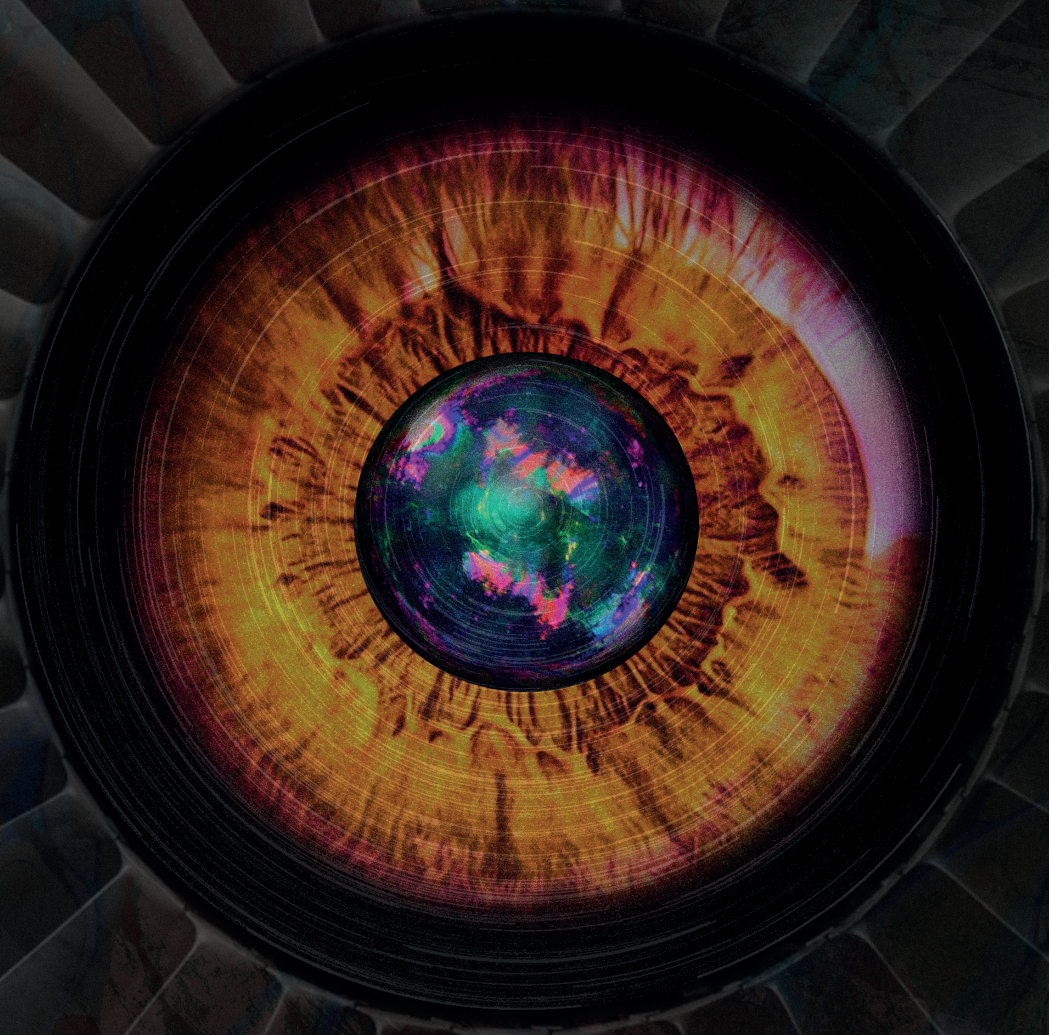


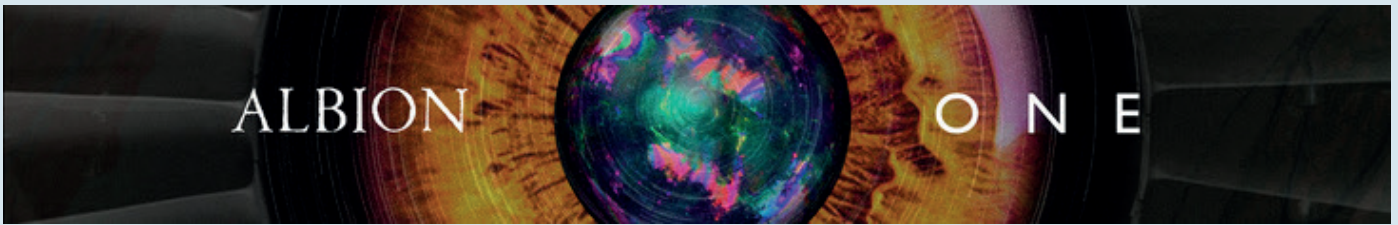
ALBION



O N E
USER MANUAL
SPITFIRE

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WELCOME

Giving every user an instant orchestra under their finger tips, Albion is used the world over by A-listers wanting a quick, inspiring compositional and sketching tool. It is utilised by power users who are short on time and tight on a deadline to render compelling, impact driven masters in an instant. It is used by people who are interested in breaking into the world of TV, Film, and Games music by having the best sounds available in one very affordable package. It is used by people wanting to try their hands at orchestral music regardless of their theoretical understanding and programming chops. Finally it has found its way into the arsenal of many successful hit makers wanting to add a bit of rich British epic into their next hit. Whilst many people jump first to the orchestral content, further investigation reaps an Aladdin's cave of cinematic percussion, dynamic and engaging loops and one-off synth sounds derived from the 100+ epic orchestra!

BACKGROUND

Spitfire Audio was set up in 2007 by a collective of award winning composers and producers. In 2011 they set about distilling all of the essential tools they used to make modern epic cinematic music into a single product. This was the genesis of Albion Volume 1, a tool kit that took the world by storm and earned itself many awards and plaudits.

Four years may not seem a long time, but in the fast moving world of Spitfire Audio it is an age. With over 60 products released in this period alone including 8 new strings libraries and a panoply of orchestral recordings in the shape of the epic BML series, Spitfire have gained a lot of experience! So they decided to return to the original Albion Volume 1 concept and see how it stood up. With heavy hearts Spitfire decided it was time to go back into the studio and put their beloved Albion Volume 1 out to pasture. They felt the experience gained, and the feedback garnered from thousands of users could present a product far superior to the original 'legacy' version, a product that would continue and deserve to be the most popular product Spitfire has ever sold.

Quite simply Spitfire wanted to make Albion better, bigger, fatter, brighter, tighter with more articulations, more sounds, more loops with more control, more features and functions.

FEATURES

Spitfire has carefully studied what made Albion 'Legacy' so popular, have returned to the hall at Air Studios and have painstakingly recreated and enhanced the objectives of the original. As with Albion Volume 1 there is at the centre a large epic orchestra, but this time the orchestra size has been enhanced to 109 players with many more articulations, control of vibrato and new features including stylised legato articulations by Andy Blaney and an awesome strings 'runs' section. The Darwin Percussion has been carefully re-recorded with many additional sections (and a couple of old favourites). The Brunel dynamic loops section has this time been designed by Spitfire's award winning team from new recordings made with percussion favourite Paul Clarvis and a lot of treats he uses on many A-list films including "Skyfall" and "Spectre". The Stephenson's Steam Synth takes epic and awesome to whole new level of tweakability with both this and the loops presented in Spitfire's much applauded eDNA engine. There are also few exceptions of 'special' moments from the original 'legacy' Albion that they felt they couldn't better, so they have retained those in ONE, you know who you are!

All of these sections are available to download as a single pack or in convenient sections so you can grab what you need now and come back anytime to treat yourself to the other treasures you have bought.

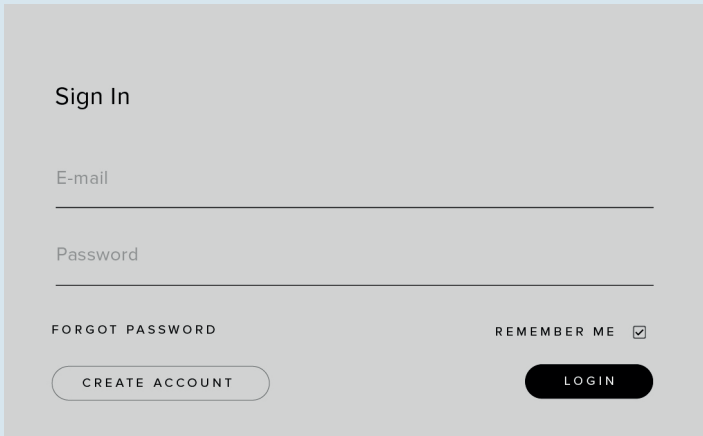
DOWNLOADING & INSTALLING

Thank you for buying Albion One. 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: <https://www.spitfireaudio.com/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:

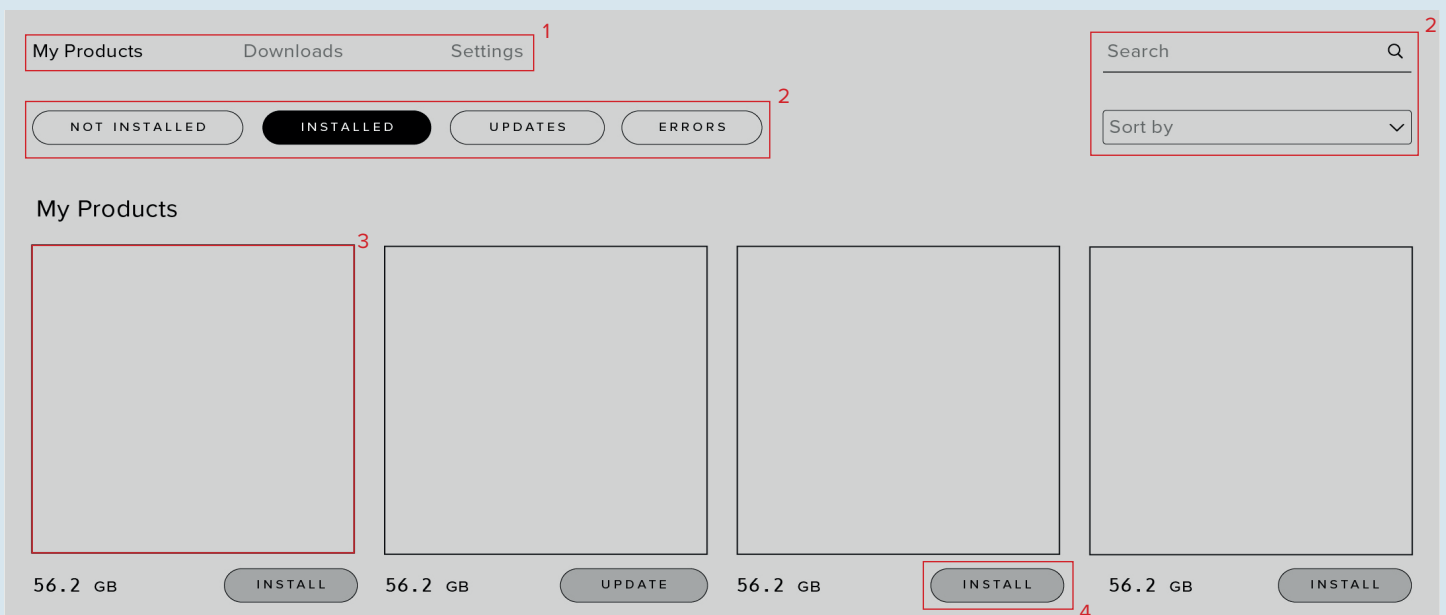


2. FILTERS Clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

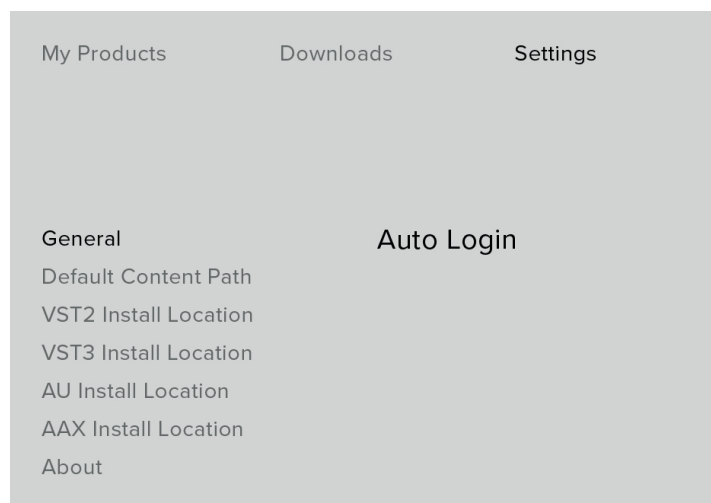
3. LIBRARY All libraries and plugins in your collection will appear with their artwork on the My Products tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements and instructions as well as Reset and Repair options.

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.

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

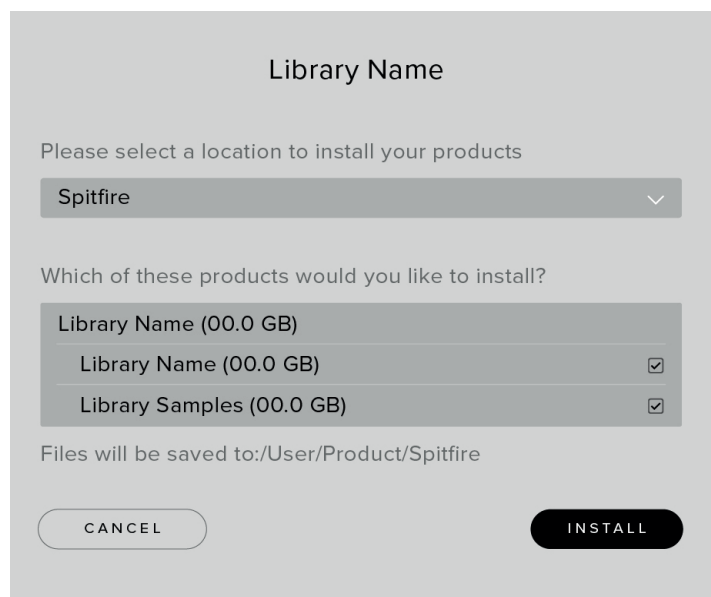


THE SPITFIRE APP PREFERENCES



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.

