in the '**All techniques**' patch, but this time we only create a **SINGLE DUMMY KEYSWITCH** on E-1. Both patches now have a matching range of keyswitches.

If you make a mistake, you can RESET a patch's dummy keyswitches by holding CMD+SHIFT (CTRL+SHIFT) and clicking 'KEYSWITCHES'.

Now, pressing a keyswitch from C-2 to D#-1 on MIDI channel 1 will deactivate the legato articulation in the '**Total Performance**' patch. Pressing E-1 will deactivate all articulations in the '**All techniques**' patch.

## MIC AND MIX DETAILS

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

TREE - Tree. This refers to the “Decca” tree of three mics placed above the conductors podium. In this case; 3 priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band, the hall and are the default mic position that loads in with each patch.

AMB. - Ambient. A set of condenser mics placed high up in the gallery away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal for using in the surround channels when mixing in surround sound.

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

LEAD. - Leader, a separate close signal highlighting the leader of a section. Only available for non-solo sections.

# ‘MINI’ AND ‘NANO’ UI LAYOUTS

If the new UI is just a little too big for you, we’ve provided a handy method to ‘roll it up’ to either a MINI or NANO size:



Simply hold SHIFT+CMD (SHIFT+CTRL) and click the ‘SPITFIRE SYMPHONY ORCHESTRA’ logo in the UI to switch to MINI, or hold SHIFT+CMD+OPTION (SHIFT+CTRL+ALT) and click it to switch to NANO.

The setting applies product-wide after a Kontakt restart. It also applies to any templates or projects you’ve already created.

To reset to the regular size UI, give the logo a click without holding ANY keys. The word MINI or NANO will disappear and the interface will return to regular size on the next restart.

# 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-7-player/

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/cross-grade-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 —
# FAQS AND TROUBLESHOOTING

## Q: WHAT ARE THE SYSTEM REQUIREMENTS?

MAC SYSTEM REQUIREMENTS
Intel Macs (i5 or higher): macOS 11, 12 or 13 (latest update).
Apple Silicon Macs (via Rosetta 2 & natively on ARM in Standalone or in hosts that support it): macOS 11, 12 or 13 (latest update).
4 GB RAM (6 GB recommended for large KONTAKT Instruments).

PC SYSTEM REQUIREMENTS
Windows 10 or 11 (latest Service Pack), Intel Core i5 or equivalent CPU.
4 GB RAM (6 GB recommended for large KONTAKT Instruments).

64 bit DAW required (32 bit DAWs not supported)

Min Kontakt version 7.5.2

## 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. If you have purchased the library on a hard drive, you should copy the contents of the drive on to the destination machine before completing the download with the Spitfire App. If you downloaded Spitfire Symphony Orchestra, you can copy the library folder over to the second machine and then use the “Repair” feature in Native Access.

## Q: I CAN’T SEE THIS IN THE PLUGINS SECTION OF MY DAW?

This library is a Kontakt Player library so it does not have its own standalone plugin. Instead you will find the library in the Kontakt or Kontakt Player plugin.

## Q: HOW DO I AUTHORIZE SPITFIRE SYMPHONY ORCHESTRA ON A MACHINE NOT CONNECTED TO THE INTERNET?

It not possible to authorise Spitfire Symphony Orchestra on a machine not connected to the internet. Authorisation is done through the Spitfire Audio App and Native Access, and an internet connection is required.

## Q: HOW CAN I REDOWNLOAD A PRODUCT?

This can easily be done via your Spitfire Audio App. To reset both your entire library download or the latest update;

• Open up the Spitfire Audio App and log in with your account email and password.

• Select the product artwork you wish to re-download

• On this page is a “cog wheel”. Select this, choose “reset” from the menu. Then “Reset Entire Download” (for a full download) or (Latest Update) for the latest update.

This will reset your latest update ready for install again. 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: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.9?

The version of Kontakt player needed to install Spitfire Symphony Orchestra only supports Mac OS11 and upwards.

## 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 or use a different drive. We recommend NTFS on PC and Mac OS Extended on Mac.
Other possible 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 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 HAVE FAST INTERNET, WHY IS MY DOWNLOAD SLOW?

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

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

## Q: CAN I 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 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 previously 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 we have, 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 important

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

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 Audio App, we have incorporated the ability to reset your own downloads.
This can easily be done via your Spitfire Audio App.
Open up the Spitfire Audio App and log in with your account email and password.

• Select the product artwork you wish to re-download

• On this page is a "cog wheel". Select this, choose "reset" from the menu. Then "Reset Entire Download" (for a full download) or (Latest Update) for the latest update.