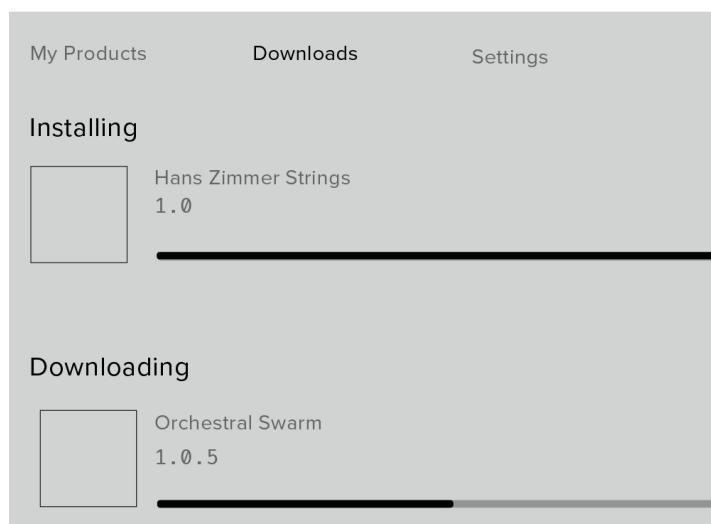
Here you can also enable Auto Login to save time in future.



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.

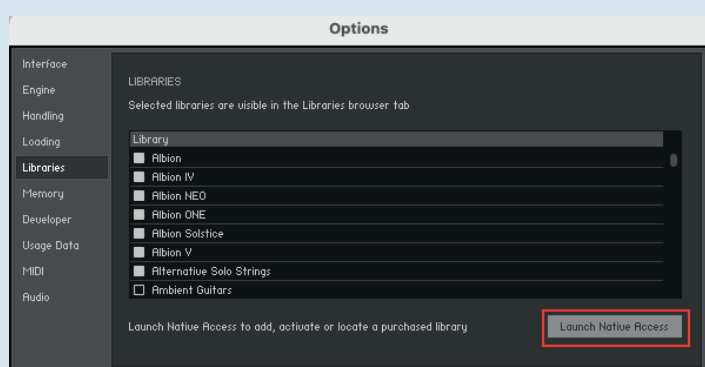
REGISTERING WITH KONTAKT PLAYER

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/>

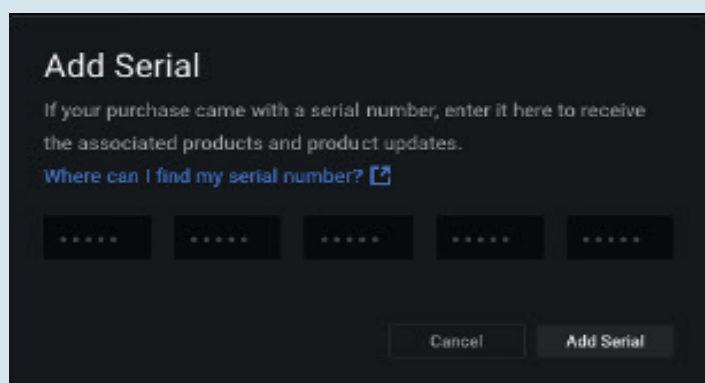
To find out more about the differences between Kontakt and Kontakt Player, go to *Appendix A*.

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



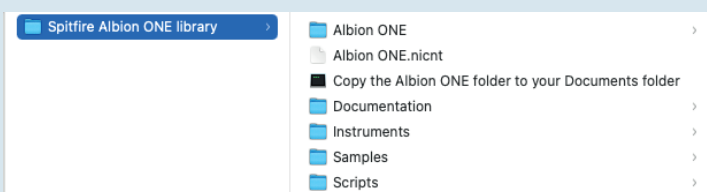
3. Once you have opened Native Access, click **Add Serial** in the top left of the window.

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>



6. Your library is authorised.

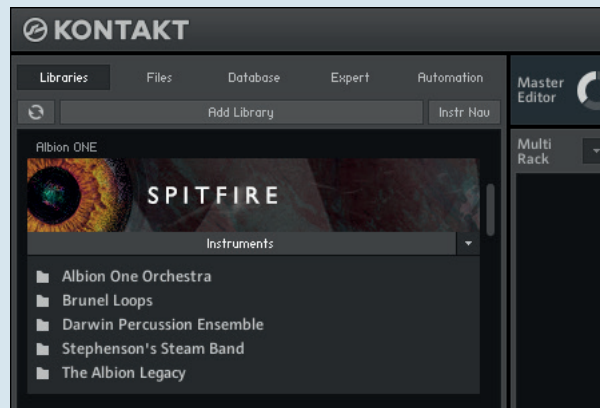
If you have never used Kontakt before we wholeheartedly recommend that you familiarise yourself with the basics of patch (or instrument) loading, multi management, outputting and midi routing detailed in the Kontakt user-manual and native instruments website:

<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.

ALBION ONE FOLDER STRUCTURE



If you click the 'Instruments' bar to expand it you will see that Albion ONE instruments fall into 5 categories. You can double click the folder name to open that folder. Double click it again to go back up a level in the folder structure.

Albion One Orchestra - these are the orchestral ensembles, Brass, Strings, Woods.

Brunel Loops - the standard and 'warped' rhythmic loop content. Presented in the eDNA GUI - more on GUIs later!

Darwin Percussion Ensemble - Our large ensemble percussion content. Presented in the Kickstart GUI.

Stephenson's Steam Band - A vast panoply of material created organically from the orchestral sounds. Pads, Atmos, and more.

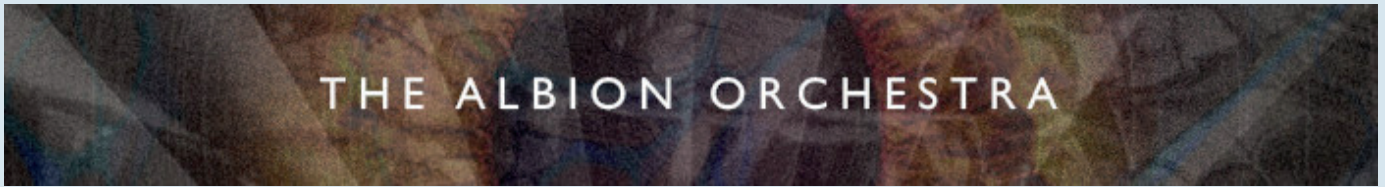
The Albion Legacy - a hand picked selection of the best of our original 'Albion' library recordings of yore! (Well, 2011.)

OPENING YOUR FIRST PRESET

Simply double click an 'nki' file (this is Native Instruments' file extension for a Kontakt patch) to load, or indeed drag the patch 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!





ALBION ‘ONE’ ORCHESTRA

This large orchestra was 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 four mic positions (close, tree, outriggers & ambient) to load and mix to suit the type of music you’re writing and the scale you want to achieve. Spitfire also provides a popular “ostinatum” designer that allows you to instantly create exciting, tense or action packed rhythmic passages.

THE ORCHESTRA GUI & PAGE SWITCHER



When you first load up an Albion Orchestra preset you’ll be greeted with this GUI. This is one of 3 pages that you can switch between, using the page switcher..

KONTAKT NOTE: 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 COMMAND CLICK.

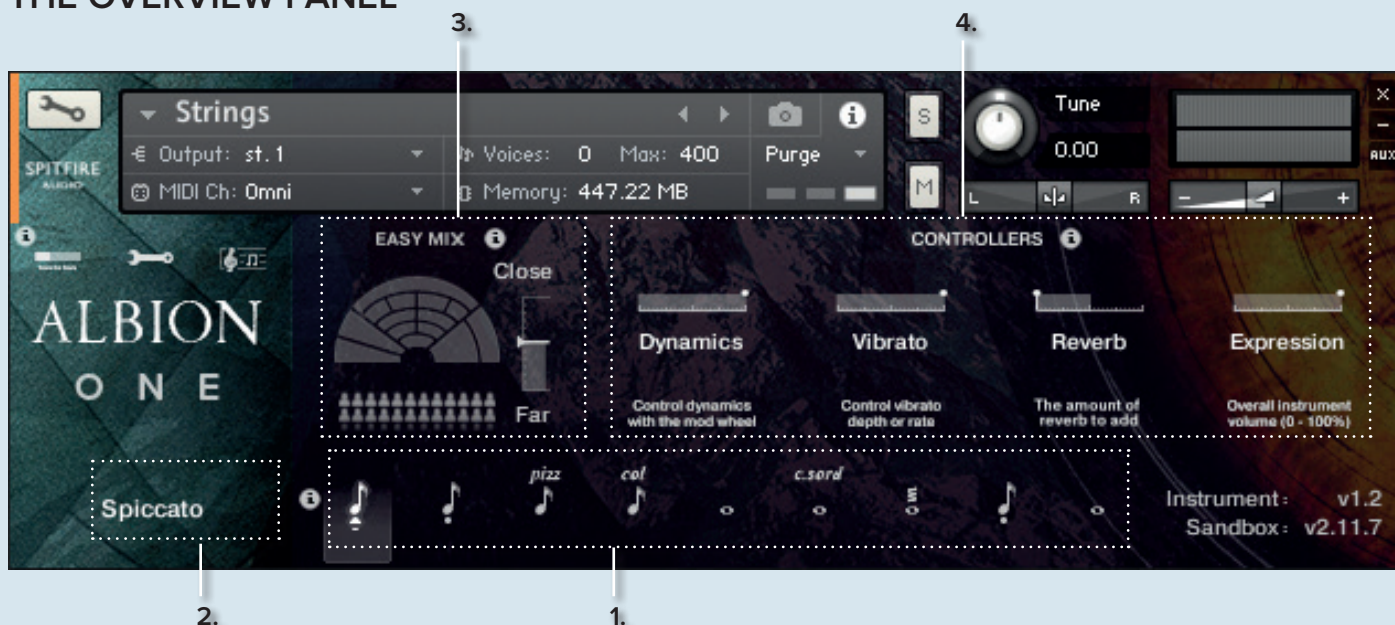


Click on these to switch views or pages:

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

All of which are discussed over the next few pages...

THE OVERVIEW PANEL

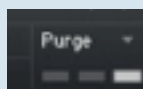


1. Articulation Switcher

The notes denote key articulations, display the current articulation playing and act as switches between them (alongside they're associated keyswitches). For more advance switching options go [HERE](#)

LOAD TOGGLES - The little RAM chips beneath the notes denote load status of the articulations. If you play an articulation that isn't loaded the front panel will alert you. Click on the chip to load/ unload.

LOAD STATUS:



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

ARTICULATIONS - Click on these notes to select the different articulations, whatever articulation is live is displayed in the yellow sidebar on the left. You can also select different articulations by hitting key switches, you can do this whilst you're playing so if you want to say switch from a "long" articulation to a short, hit the key whilst you're playing your last long and the next note will be a short. For details of articulations recorded go to Appendix A.

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

2. Side Bar

Tells you what articulation you're playing.

3. Easy Mix

The Albion orchestra was recorded with several different mic perspectives. Move this slider up or down to change the perceivable distance from the band. NB: the first time you use this it will need to load in the samples, so give it a moment!

4. Expressive Controllers

Dynamics - 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.

Lush Verb - We've shipped Albion ONE with our own bespoke lush impulse response. Use this controller to douse your orchestral work in glorious smooth reverb.

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

ABOUT THE ALBION ONE ARTICULATIONS

Orchestral Strings - The Strings of Albion ONE have some unusual names if you are not used to seeing classical terms. Here is a brief overview:

LONG ARTICULATIONS:

LONG NORMALE (or simply 'Long')

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

LONG CON SORDINO (or 'CS')

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.

LONG OCTAVE (or '8ve')

This refers to players playing an octave apart. This is a very common technique with the low strings, where the Cellos and Basses play an octave apart, so that they are both playing in the same 'timbral' register of the instrument. The sound is powerful and blends beautifully.

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.

SPICC-STAC

A Spitfire curio! We recorded with half the players playing 'staccato' and half playing a 'Spiccato' with the bow. Split again by the desk, a very useful sound.

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.

The Orchestra in general

LEGATO:

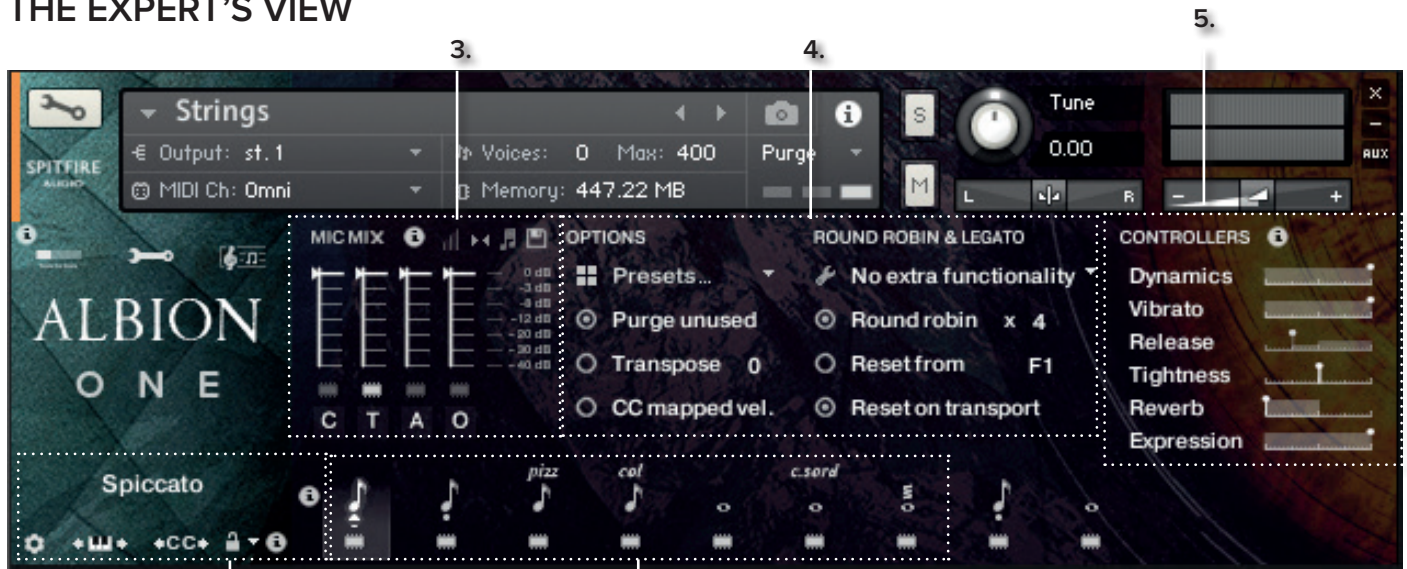
Legato in the context of a sample instrument refers to a technique of capturing the sound of an instrument moving from one note to the next. Capturing this detail gives a lot of added realism, but means that you need to play monophonically (one note at a time).

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'.

NASTY:

This simply means a more aggressive than usual playing style.

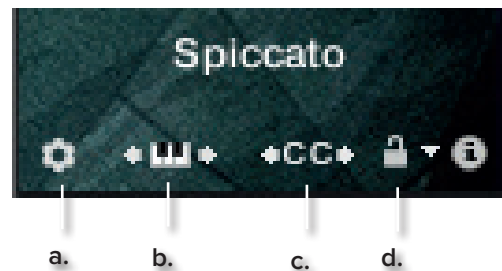
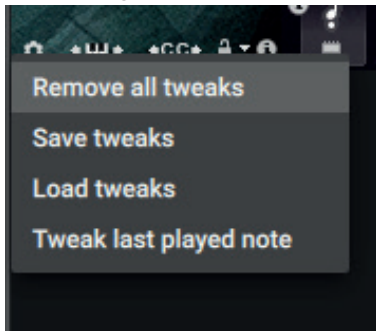
THE EXPERT'S VIEW



1. Side Bar

Tells you what articulation you're playing like before with some extras...

a. The Cog - Awesome tool for fine tuning & tweaking your presets.



a.

b.

c.

d.

HOW SHOULD WE TWEAK? - Then your last note played will be displayed, if this is correct get tweaking.

SKIP THIS RR - Will simply make it always jump along to the next round robin in the cycle.

ADJUST TUNE/ VOL - Will adjust the tuning and or volume of the last played note.

ADJUST RELEASE - This will alter the level of the release trigger (which will effect the perceived decay of that note).

SAMPLE START - If it feels loose adjust to the right, tight adjust to the left (NB this is only available in full "cog" patches).

REMOVE ALL NOTE TWEAKS - This removes all custom changes you have made with the Cog.

b. "KEYBOARD SHIMMIER" - This shifts your bank of keyswitches left or right to suit your needs, preference or performance. Simply click on the icon and drag your cursor left or right and you'll see the pink bank of keyswitches follow! Wherever you stop, those will be the new keyswitches.

c. "KEYSWITCH TO CC SELECTOR" - Use this to assign a CC controller to act as articulation/ keyswitcher. Click on "CC" and you'll be prompted to move the controller you wish to use in order for the instrument to "learn" how you'd like to select articulations.

d. "ARTICULATION LOCKER" - We all like to select articulations and use our templates in different ways. Many composers like to have a single articulation loaded to each instance of an instrument for example. So its worth locking off the articulation switching once you've selected one so you don't have sounds disappearing from slaves way off in your machine rooms!

Unlocked Artic' - Is the standard setting, select articulations via the front panel or associated keyswitch.

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

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

Locked to UACC - This is a new standard being developed by Spitfire and detailed on page 25. The default controller channel is #32 but this can be changed by right/ CTRL clicking on the padlock.

Locked to UACC KS - The functionality of UACC with the flexibility of a keyswitch. When activate, a single keyswitch is available. Pressing this key at varying velocities (according to UACC standards) changes articulation.

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

2. Articulation Switcher - Works the same in the basic OVERVIEW panel.

LAYERING ARTICULATIONS:

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

TRIGGERING:

For triggering options CTRL or COMMAND click on the articulation icon:



“By CC Range” - This will allow you to use a single controller channel to switch between artics. This allows you to fine tune on your MIDI event list, or to use a midi controller fader or indeed button with a single range assigned to select your desired artic. Our default setting is guided by our UACC protocol.

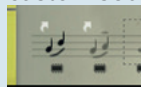
“By KS” - The default setting. BML is scripted so it won't switch mid note but wait until the next note-on event before switching. This means you're able to play the key switch say whilst playing a long note and have it switch to a staccato on your next note.

“By Velocity Range” - This is great for designing intelligent staccato patches that say become staccatissimo when you hit the keyboard really hard. A second menu will open up giving you options for this function.

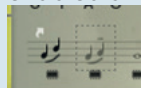
“By MIDI Channel” - Ingeniously turns your single instance of BML into a multi timbral instrument. MIDI channel lets the instrument change articulation based on the incoming MIDI channel. To use, pop the instrument Midi Ch. to 'Omni' mode in Kontakt. The single instance can now be configured to play based on the incoming MIDI channel. For example. Set staccatos to channel 1, longs to channel 2 , legato to channel 3.

“By Speed Of Playing” - A revolutionary new function that allows you to switch articulations based on the playing speed of your performance. When selected, it provides options to specify a triggering time-range in milliseconds. (See right hand menu above). For example, you could specify that 'fast legato' should be activated if the time between playing each interval is between 0 and 250ms (pictured above). Fully configurable to suit the user's playing style and needs and can be deactivated by unchecking 'Enabled' (or if not in the artic switching screen, simply holding ALT/MENU and clicking the articulation icon on the stanza).

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

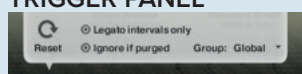


Holding down ALT/MENU (PC/MAC) and clicking an articulation with this shortcut above it will toggle the trigger between enabled and disabled.



It's a handy way to quickly turn off legato speed/velocity switching if the user doesn't want it.

TRIGGER PANEL



Reset will clear the trigger for this articulation, allowing you to set it to a different type or disable it permanently. Legato intervals only will only activate this trigger if the notes played are legato intervals. Ignore if purged means that this trigger will only occur if the articulation is not purged.

Group allows you to group together triggers. When set, the trigger only occurs when an articulation in the same group is currently active. For example, use this if you wanted to set up speed triggers on legato articulations, but don't want them to trigger if you have staccatos/marc/shorts selected.

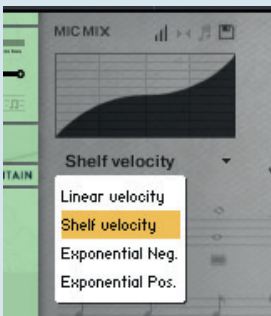
3. Microphones / Mixes

Use the chips beneath the faders to load/unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics, conversely turning the fader back up will reload. Left click on the faders to assign CC controllers so you can mix these live for fantastic shifts in the spatial nature of the samples. Right/ Ctrl click on the mic letters to change Kontakt channel/output assignment.

Getting right in there...

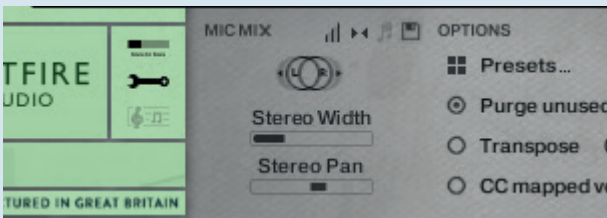


1. VELOCITY RESPONSE



Pick from 4 different velocity curves to suit your controller.

2. CLOSE MIC PAN COLLAPSER



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

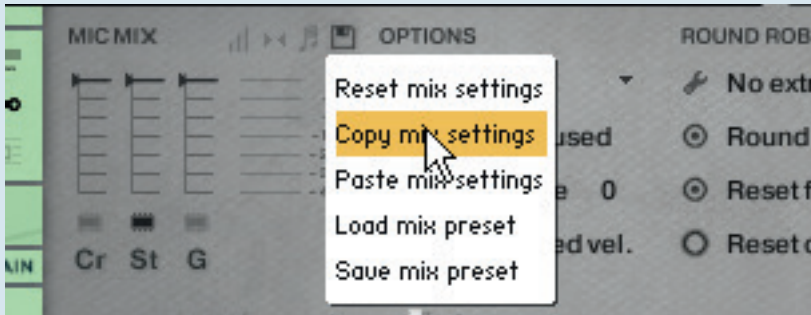
STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

3. MICROPHONE MIX TO ARTICULATION LINKER

The small notation symbol locks the microphone mix or tweak you've made to the articulation selected. This means if you want to boost any perceived inconsistencies in volume between say pizzicato and col legno you can. Or indeed if you want to roll off some of the hall ambience for a short versus the long articulations this is how to fine tune.

4. MIXER PRESETS



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

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

ROUTING MIC MIXES - To route each mic mixer channel to unique Kontakt channels simply click on the Mic acronym. Great for putting your ambient mics in the surround for example. Also good for track-laying individual mics for your engineer to control in your final mix sessions.

4. General Controls

OPTIONS

PRESETS - This allows you to load predetermined sets of articulations affectionately called articulation sets (see page 5) quickly and easily to optimise your system quickly for essential articulations or to start building templates using empty “shells”.

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

TRANSPOSE - Toggle this on and tweak the number to the right to transpose your instrument. Note this is not the same as tuning, the instrument will actually offset the samples to the selected pitch. A great way to “track up” BML and make it sound bigger!

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If a user has customised the dynamics slider, that same customised CC will control velocity now.

ROUND ROBINS & LEGATO

NO EXTRA FUNCTIONALITY (NEIGHBOURING ZONES)- Next to this lies a pop-down menu with some amazing new functions:

- “No extra Functionality” - Is the standard default where round robins are used as they were intended.
- “Neighbouring Zones” - pulls from neighbouring zones, so for an ‘8RR’ instrument, you effectively cycle through up to 24 different sounding notes when pressing a key. It’s still just playing the one RR at a time, though giving you more of them. In legato mode this also alternates between 3 legato intervals to give a fake round robin.
- “2x Round Robin With Skip” - plays two RR simultaneously, so you get a thicker sound, it’s the equivalent of plopping two notes on top of each other in your DAW (and it drops the overall volume ~6db so that the levels remain the same but it just sounds thicker). NB THIS IS NOT AVAILABLE TO LEGATO TRANSITIONS. This plays the pairs and moves ahead by 2 RR. In this mode RR is effectively halved. 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 F0 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default F0) to reset.

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

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

5. EXPRESSION CONTROLS

We curated some of these for the general controls view, here is the full compliment, dial these CCs into your midi controller for an infinite choice of emotional and human responses.

DYNAMICS - CC#1 This slider displays and controls which dynamic layer is live. Also controlled via the modulation wheel.

VIBRATO - CC#21 This mixes between vibrato and non, or senza vibrato.

SPEED - CC#16 Controls legato interval speed. Great to use when playing the lines into your DAW for more responsive less laggy control. Dial back on playback for greater realism.

INTENSITY - CC#15 This is a great way to vary and humanise the legato articulations. Dial it all the way up for a more pronounced emotional start to each note, dial it back for a more transparent transition.

RELEASE - CC#17 Dial all the way for slow passages when using long articulations, it helps blur the transition in a natural and musical way. Dial back for more focus and detail.

TIGHTNESS - CC#18 We proudly cut our samples from the true beginning of the note, as the bow engages the string and the rosin begins to weave it's magic. The net effect of this is laggy and sometimes very small inconsistencies in timing. Which we love! It Sounds real! But it's not to everyone's taste. This ingenious device allows you to tighten and loosen to your heart's content. An excellent use of this is to dial it all the way to the right in order to play your part in. Once you're happy adjust to taste and put a negative delay in the track header of your DAW which is the same amount as the Tightness setting.

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

COMBINATION PATCHES

Albion ONE also contains 15 orchestral combination patches, combining different techniques and instrument groups in exciting ways.



These patches fade between a variety of sounds over the range of the Dynamics fader as shown in this video.

This is a popular technique for creating hybrid sounds.

XL PATCHES (v2.0.1 updated August 2024)

- Create huge impact in your compositions with additional extra loud FFF dynamics, recorded at AIR Studios, for:
 - Strings
 - Strings Low
 - Brass
 - Horns
 - Trumpets

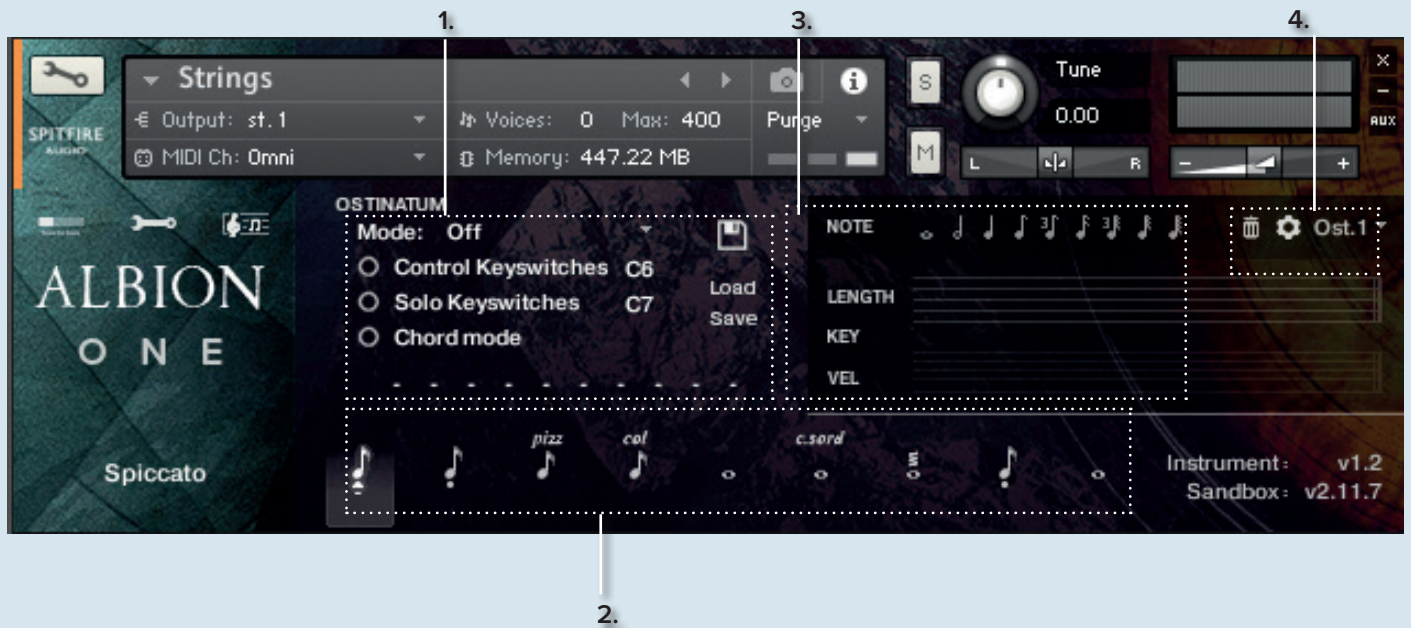
These new dynamics are in our new combined XL patches as the top layer:



But we also have individual XL patches for both layered and unlayered versions to give you the choice of the different tones.