• This will reset your latest update ready for install again.

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 Audio App, we would advise to download 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) 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.

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.

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

Yes, you can copy the library folder and plugin files over to the second machine and then use the "Repair" and "Locate Library" features in Native Access. Please note that although the majority of the download can be done on a separate machine, you will always need an internet connection to finish the authorisation process.

## Q: I HAVE FOUND A BUG

In some cases we can't squash them all and bugs shamefully make their way through.
If you think you have found a bug, please contact us with all the relevant information;

• A description of the bug you have found

• A screencast (video) of the bug happening, or an audio example

• The exact preset name (or presets) in question and also the library giving us as much detail as possible will help us get to the bottom of the issue.

## Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

If you have NOT completed the download / installation process, and bought within 14 days 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 spitfireaudio.com/my-account/login/, and click 'Forgotten Password'. If at some point in the past you asked us to merge two or more accounts but have since forgotten, you MAY find that the forgotten password isn't working for the email address you asked us to merge FROM. In this case, please contact support with your name, and any email addresses you think we might know about, and we'll work out what has happened.

## Q: WHERE IS THE COG?

The COG was a feature in legacy SSO that allowed end users to tweak the patches, replace round-robins they didn't like, tune shorts and longs and do a whole other miriad of tweaky things.

It was useful, but it was resource-intensive and complicated to maintain, which made it difficult to implement in this update.

We're currently investigating creating a replacement and will share more once we have more details.

## Q: WHERE IS HORN STACCATISSIMO IN THE ALL TECHNIQUES PATCH?

The Horn (both Solo and a2) were treated to the addition of a staccatissimo articulation back when they were still BML Horns. They were the only brass section to recieve this feature and it felt a bit weird making a single articulation slot.

Don't worry, it's in the all-techniques patch. Simply crank the TIGHTNESS slider up above 64 and those tight, tight shorts will kick in.

## Q: I FOUND A BUG IN A LEGACY PATCH. CAN YOU FIX IT?

While we'll try out best to fix things that crop up, these patches are called LEGACY (and zipped away by default) for good reason.

Our intent is to have everyone excited to move over the new UI and programming and so there are sadly no guarantees that we can address bugs or issues in these bugs. They're simply provided for convenience of legacy users.

# APPENDIX C — UACC

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

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

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

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

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

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

## UACC KEYSWITCH

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

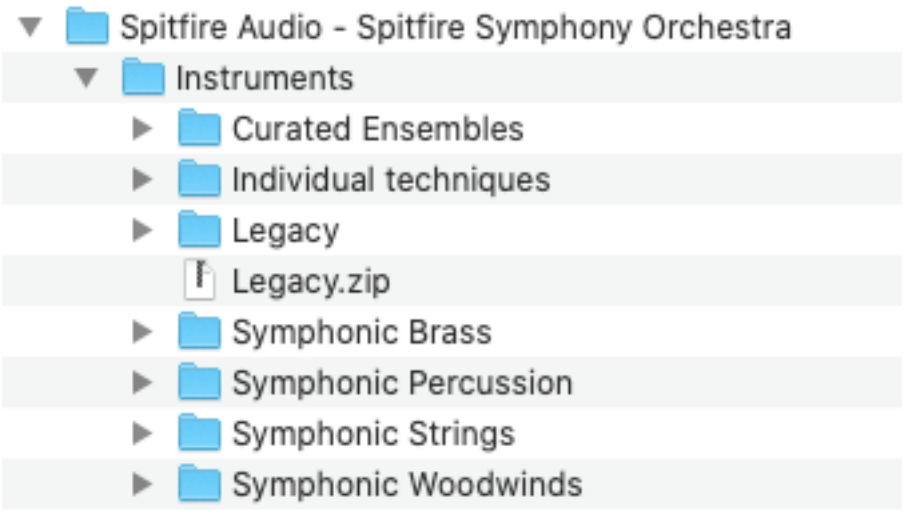
For example pressing the keyswitch at velocity 70 would switch to the Trill (minor 2nd) articulation while pressing at velocity 56 would switch to Short Pizzicato. As with UACC, you can manually input these velocity values but it's easier to use your DAW or tablet app's functionality.

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

# APPENDIX D —
# LEGACY CONTENT

Alongside the new patches with updated UI and new legatos, we have provided instrument patches for the legacy versions.

These will be located in your Spitfire Symphony Orchestra installed folder:




Double click the zip file to install these legacy nkis to your Instruments folder, these will then appear in the list of Instruments when open in Kontakt:


Loading these up will have the original UI.