THE OSTINATUM



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

1. Settings

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

OFF - The default position Ostinatum remains dormant.

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

ASCENDING - From bottom to top.

DESCENDING - From top to bottom.

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

SOLO KEYSWITCHES - Allows you to dedicate a section of the keyboard to keyswitches that solo each ostinatum track. The first KS turns all tracks on, the following KS solo each individual track.

CHORD MODE - This ignores any note order and simply plays everything polyphonically, great for measured trem style effects.

2. Transport

This is a real time "note order" display. So with "Ascending" mode activated a c major triad played from middle C up will show up 1=C4, 2 = E4, 3 =G4. These note numbered assignments are processed in the....

3. Rhythm Computer

NOTE MENU - Click these to place a note into the computer at the length you desire. Trash removes and scroll down different pre-designed sequences to the right of this. The cog allows you further fine tuning and configuration tools.

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

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

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

LOAD/ SAVE - Allows you to store your precious handmade Ostinati.

4. Pattern Selector

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



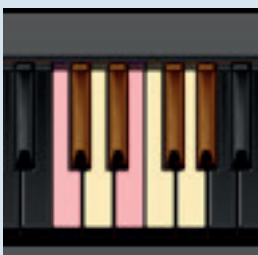
By default these layer on top of each other, but you can also configure them to be solo using either the Ostinatum track options:



Or using the 'solo keyswitch' option. With Solo Keyswitch, 9 new (customisable) keyswitches are added to the keyboard:



The very first one unmutes all tracks so that they play together. The next eight solo each individual track respectively. When you press them, everything but that keyswitch's track is muted (shown yellow on the keyswitch keyboard):



With this, you could programme crazy 16ths on track 1, lazy halves on track 2, and then keyswitch between them in your DAW.

BRUNEL LOOPS & STEPHENSON'S MASSIVE STEAM SYNTH

PRESETS vs DEV FOLDERS

Both Brunel Loops and Stephenson's Steam Band are presented in a series of personally curated presets by our award winning team of engineers, programmers, producers and composers. These simply load up and spring out of the box with a minimum imprint on your RAM load and system resources. eDNA gives you an awesome set of fun, easy and then quite deep tweak tools but you can go even deeper into our "vanilla" sound sets to make presets that are very much more of your own...

We have provided DEV kits which have our library of "vanilla sounds" all loaded into memory. These can be RAM hogs but are an excellent way of starting your own preset collection from scratch. Conversely if you load up a preset and like the way eDNA is gating one of the two sounds present in it's two sound bays say, but you want to try a different sound or pair of sounds. It is easy to boot in the "vanilla" sound-set library by un-purging so you can browse and curate to your hearts content. Once happy re-purge to keep your preset lean.



100s of raw and warped loops from original recordings made on a dry stage featuring percussion heavy hitter Paul Clarvis playing a collection of unrecognisable relics. These are designed to be sculpted into your tracks with the unique cross-fadable dynamic functionality with up to three dynamic layers per instrument and many of the loops designed for 8th, 16th and 12th style meters. All of these loops lock to your host tempo and can naturally follow even the most "rubato" of passages.



Spitfire has taken this new orchestral material and, using morphing experience garnered from the first 4 Albions and the applauded eDNA Earth range, has created a generous library of cinematic, widescreen and dynamic pads, drones, atmospheres, effects and tools. As these all are warped from organic material many music makers and producers find even the most 'synth' of presets to mix more easily with your orchestral arrangements. These are all presented in the much lauded eDNA engine which just begs to be tweaked and fiddled with.

ITS TIME TO MEET EDNA...



Welcome to our eDNA engine, home to your Stephenson’s Steam Band & Brunel Loops presets and instruments.

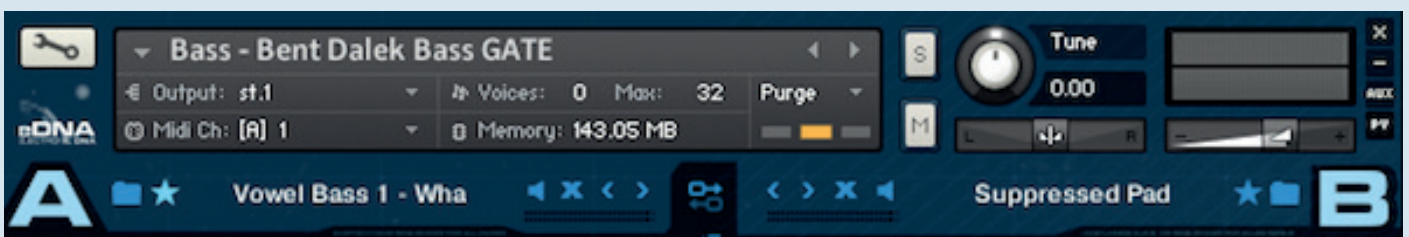
Within each instrument folder you’ll find a selection of presets specially curated for you, but every time you load one of these, you’re also loading a host of vanilla instruments from which these presets are made. So there’s essentially two levels of browsing, preset level and instrument level.

Quick Kontakt tutorial. To load a preset or cartridge into Kontakt after (having read the quick installation guide), first open an instance of Kontakt either in standalone or within your DAW. Use the left hand pane to scroll to find eDNA. Look for the “instruments” file and either double click on the patch or cartridge you want to load or drag it into the main instrument pane. To put another instance of eDNA into this same “multi” simply repeat this process. But beware, the next instance will default to the next MIDI channel. If you wish to get rid of an instance either hit the “x” button top right or simply drag another instance over the top. We’ll come back later to talk about saving your own presets.

Firstly it’s important to understand the difference between the three different browsers available to you. Let’s start at the very top. The Kontakt browser will get you between the different “presets” these that feature tweaked instruments via eDNA’s front end. By far the best way of browsing through different optimised presets within a cartridge folder is using these arrows.

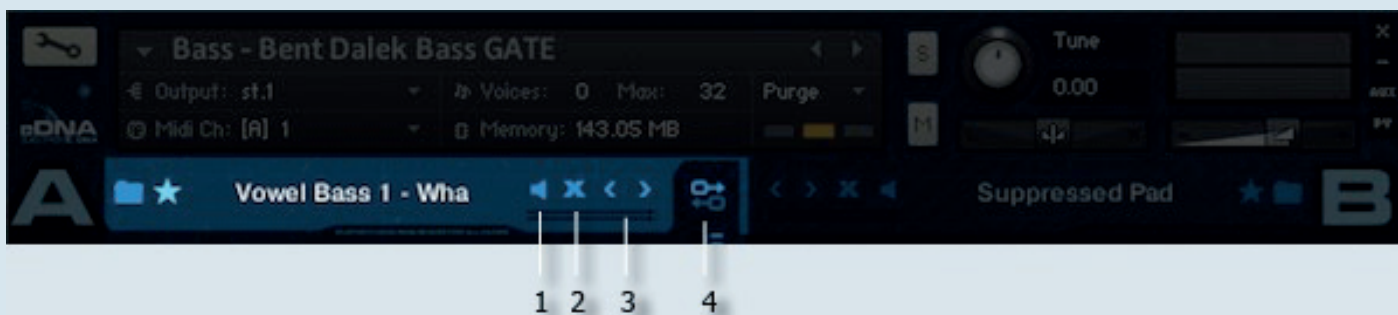
To browse the vanilla instruments you’ll need to look in the sound bay browser, we’ll return to this in a bit.

Instrument Bays A & B



We love the Korg MS10, but it wasn’t until we bought a Korg MS20 that we realised that if you have two oscillators, two sound sources, the end result is often greater than the sum of it’s parts. So with eDNA we have created two separate and then conjoined sample players in one engine. The easiest way to figure this is imagine that you’re using a pair of record decks, with two different (but maybe curiously similar) records, and eDNA is your very feature rich deck mixer. Instrument Bay A is your left hand turntable, Instrument Bay B your right. And they both share the same record bag (for us an Instrument Cartridge) to pick from. Each sound bay has it’s own unique modulators and effects rack, it’s own unique sends to auxiliary effects, and at being unified at the x-fader mixer stage, some universal effects and modulators.

Instrument Bay Browser



This is where you have two mini synths/sample players working side by side and independently of each other before the mixer stage.

TOP TIP: If you wish to tweak both sets of parameters between bay A and B hold alt and edit away. Especially useful for our more spuriously tuned instruments.

Wobbles

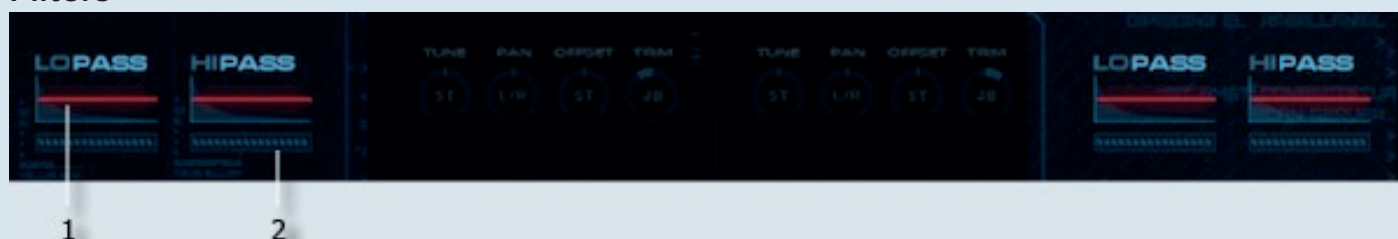


These are three LFO (low frequency oscillator) style modulators that wobble your instrument in an easy to use, intuitive and cool way:

1. Indicates which parameter the modulate controls.
2. Controls the speed, click on the waveform, hold down and move the mouse up and down to speed or slow.
3. Indicates the speed/frequency.
4. Controls the amount and direction.
5. Volume - This modulator will control the loudness of the sound in the bay, push the amount fader up to increase the volume and drop back to the nominal level. Push down to reduce the volume. Great for tremolos, and pulsing waves.
6. Pitch - Pull the amount controller all the way down and your instrument will fluctuate between the root and two octaves below. Reverse to make it go up and back to the root. When pulling the waveform to a slower speed it's great for making drops and rises.
7. Filter - This modulates both the LPF and HPF filter stages in the bay. Move the controller up for HPF, down for LPF, more about these in a minute. We recommend NOT using this if you plan to control the LPF/HPF via a controller, say your modulation wheel.

Kontakt Tip: to assign these parameters, knobs and sliders to any one of your controllers Right/ CTRL click on the parameter you wish to learn click "Learn MIDI #CC Automation" and wiggle your controller (nice to try this with your mod wheel if this is your first time). To remove this assignment, Right/ CTRL click again and click on "Remove MIDI Automation".

Filters



Here are two conveniently placed low pass (cuts frequencies above the LP cutoff point) and high pass filters (cuts frequencies below the cutoff point).

1. Frequency - again click on the wave display and move your mouse up or down to adjust the frequency of the filter.
2. Resonance - the little sliders beneath adjust the resonance (this basically is a little pin prick boost at the cut off point that creates a harmonic, the more resonance you add the more this pin prick is boosted (have a go and then sweep the filter up and down, you'll know what we mean when you try it).

Top Tip: For that classic, phwoarb phwoarb sound find a sound that has lots of bandwidth, but especially low end. Move the lo pass resonance slider up to about three or four dots. Then assign the Lo Pass to your mod wheel.

Tune, Pan, Offset, Trim



As with the wobbles, all knobs move by clicking and holding your mouse over them then moving your mouse up for clockwise down for anti'.

1. Tune - adjusts the pitch of the sample in 50 cent (quarter tone or half semitone) steps to have a smooth dial (which moves in 5 cent steps) click SHIFT and then move the knob. Example: if you want to move this down an octave pull the knob down 1200 cents.
2. Pan - moves the instrument within the stereo spectrum left and right. This is particularly useful when using the Auto X-Fade oscillator but more of that later.
3. Offset - is the quickest way of changing the samples you're using and a great way of warping the sound, use this in conjunction with the tune knob to get the desired effect. In our other libraries it's called transpose but we feel offset is a truer description. So if you're offsetting by + 7 keys, maybe draw the tune button down -700 cents (which is 7 semi tones) this will make sure instrument is at the same pitch as before but is polling different samples.
4. Trim - is a gain stage that becomes a valuable tool in conjunction with the x-fade slider. As all the samples in Earth are normalised (the only Spitfire library to use this technique) it helps you tweak the volume balance between sound bay A & B. You'll find this particularly useful if the instruments seem to get quieter when the x-fade slider passes through the middle position, adjusting the trim of one of the instruments seems to fix this.

TOP TIP: Holding down alt while wiggling a bay A and B knob/tuner alt will duplicate the value on the mirror bay, i.e., hold alt and change the Tune and both bays sync value.

Bend, Clone, Glide



BEND

These control what happens when you use the pitch bend wheel. Again a parameter that is independent between Bay A & B. So you can do some pretty cool stuff with this.

1. Amount - this controller sets the extreme bend amount up to 2400 cents.
2. % Bend - this controller then sets how much in % the pitch bends. For example, if you set the right to 2400 cents, then the left to -100% you get a bend of -2400 cents. If you put the left slider to +50% you get a bend of +1200 cents. This is so you can specify how far you want to bend and then easily bend it.

CLONE

3. Clone - Click this to do as it suggests, clone or double the sample playback, you can then...
4. Coarse Tune - this tunes the clone up and down in 100 cent (1 semitone/half tone) steps to +/- 1200 cents (1 octave)
5. Fine Tune - This tunes the clone further in smaller increments +/- 100 cents (1 semitone/half tone)

GLIDE

This is quite simply the most genius piece of scripting. eDNA intuitively analyses the way you play and organises the transitions accordingly.

6. Glide On/Off - click to activate.
7. Glide Amount - slide this amount up to increase the "Glide" between notes.

N.B. THE GLIDE FUNCTION WILL RENDER THE BEND SETTINGS WITHIN THAT BAY OBSOLETE AND SHADE THEM OUT AS PICTURE ABOVE.

ADSR



For those of you who are new to synthesis this array of controls “shapes” your sound.

1. Attack* - This moves your sound from a percussive it to a slow entry.
2. Decay - This is the time the sound takes to drop to the “Sustain” level that the instrument then plays at. This is a great dial to automate with more percussive sounds.
3. Sustain - This sets the level at which the decay drops to. So for spiky little arpeggiator type sounds pull sustain all the way down and set the decay to taste.
4. Release - This sets the time in which it takes the sound to die away, for sounds that have a lot of room in them it may be useful to leave a long release.

X-Fader



Yes, it hasn't escaped our notice that it looks a little bit like a Cylon's face either.

This is where the beautiful simplicity of Earth comes to life, as default (in 'factory' cartridges) routed to your mod wheel and is why we feel that to get the best out of this (and pretty much all of our libraries) product you've got to give it a wiggle! So x-fader right to left adjusts the amount that you hear instrument bank A vs B. But it doesn't stop there, we've also designed a custom oscillator script that automates the slider. Click on osc, play a sound and off you go.

1. Oscillate Mixer - Switches the automated mixer on.
2. Speed - Move this up or down to effect the frequency of the oscillator. From slow evolving soundscapes to fluttering madness! All sync'd to your host DAW tempo, or the internal Kontakt tempo in standalone.
3. The X-FADER - She's got some tricks up her sleeves though, a bit of work with her and she may surprise!! Just a simple crossfader with a nice big sweep so you can fine tune your instrument blends.

TOP TIP. When browsing instruments in the Factory carts, make sure your x-fader is +/- 100% so you can only hear the sound you're auditioning

4. Start/ Phase - This slider controls where the x-fader starts and which way it goes at first.
5. Direction Strength (new in v1.1) - You have two of these vertical sliders. They control the amount the XFader travels in each direction. The default position is 100% up on left and right. This will mean the sound from bay A&B will noticeably disappear at the apex of the oscillation. With both sliders at 50% it will simply oscillate half way in and out of each bay. These sliders don't need to be symmetrical and can create all sorts of wonderful nuance.
6. Stop On Release - this toggle returns the fader to the 50/50 position on note release. When this option is off the x-fader still returns to 50/50, but only after the sound in bay a and b have stopped playing/decayed (for example, if they have a long ADSR release).
7. XFADE Oscillator Shape (new in v1.1) - These switches toggle between the standard 'equal' shape moving left and right, to a more jagged shape to uni-directional.

We'll come back to this stage later to talk about how you can achieve very different effects, from simple blending to a very effective dynamic controller, a wonderful way to flick between diverse sounds to suck your listener's brain out through their nostrils or indeed a beautiful shimmering wave-like oscillation engine.

Tune, Pan, Offset, Trim



Unlike your usual on-off scenario you have two sound banks, so 5 options A on, B on, both on, A off, B off, both off! We're probably labouring this point, easier if you just look at the very intuitive gate interface.

The top line is the gate for Bay A, the bottom for Bay B. The default position is everything "on" to gate either A or B simply click on the step you wish to gate and hey presto. You can gate in unison or alternate or indeed create some great stutter.

1. Gate Sequencer - switches the machine on or off.
2. Speed - adjusts the speed of your gate sequence in relation to your DAW tempo (or the host Kontakt tempo in standalone).
3. Transport Position - where you are in your sequence.
4. Gate Cell - This one is in the "on" position.
5. Division Slider - Need more or less gate stages than the 16 provided as default? Move the division slider. Note that this will not effect the gate speed, but the number of steps in your pattern, particularly useful when working in a 3/4 time signature or meter. To adjust the speed of your gate use pull up or down the 1x - 128x indicator to select different sub divisions of your host tempo or indeed the Kontakt internal tempo. You'll also notice when playing at it's default setting that all gate lamps on creates a continuous signal without any stutters. So if you just want to gate one sound leave all the lamps for the other on!

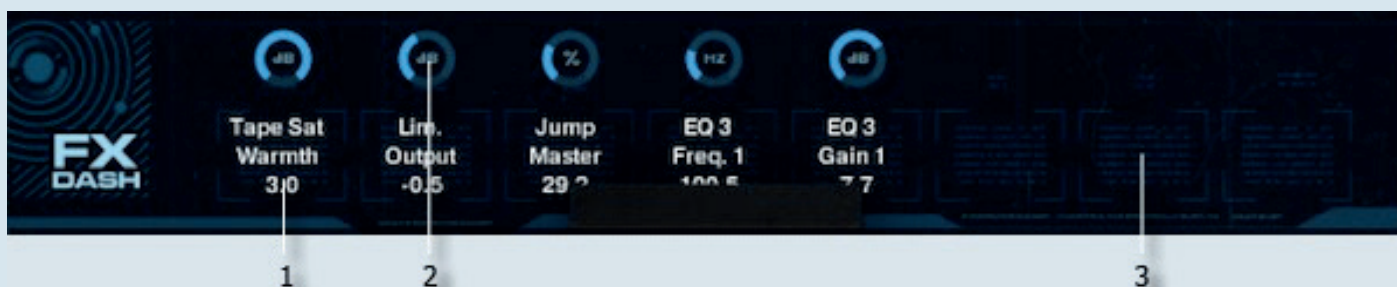
You can also control how the gate sounds.

6. Amount - This adjusts how much the gate gates! It's default position is all the way, or on, off, the more you adjust the slider the more you adjust how much the gate drops down to.
7. Gate In Smooth - changes the shape of the front of the gate and smooths it in.
8. Gate Out Smooths - the amount of tail the gate has. This is an especially cool tool to automate.
9. Stop on RLS - switches the gate engine off when you release your sound.
10. After Layer FX - This switches the gate stage between the bank FX. Something we'll come back to but if you find your gate clicking when playing lower ended material, you may find that this is the quickest and easiest fix.
11. FLIP - This swaps the sequence over so, what you programmed for B will effect A and vice versa.

We have also some quick keys that helps you tweak and experiment quickly and easily:

- Holding shift toggles a range of cells (i.e. press the 2nd cell, hold shift, press the 10th cell - cells 2-10 will change)
- Holding alt affects both A and B cells (same as alt and knob twiddling)
- Holding CTRL and clicking inverts the current sequencer track. On becomes off, vice versa.

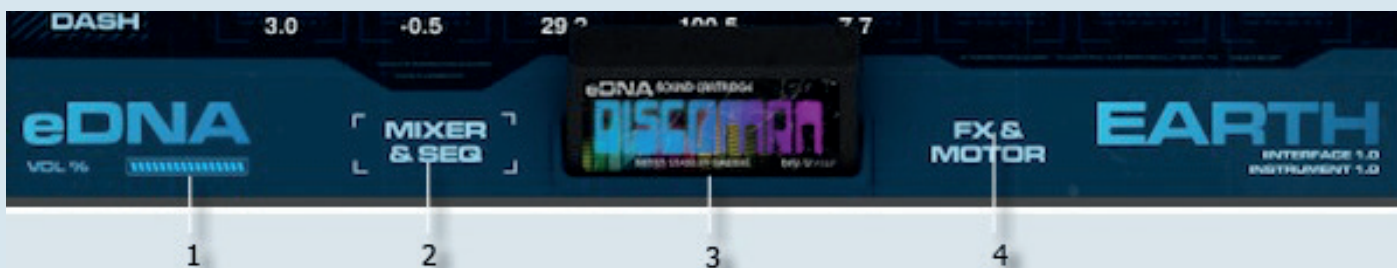
FX Dash - A Quick Assignable Controller Stage



We'll detail this more when talking more deeply about effects. On the custom patches we have carefully curated the fx and which controllers you're most likely to get your hands on for quick and easy tweaking. Say to make the sound drier, wetter, more distorted or modulated. But more crucially this is how you would assign controllers and automate FX controls which can be found on other pages of the UI, a Kontakt feature exclusive to Spitfire and unique to EARTH.

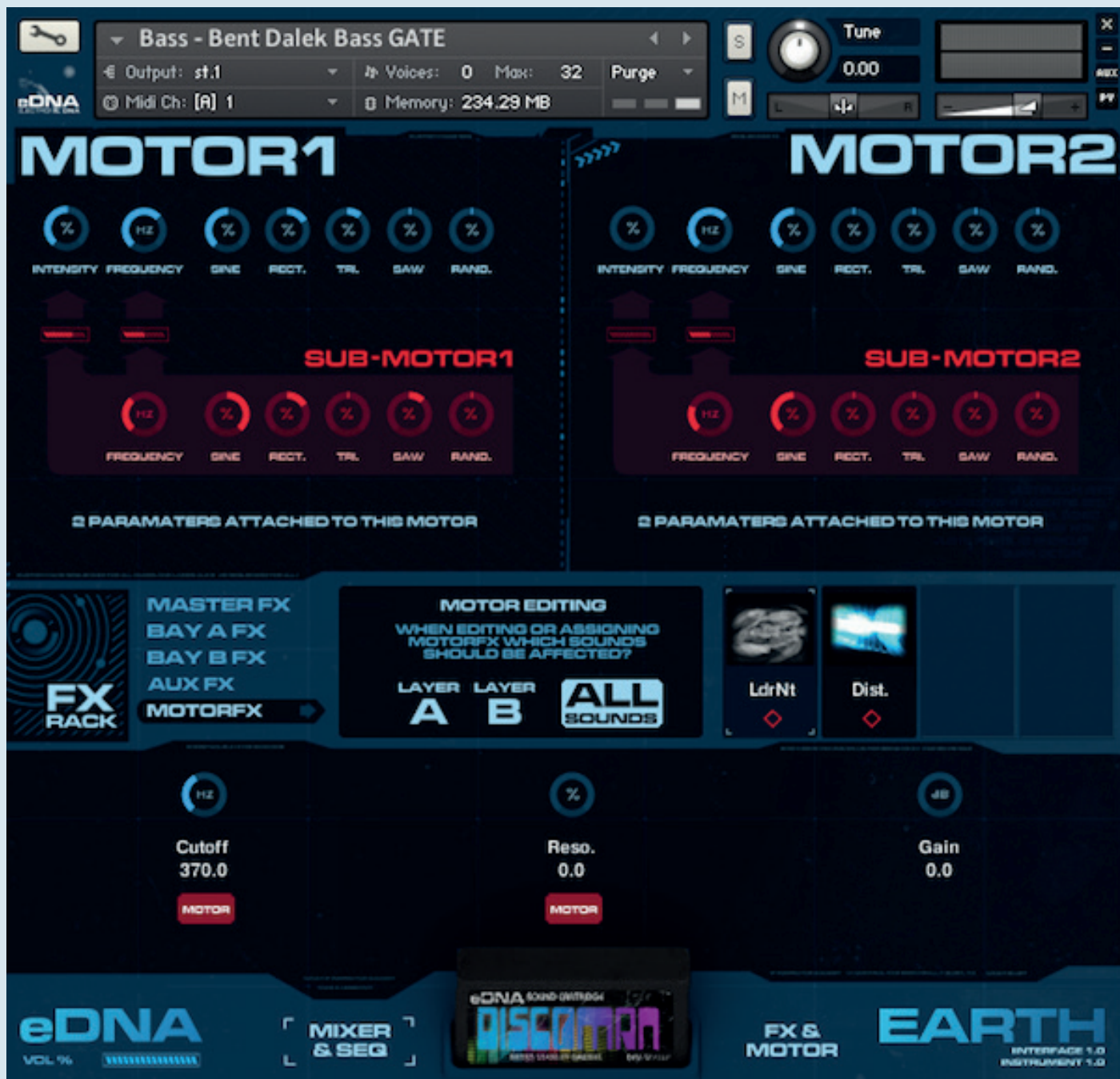
1. Parameter Name - To remove this FX parameter ALT Click.
2. Parameter Dial - Remember to set CC value, control and automate CTRL/Right Click.
3. An Empty FX Enclosure - Waiting for your next mangler, pick carefully.

Tune, Pan, Offset, Trim



The final stage of the eDNA user interface tells you where you're at and gets you access to the second "FX" page of the GUI.

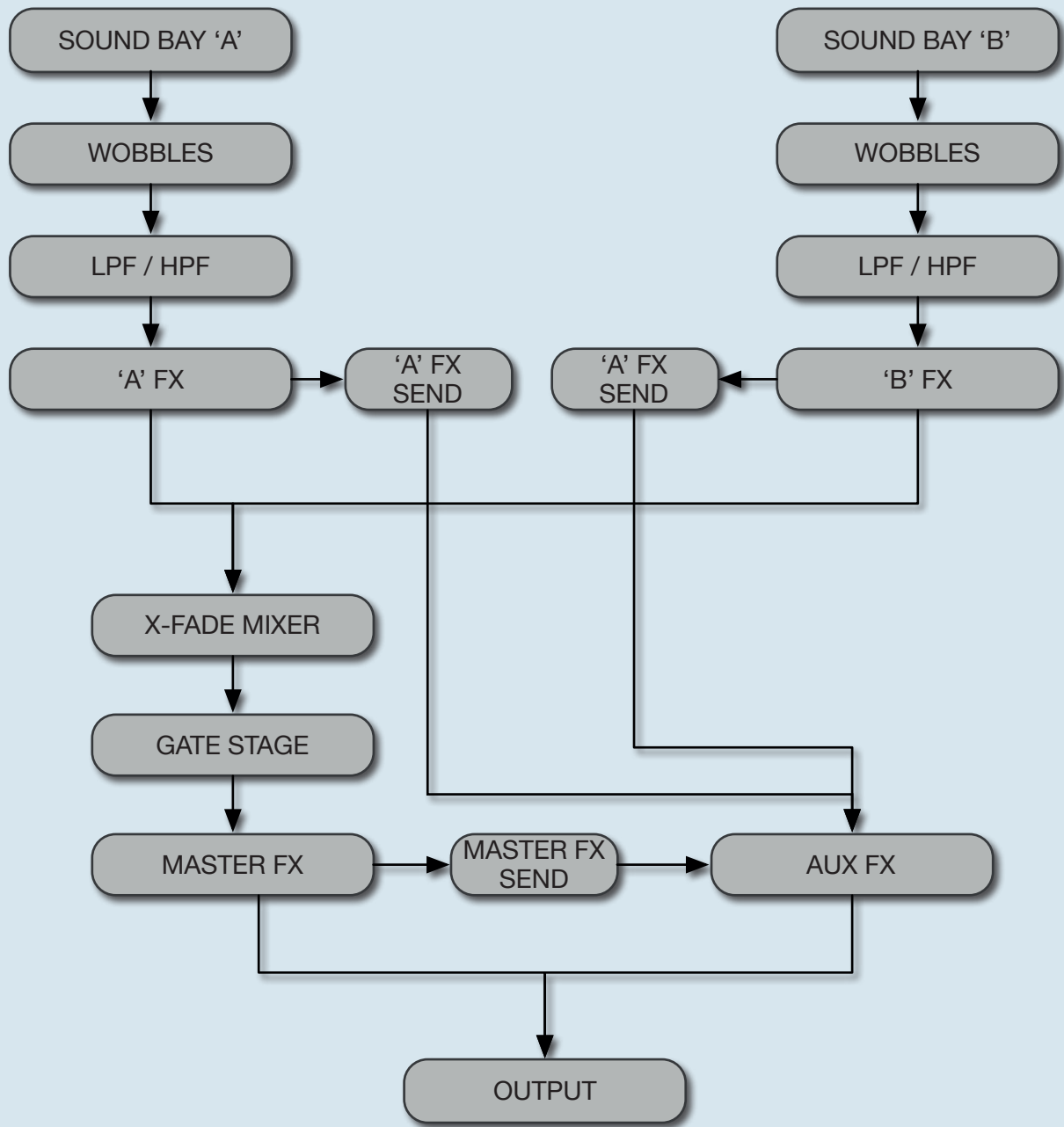
1. Volume or Expression - This defaults to CC11 to re-assign (say to CC7) CTRL/ Right Click.
2. The Mixer Tab - On the FX pane you'll need to re-click this to get back to the main interface.
3. Cartridge Loaded - A lovely graphical indication of what collection you have loaded or what collection your individual instrument or patch belongs to.
4. FX/Motor Tab - Click this to get to the next stage in your exploration of eDNA...



As the eDNA engine is basically a complicated sample player, a lot of the effects one would create from traditional synthesiser modules are created here via FX plugins. We've curated a potent set of plug in effects that sit in different stages of the signal path.

To learn more about the effects signal chain it may help to look at the flow chart on the following page...

eDNA - FX SIGNAL PATH



FX Rack



1. FX Stage - This toggles between the 5 different FX racks available to you in EARTH.
2. Effect Icons - These elegant depictions of veterinary x-rays, signify the different effect plugins available in the 8 enclosures per rack. CLICK ON THESE TO LOAD THE EFFECT PARAMETERS ONTO THE PLUGIN DASH BELOW.
3. Effect Name
4. Effect Bypass - or on/off as depicted here bypassed (or off) to activate click on this button.
5. The plugin Dash - displays the plugin parameters. Click on 2. to access the parameters for the effect you want to tweak.
6. Plugin Parameter - you will NOT be able to assign a controller to this parameter directly. It must first be loaded into the Quick FX dash on the main mixer pane.
7. FAV Buttons - or "favourite", carefully these allow you to load your favourite FX onto your "Quick FX" dash. You also need to do this if you want to automate any of the effects or tweak them via a controller, say the modulation wheel. To remove simply click on the FAV button again and elect to remove. This parameter is NOT assigned to the QUICK FX dash, the rest of the parameters in this Plugin Dash are.

Going back to the Dash on the main mixer page you will now see your FAV knobs obediently waiting for your controller (Remember to assign a controller, Right/ CTRL click on the knob itself and wiggle your controller). You can quickly remove these direct from the dash and...

Store as default stores the current knob value as the 'default' value. You can reset a knob to its default value by holding CMD (CTRL on PC) and clicking it. Say that you like the value of the 'IR Wet amount' - you can store it as default. Give it a wiggle and don't like the new value? CMD/CTRL click and its back to what you set as the default.

TOP TIP: The quick FX are displayed in the order you loaded them into the QFX panel. If they get in a muddle simply unload them all (easily done on the QFX panel itself) and reload them in the order you'd like.

To find out more about the FX plugins pre-loaded into eDNA go to appendix B.

THE FIVE DIFFERENT FX STAGES (1.)

Master FX - Probably the easiest and most predictable FX to get your head around. These happen at the last stage and effect everything that is audible. So the x-fader, the gate will all have an impact on what is effected and what you hear. This is why we've put mainly mastering effects and some obvious modulators. The key thing to understand with the Master FX is they are layered on top of the whole "mix" of your sound, so in the case of the reverb you can have a 100% wet signal.

Layer FX A & B - These FX effect either sound bank A or B independently of each other and the fade slider. You can also place the gate engine before or after the layer fx, depending say if you wanted to gate a reverb or indeed keep the verb tail intact.

You will notice that the FX between the two sound banks are distinctly different. We've done this because that's the beauty of having several different FX stages. So here we're making the most of the independent sound banks and how much you can make them contrast each other. It also gives you more FX to pick from, and more veterinary x-ray pictures to display. Remember you can switch out and swap the sounds between different banks if you feel one suits a distortion type better than another for example.

AUX FX - These behave just like the Master FX, so whatever the xfader and gate is doing to your sounds, it will also effect the AUX FX. HOWEVER the aux FX are blended with the final mix and do not sit on top. The amounts of which can be controlled both by the FX return but also 3 key send paths.

ABOUT SENDS.

You will see in A&B and the Master FX racks, one plug in enclosure is occupied by an effect called “SEND”. Clicking this on opens up the signal for your sound to route into the AUX FX rack. Click the send plugin itself and adjust the different dials in the dash to control the amount of signal gets to the specific FX within the SEND FX.

Remember, these FX will not sound unless switched on in the AUX FX Panel.

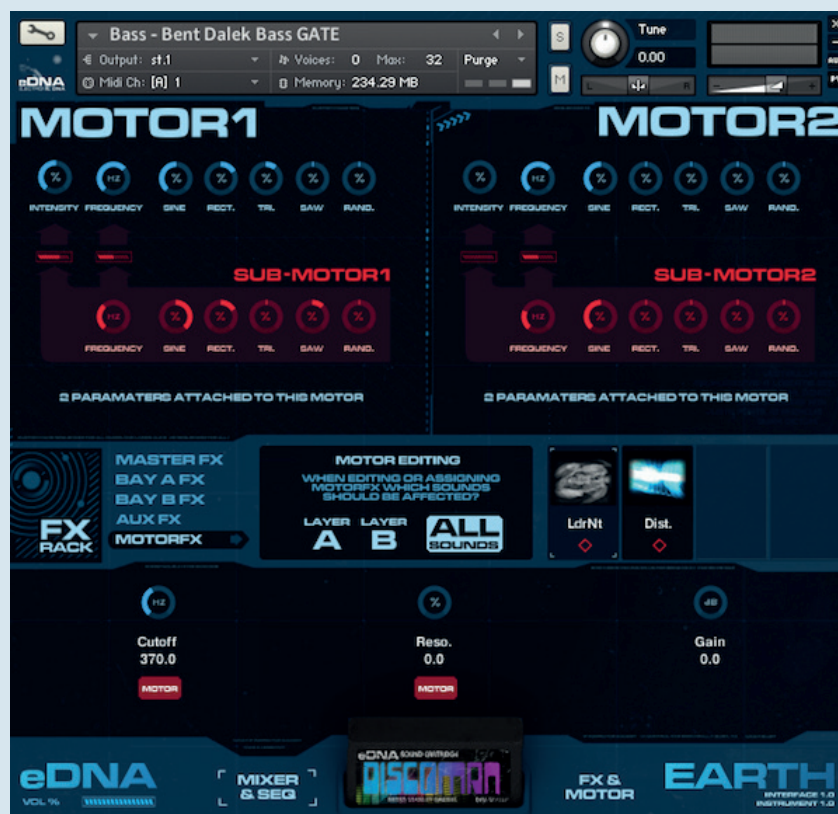
You can select specific sounds to go to the aux and the amounts they send. It is therefore advised that you do not send a signal to the same effect plugin via both the layer and master fx send as you will be duplicating the signal. Here’s an example of how to mix and match the way in which you apply aux effects to your sound.

I want to have Delay 1 on sound bay A, also little Delay 2 on sound bay A and more on B and a touch of splosh across the whole thing.

Go to all 3 sends in Layer A&B and master FX and switch them on, click on the send icon and pull down all the controllers (we default to a 0db send signal for your convenience).

In A Send, boost the delay 1 send to 0db. Then Delay 2 to say -6db. In Send B set delay 2 to 0db, then in master FX dial up the splosh. Finally go to the AUX fx and make sure these FX are switched on!. You may want to control the returns of these FX via the front panel so click on the “return” FAV button in delay 1 and 2 and the Reverb “Wet” FAV button. Now seeing as you care about the balance between A & B to Delay 2, you may also want to put the send levels to delay 2 on the front panel too. So go to A FX, click on send and assign the delay 2 send FAV button and repeat for FX B.

Motorised FX



OK, so if you’ve got a lovely sound up that you don’t want to lose and want to experiment with these motorised FX we suggest that now would be a good stage to save your sound! The motorised FX are at first, a tricky set of tools to master.

To save your sounds in Kontakt first go to the top bar in Kontakt, change the name then click on the floppy icon, save instrument as. Make sure you don’t save over the factory shipped patches if you ever want to get back to how it was originally shipped.

We’ve selected two effects that work best with these type of techniques, you’ll notice that different cartridges have different effects loaded depending on the genre, and we have different combinations prepared in the Custom Cartridge Builders for users of the full version of Kontakt.

The basic principal is that like the x-fade mixer and the wobbles, you can also oscillate a parameter within a plugin effect.

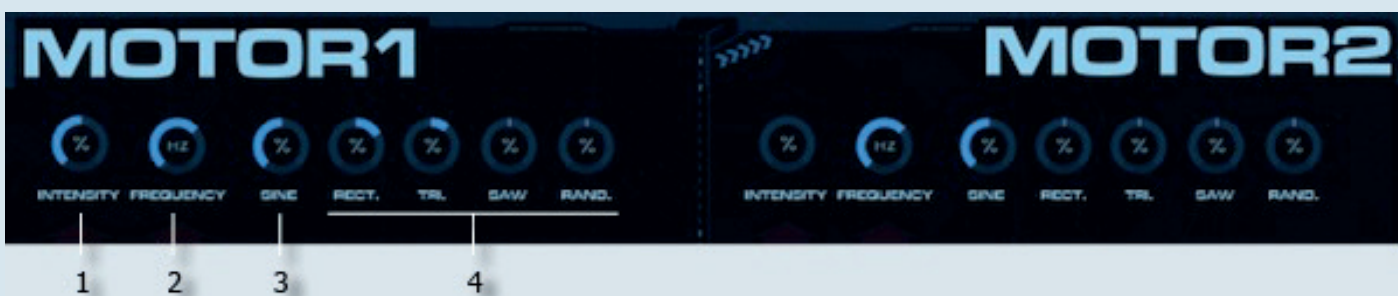
Let's try using a motor to make "ladder notch filter" cutoff pulse up and down.



- Click on motorised FX (1.)
- Click on whether you want to apply this effect to instrument bay A or B or Both, for this demo let's pick A. (2.)
- Click on the effect you want to use, and click on the icon to access it's controls (3).

OK so far so good. Now have a fiddle with the different parameters and work out which one you'd like to motorise. Click on the motor beneath it and assign to the motor you want to use.

- Let's start with Motor 1 and let's use cutoff in the "ladder notch" (4.)



OK this one takes a little to get one's head around so we'll do our best to explain. The key thing is to ignore anything in red for now.

1. Intensity - this effects how much the motor is going to effect your FX parameter (in this example cutoff).
2. Frequency - controls the speed.

So pull the intensity all the way to the right and hear how the motor is dialling up your effect parameter (cutoff) from 1 - 100% (all the way to the left to all the way to the right). Pull the intensity back a bit and the parameter you're controlling will be motorised in a less extreme manner (i.e. 25% - 75%). Then move the frequency knob to adjust the speed.

3. & 4. The 5 knobs to the right effect the shape in which your motor controls the parameter (cutoff). So (just like wobble amounts) first try adjusting the depth of the sine (3.) wave (an equal smooth shaped wave) then to neutralise it pull the knob to the centre. Then try and rectangle (4.) wave etc. You can then create more chaotic shapes by dialling up more than one of these dials. But things can get out of hand quite quickly so remember, if you're in trouble, pull everything back to midday.

The Sub Motor:

OK so Motor 1 is now turning your effect parameter (cutoff) dial back and forth a measured amount at equal intervals with a shape that you're happy with. Now move the Frequency slider back and forth, that's kind of cool, changing the speed that the effect parameter (cutoff) dial moves back and forth. So let's have a go at motorising this.



1. Main Intensity to Sub - This slider controls the intensity of the sub motor control to the intensity control of the main motor ('told you it gets confusing!').
2. Main Frequency to Sub - This slider controls the intensity of the sub motor control to the frequency control of the main motor
3. Sub Motor Frequency - This then controls the speed in which you're motorising the two possible parameter within the main motor.

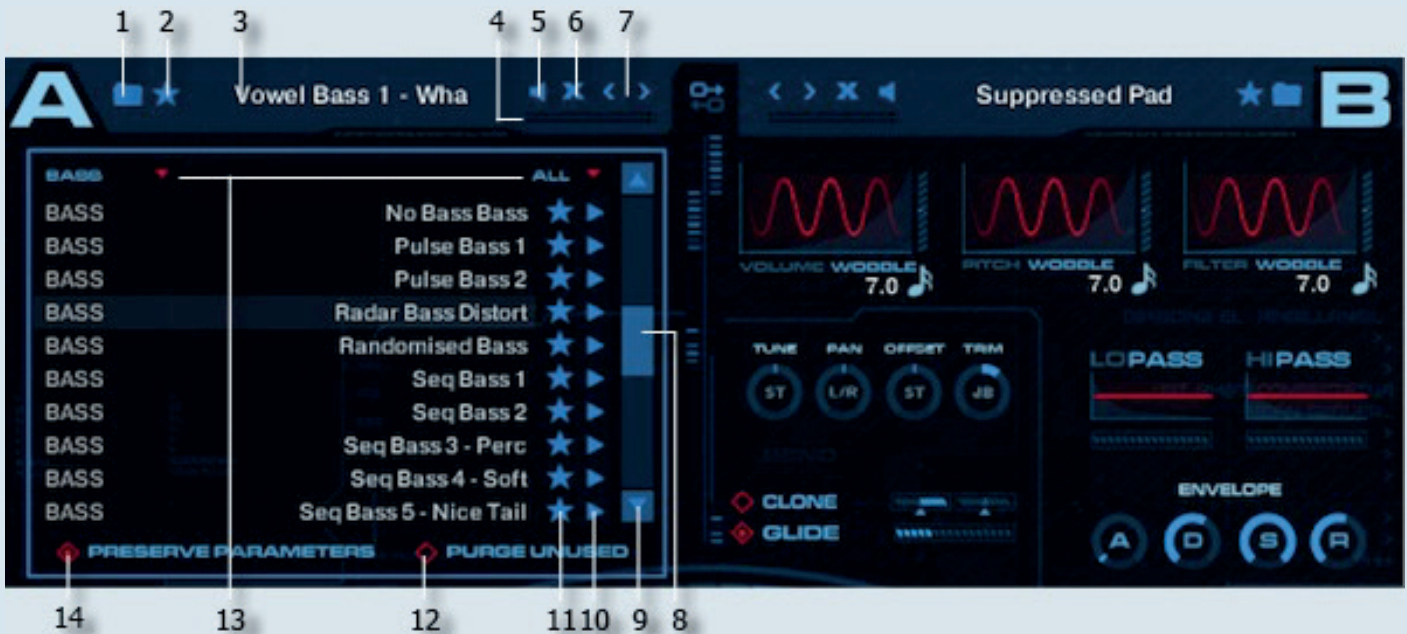
Maybe you don't want to control the frequency that your effect parameter (cutoff) is going, but the amount the intensity. You want to vary that according to the sub motor frequency (3.). Dial up the intensity slider 1. beneath the intensity knob (1.) and hear how this effects your sound. Oh and then you've got the whole range of shaping dials as with the first motor (4. & 5.). Combine this with a second motor, more effects, and all these dials, you can literally tie yourself in sonic knots.

Top Tip. This is the one area in eDNA that we think a slightly considered approach is called for. It is quite easy to get lost in these motorised effects. We find a some of the best effects are created by using massive intensities and very slow frequencies. Carefully thinking about what you're motorising and how much you're going to motorise it by can reap rewards that sound totally awesome, anarchic and original. But it's only by careful experimentation that these rich rewards will avail themselves.

Go appendix B to find more out about the individual FX.

The eDNA Instrument Browser

Once you've had a play with our specially prepared presets you may want to make some of your own. There's a huge number of "Vanilla" instruments for you to work through, so let's get browsing...



Make sure you're in the mix window, now we're going to look at how the instrument bay browsers works. As a brief overview of this section each bay has.

1. Browser button - opens/closes the browser window.
2. A Red Favourites Star - this simply tags a sound you like with a star so you can find it later. (NEW IN v1.1 YOU CAN SELECT 1-5 STARS TO REFINE YOUR OPINIONS!)
3. Instrument name.
4. Level Meter - These are independent meters in each bay so you can see exactly who is outputting what.
5. Mute button - simply toggles the sound on and off independently of the xfader and/ or gate stage.
6. Purge Button - this simply empties the bay.
7. Scroll Buttons - These simply move the sound along to the next in the list, or back one, a quick and easy way to browse, but also you'll find that sounds are grouped together in similar sets so if you're happy with a sound but would like it to be maybe a little different in character, this is often a quick way of checking out if we had another stab at it, maybe something similar but a bit brighter for example.

Click on the folder next to the instrument name (1.). This will pop-down a hugely extensive list of sounds which you can scroll through browse and rate according to your tastes. Having created some 1,900+ instruments you'll imagine that naming became a bit of a task, so we've organised the sounds into categories too for your convenience.

8. Scroll Bar - holding shift slows the scroll speed, or you can use the scroll avenues for finer detective work.
9. Scroll Arrows - these allow finer browsing still.
10. Audition Buttons - check the sound before you commit! (You can also CMD click on the instrument name to preview).
11. Favourites Stars - displays sounds that you have tagged as favourites and also acts as toggles to tag more.
12. Purge Unused - Purges unused sounds from memory (anything not in an active layer). Use this to save memory when you've finished building your sound. When this is turned on 'previewing' each sound in the browser is unavailable. It defaults to off.
13. Instrument Browser Filters - allow you to refine your search

NB. In v1.1 we will also have a full database that you can browse within the Kontakt database window.

14. Preserve Parameters - preserves the current bend/glide/tune/pan/LFO settings etc. when loading a new sound. By default this is turned on and each sound will share the LFO/tune/pan that you set it. If turned off then each sound remembers its unique configuration.

To select an instrument first preview it using the play buttons. If you want to hear more we recommend you double click to load, this performs several functions; it loads the instrument into the bay, closes the browser window and moves the browser in Bay B to this selection you have made. Give it a try, select an instrument in Bay A by double clicking, then open the browser in Bay B, see how it's easy to select the next sound along.

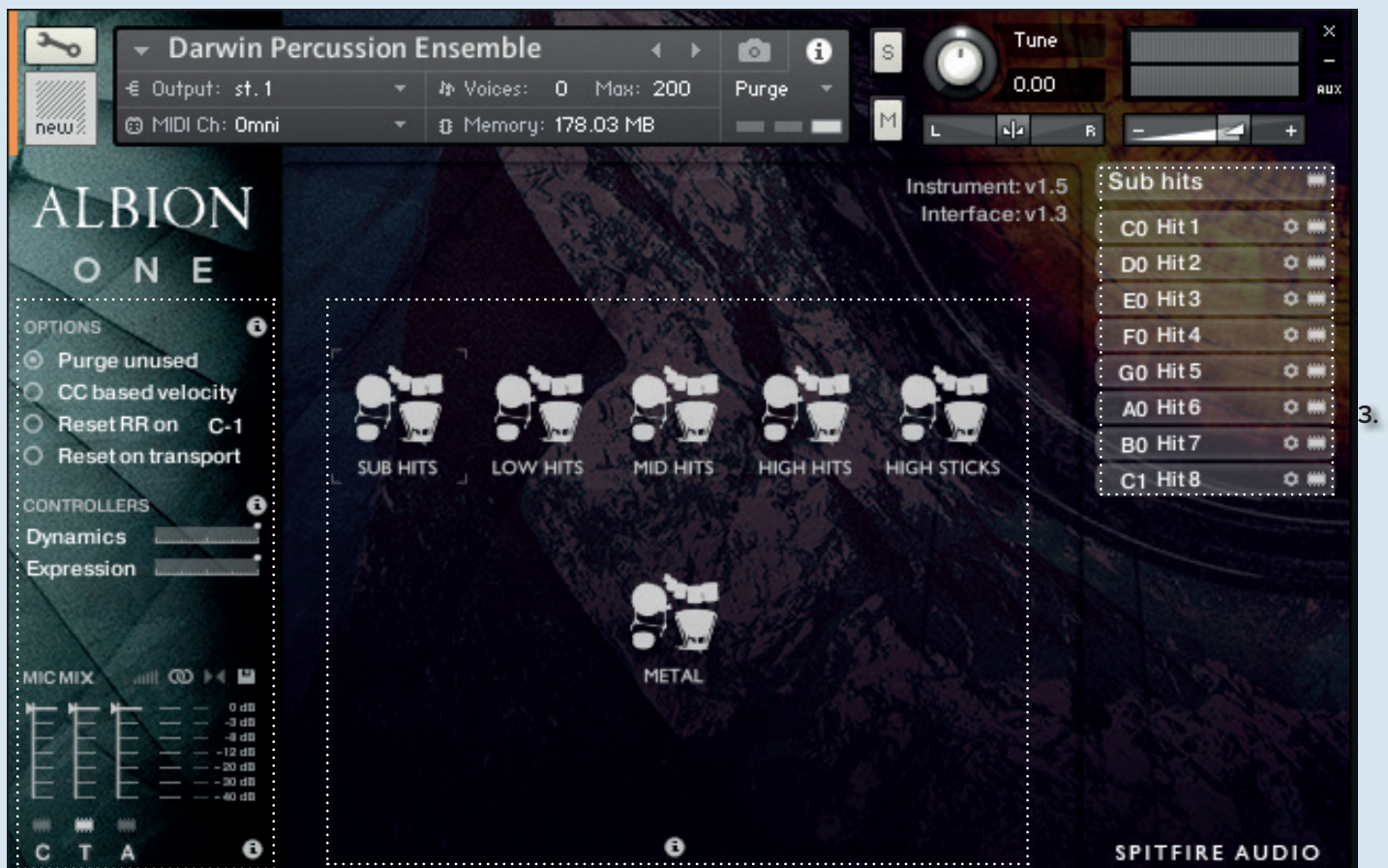
If you're clear on what type of sound you'd like you can reduce this list by clicking off "all" and selecting a different category of sound. If you want to try the different sounds simply click once on them.

Top Tip: If you like what you hear but it's not quite right it may be worth giving it a star so you can quickly and easily see sounds that you liked the next time you return. Remember to save the patch down though, you can do this by clicking on the files icon in the top of the Kontakt interface and saving as (Maybe worth saving as suffixed with something like "browsed" so you have the original vanilla patch as shipped from Spitfire). Next time you return click on the larger "all" bar and select "favourites".

It's worth noting that you can only load any instance of an instrument into one bay*. With this in mind you'll find a lot of our sounds are produced in pairs and quads. Say loud and soft (to create dynamic modulation via the xfader/ mod wheel) and "distant" which are true surround images made from ambient mics on the original orchestral recordings. Some of these may sound similar to the raw sound itself but load into an accompanying instance of Kontakt or within a multi and route to your surround speakers and hey presto, 3D sound! Once you've got a combination you like, it may be worth saving as a patch of your own. Again, to do this use the floppy icon on the top Kontakt bar.

*** The exception to this rule is in the "individualised" instruments. In these patches a maximum of two instruments will be available to use but you CAN duplicate the instrument in both sound A & B.**

DARWIN PERCUSSION - The “Kickstart” Interface



2.

1. OPTIONS (LEFT)

The left panel contains all the options and controls, as well as the signal mixer. This is where you'll configure the instrument's preferences to your liking, change any assigned CC mappings, or customise the instrument's mix to your liking.

You should have a grasp of what the available options do as they're pretty standard within Spitfire instruments.

If you're not familiar with the Spitfire mixer I'd recommend reading this mixer blog about it. It covers the basics as well as some tricks and tips

2. THE INSTRUMENT AREA (MIDDLE)

The middle area gives a visual-overview of all the instruments included within the Kontakt patch.

You can 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 instruments are selected all hits and techniques available are shown to the right.

3. HITS & TECHNIQUES (RIGHT)

The 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.

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

One thing you may have notice in the picture above are the little info buttons (i) located around the interface. Clicking any of these will pop up a helpful explanation of the UI around it. Click these if you're looking for tips and tricks related to the UI.

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

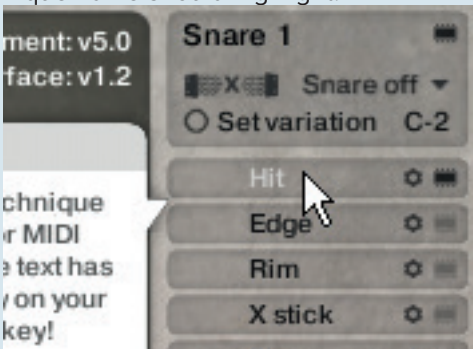
First, select the instrument you want to map to the keyboard. Simply move the mouse over the silhouette and give it a click.



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

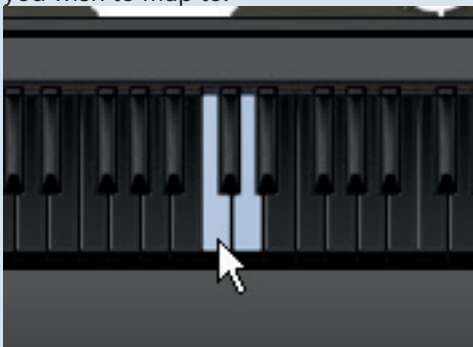
From the list of techniques, find the one that you want to map and give it a click. If done correctly you'll notice the technique name should highlight:



If you clicked the wrong technique, don't worry. Simply click it again to deselect it and cancel mapping.

3. PRESS THE DESIRED KEY

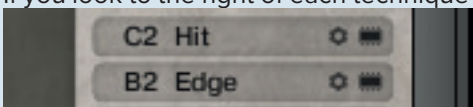
With the technique selected, use your MIDI keyboard, drum controller or Kontakt's on-screen keyboard to play the note you wish to map to.



You'll notice that the on-screen Kontakt keyboard now shows a blue note to indicate that you've mapped a technique to this key.

4. CONFIGURE THE TECHNIQUE

If you look to the right of each technique's name in the list you'll notice two buttons: a configuration cog and a purge icon.



You can click the purge button (☒) to unload a technique from memory and deactivate it's mapping.

CONFIGURING OPTIONS FOR TECHNIQUES

Different techniques can provide differing levels of configuration. You can access a technique's options in the right-hand panel by clicking the configuration cog to the right of its name (⚙️). The area will expand when clicked and display further customisation options. Lets go through the various options that may be available:

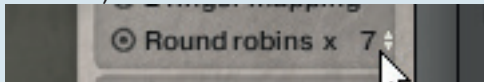
TWO FINGER MAPPING

Techniques with this option can be toggled between single and two fingered mapping modes. The former will provide you with a single key to play the technique. The latter expands this to two keys allowing you to play rolls, flams and trills 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-robins, click and drag the number up and down. You can completely disable round-robins by clicking the Round robins x button itself.

Please note that this option may read No round-robins if there are none available for the selected technique.

MAP RR TO RANGE



The Map to Range option maps each round-robin sequentially to the keyboard and allows you to play specific round-robins by pressing the respective note.

MAP RR TO VELOCITY

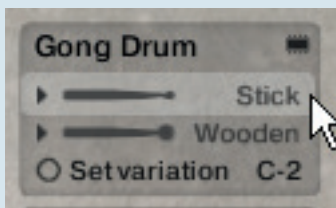
An alternative to the Map to range is to Map to velocity. This will evenly spread each round-robin across a single key. You can play specific round-robins by adjusting the velocity with which you press the note.



This can be particularly useful in libraries such as Spitfire Percussion, where some hits gradually increase in intensity with each round-robin.

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 name on the right-hand 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. Don't worry, they'll reappear when you activate a stick or variation that applies to them.

At the bottom of the variation menu is an option called Set variation (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 varyiate via keyswitches. Also note, however, that you can configure multiple instrument's Set variation option to the same, shared keys.

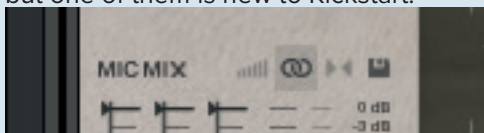
Variations aren't just limited to stick-types. They can also cover things such as Snares on/off for snare drums, or change the material an instrument is made out of such as glass, plastic, metal, etc. and much more. It really depends on each library and its instruments, so feel free to explore and see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

ADVANCED TIPS AND TRICKS

While we've tried to keep the interface and functionality relatively similar to existing Spitfire Audio libraries, there are some new tricks that apply to Kickstart. I'll cover a few of the key ones below:

PER-INSTRUMENT MIXING

Just above the mixer, you'll have noticed a few small icons in a row. Most of these are covered in the previous mixer blog, but one of them is new to Kickstart.

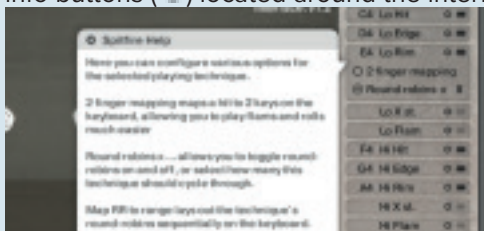


The Per-instrument mixer button allows you to toggle between global mixing (●) and per-instrument mixing (◻).

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.

THE SPITFIRE HELP BUBBLES

Kickstart includes an experimental, built-in help system, aimed at getting new users up to speed. This is in the form of both info buttons (i) located around the interface, and automatic pop-up bubbles that appear when you first use a feature.



To dismiss a help bubble, simply click it. You can also completely turn off help by clicking the help config button (⚙) and selecting 'Don't show any more help bubbles ' from the drop down menu.

Appendix A - Recommended Technical Specs

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

RECOMMENDED SPEC:

The better your computer, the better the performance of any Spitfire module. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to tone back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted SSD USB3 or USB-C, or Thunderbolt audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:

We recommend Windows 10 or later (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64 X2, 4 GB RAM (8 GB recommended).

MACs:

We recommend Mac OS X 10.15 or later, Intel Core 2 Duo, 4 GB RAM (8 GB recommended).

DRIVES:

USB3 or USB-C, Thunderbolt SSD. Ask your dealer for drives that are suitable for "AV use" - this will massively increase the power of your system. Instead of 7-9ms seek time, the usual seek time is <0.1ms. These are fast enough to run a patch 'Purged' of all its samples, and they can load on the fly as you play the notes. You can also reduce your sampler's "pre-load" (page 15.) buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:

The Kontakt 7 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If your main DAW is not a newish machine, or has a limited spec, and you're planning on building or adding Spitfire to an already large orchestral palette, you could consider running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g.. via Midi or MOL). This will assist your loading times, and will allow your DAW to do what it does best, sort out all your note ons and note offs! We heartily endorse Plogue Bidule (<http://www.plogue.com>) as a virtual rack/ routing system. For more advice and information about setting up please check their website.

Appendix B - Kontakt vs Kontakt Player

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

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

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

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-7/pricing/cross-grade-offer/>

If the library you want to use is NOT a 'Player' library (the majority of our libraries) 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, Ricotti Mallets, Spitfire Harp etc. Please note that non-Player library instruments will not appear on the Kontakt libraries pane and so can't be added as a library as Player libraries need to be. Instead, these libraries will simply need to be loaded via the Kontakt files browser or alternatively you can add the library as a favourite to the Kontakt Quick Load window.

Appendix C1 - Articulations, Instruments and Presets

ALBION ONE ORCHESTRA:

Brass High
Brass Low
Brass Mid
Strings
Woods High
Woods Low

INDIVIDUAL PATCHES:

Brass High - Long Octave
Brass High - Long
Brass High - Short Octave
Brass High - Short
Brass Low - Long Nasty
Brass Low - Long
Brass Low - Short Nasty
Brass Low - Short
Brass Mid - Long
Brass Mid - Short
Strings - Long CS
Strings - Long Tremolo
Strings - Long
Strings - Short Col Legno
Strings - Short Pizzicato
Strings - Short Spiccato
Strings - Short Staccato Combo
Strings Low - 8ves - Long
Strings Low - 8ves - Short
Woods High - Long
Woods High - Short
Woods High Arranged - Long
Woods High Arranged - Short
Woods Low - Long
Woods Low - Short

COG PATCHES:

Brass High
Brass Low
Brass Mid
Strings
Woods High
Woods Low

COMBINATIONS:

INDIVIDUAL PATCHES:

Brass High Long - Strings Long Tremolo
Brass Low Long - Strings Long CS
Brass Mid Short - Strings Low 8ves Short
Strings - Long - Long CS
Strings Long CS - Brass Long Nasty
Strings Long CS - Long Trem
Strings Long Trem - Woods High Long
Strings Short Col Legno - Brass Low Short Nasty
Strings Trem Long - Brass Mid Long - Woods High Long
Woods and Brass Low Long - Strings Low 8ves Long
Woods High Short - Brass High short Octave
Woods Low Long - Brass Low Long Nasty
Woods Low Long - Long CS
Woods Low Long - Strings Low 8ves Long
Woods Low Short - Strings Short Col Legno

INDIVIDUAL PATCHES (MAIN):

Brass High - Long Octave
Brass High - Long
Brass High - Short Octave
Brass High - Short
Brass Low - Long Nasty
Brass Low - Long
Brass Low - Short Nasty
Brass Low - Short
Brass Mid - Long
Brass Mid - Long
Strings Long - CS
Strings Long - Tremolo
Strings - Long
Strings - Short Col Legno
Strings - Short Pizzicato
Strings - Short Spiccato
Strings - Short Staccato Combo

Strings Low - 8ves - Long
Strings Low - 8ves - Short
Woods High - Long
Woods High - Short
Woods High Arranged - Long
Woods High Arranged - Short
Woods Low - Long
Woods Low - Short

LEGATO PATCHES:

INDIVIDUAL SECTIONS:

Brass High
Brass Low
Brass Mid
Strings Full
Strings High
Strings Low
Strings Mid
Woods High
Woods Low
Brass Legato
Strings CS Legato
Strings Legato
Woods Legato

RUN PATCHES:

Strings High (150bpm locked)
Strings High
Strings Low (150bpm locked)
Strings Low

TIMEMACHINE PATCHES:

Brass High
Brass Low
Brass Mid
Strings
Woods High
Woods Low

XL PATCHES INDIVIDUAL:

Brass XL - Long
Brass XL - Short Marcato Dim
Brass XL - Short
Horns XL - Long
Horns XL - Short Marcato Dim
Horns XL - Short
Strings Low XL - 8ves - Long (unlayered)
Strings Low XL - 8ves - Long
Strings Low XL - 8ves - Short (unlayered)
Strings Low XL - 8ves - Short
Strings XL - Long (unlayered)
Strings XL - Long Tremolo (unlayered)
Strings XL - Long Tremolo
Strings XL - Long
Strings XL - Short Col Legno (unlayered)
Strings XL - Short Col Legno
Strings XL - Short Pizzicato (unlayered)
Strings XL - Short Pizzicato
Strings XL - Short Spiccato (unlayered)
Strings XL - Short Spiccato
Trumpets XL - Long
Trumpets XL - Short Marcato Dim
Trumpets XL - Short

XL PATCHES:

Brass XL
Horns XL
Strings Low XL
Strings XL
Trumpets XL

BRUNEL LOOPS:

DEV KITS:

Organic Brunel Loops - Spread
Organic Brunel Loops
Warped Brunel Loops - Spread
Warped Brunel Loops

EXTREME WARPED BRUNELS:

Alarm Hi Hats 2 MW - Side Chain is Compression
Alarm Hi Hats MW - Side Chain is Compression
Angrier Cyber Zils MW - All Sorts Of Fun

Badaass With A Mod Wheel 2 MW - V Cool Gate
Badaass With A Mod Wheel MW - V Cool Gate
Bell Taps Deeper MW - Saturation
Bell Taps Even Deeper MW - Gate
Bell Taps MW - Saturation
Bhangra Hi Hats 2 MW - Fun
Bhangra Hi Hats MW - Fun
Bhangra Knight Rider 2 MW - Fun
Bhangra Knight Rider MW - Fun
Busy HiHats MW - Different Hats
Combi Plucks MW - Side Chain is Compression
CombiHiHats 2 MW - Side Chain is Compression
CombiHiHats MW - Side Chain is Compression
Cool Hats 2 MW - Gates
Cool Hats 3 MW - Gates
Cool Hats MW - Gates
Didgereedont MW - Saturation
Drive On 2 MW - Smooth n Cool
Drive On Hi Hats 2 MW - Gates
Drive On Hi Hats MW - Smooth n Cool
Drive On MW - Much Rudeness
Festival Checkup MW - Fun
Festival Sound Check 2 MW - Phaser
Filthy Back Beats MW - More Intense
Frantic Hi Hats 2 MW - Side Gain
Glitched Hi Hats MW - Side Chain is Compression
Glitchy Bottom End MW - V Cool Gate
Insect Bells and Back Beat 2 MW - Fun
Insect Bells and Back Beat MW - Fun
Insect Bells and Hi Hats 2 MW - Fun
Insect Bells and Hi Hats MW - Fun
Marauderz MW - Everything
Mayhem 2 MW - Fun
Mayhem MW - Fun
More Busy HiHats 2 MW - Phaser and Smooth
More Busy HiHats MW - Phaser
More Quelchers HPF MW - V Cool Gate
Panic Stations 2 MW - Saturation
Panic Stations 3 MW - Saturation
Panic Stations 4 Sure MW - Saturation
Panic Stations MW - Saturation
Racing Heart Beat and Hi Hats MW - Gate
Ridiculous Bottom End MW - V Cool Gate
Saturated Bell Waves MW - More Body
Very Cool Squelching 2 MW - V Cool Gate
Very Cool Squelching 3 MW - V Cool Gate
Very Cool Squelching MW - V Cool Gate

ORGANIC BRUNEL LOOPS:

App Dulc - Brush and Mute
App Dulc - Tissue and Chop
App Dulc - Tissue
Bamboo Chiff x2
Bamboo Chiff x3
Bamboo Chiff
Berimbau Chopsticks
Berimbau Double
Berimbau
Claypot
Comedy Boobs
Cone Shakers
Cow Crusher
Egg Poachers
Englehart
Ex-wifes Bones
Fisted Claypot
Flyspray Can Maracas
Glass Fing
Glass Sticks
Havana Maracas
Hub Back HH
Kenyan Fanta

Kosher Pigs
 Milk Urn Bot
 Milk Urn Side
 Mini Pan
 One Shots
 Ostrich Egg Poachers
 Pan Soft and Hard Beater
 Persian Earings
 Silver Spoons
 Singing Bowl - Brushes
 Singing Bowl - Fingers
 Singing Bowl - Upside
 Singing Bowls
 Teabag
 Teabags
 Teabreak Drums
 Trumpet Fiddle Horn x2
 Trumpet Fiddle Horn
 Trumpet Fiddle x2
 Trumpet Fiddle x3
 Trumpet Fiddle
 X-Stand
WARPED BRUNEL LOOPS:
 Anger Cyber Zills
 Appalachian Dub Bass
 Backrub Beat
 Badass Marauderz
 Beez
 Bell Waves
 Biting Temple Bells
 Circuit Bent BBeat
 Circuit Bent
 Combi Mix 1
 Combi Mix 2
 Combi Mix 3
 Combi Mix 4
 Combi Mix 5
 Combi Mix 6
 Combi Mix 7
 Cyber Legno
 Cyber Zills
 Daygobodayoh
 Deep Appalachian Bass
 Drive On
 Electric Angels
 Electro Scythe
 Evil Pluck
 Filteregg
 Glass Bubbles
 Hellz Bellz
 Kagool Zip and Plastic Tube
 Marauderz
 Mean Rusty Bubbles
 Moody HHs
 Nostromo Bells
 Oscillating Bells
 Rusty Tambos
 Scratchalachian
 Shortwave Shaker
 Squelcherz
 Squelchy Filth
 The Angry Conversation
 The Conversation
 Tuba and Scratch DJ
 Underwater Chase
 Wiki Dub
 Zing Zongs
DARWIN PERCUSSION ENSEMBLE:
LEGACY PATCHES:
 Cymbals and Gongs - Cymbals 1
 Cymbals and Gongs - Cymbals 2
 Cymbals and Gongs - Tams and Gongs
 Swells
 Darwin Percussion Ensemble
 Easter Island
 Hyper Toms
 XXL Percussion

STEPHENSON'S STEAM BAND:
DEV KITS:
 Hyper Orchestra Dev Kit (10MB Load In)
 Stephenson Dev Kit (151MB Load)
 8000 Piece Choir Hold Down MW - Stammer
 Awesome Pad 2 MW - Amazing Stutter Gate
 Awesome Pad 3 MW - Amazing Stutter Gate
 Awesome Pad MW - Amazing Stutter Gate
 Enormo Glass 2 MW - Stammer
 Enormo Glass MW - Bottom
 Enormo House Pad MW - mStammer and 8ve
 Hard Attack House Pad MW - Gate and 8ve
 Immense Hold Down 2 MW - Filter
 Immense Hold Down MW - Gate
 Lush Slow Pad 2 MW - Bright Growl
 Lush Slow Pad MW - Flare
 Noise to Gate Ratio MW - Gate and Filter
 Observing Aliens 2 MW - Harmonic Series
 Observing Aliens MW - Stammer
 Ocean Waves MW - Gate and Bright
 Sky Cathedrals 2 MW - Stops and Gates
 Sky Cathedrals MW - Stops and Gates
 SlowWind MW - Sheen
 Very Slow Pad MW - Pendulum
EPIC ATONAL ADVENTURES:
 9000 Piece Choir Hold Down MW - Stammer
 Approaching Comet MW - W Noise
 Distant Mayhem 2 MW - Fizz
 Distant Mayhem 3 MW - Fizz
 Distant Mayhem MW - Fizz
 Diving Rockets MW - Kardash Plumper
 Enormous Cruising Space Ship MW - Bright
 Fire Truck In A Black Hole MW - Stammer
 Gating Furnace MW - Gate
 Hell Trumpets MW - Bright
 Hold Down and Listen MW - Anal Plumper
 Lowest Cluster Ever MW - More Arse
 Miners Choir MW - Stammer and 8ve
 North Sea 2 MW - Perspective
 North Sea 3 MW - Perspective
 North Sea MW - Perspective
 Panic At The Boarding School
 Plague Pits 2 MW - Perspective
 Plague Pits 3 MW - Perspective
 Plague Pits MW - Perspective
 Sustained Brass Cluster MW - Fizz
 The Very End Of Days MW - Panic
 Trumpet Panic
 Trumpets Cluster MW - Bright
 Trumpets Into Choir MW - Bright
 Trumpets Upward Resolution MW - Bright
 Whitechapel From Space MW - Arse
HYBRID ORCHESTRA:
 Beauty Strings MW - Straight Gate
 Big Strings MW - Biggerer
 Chugging Wind MW - Smooths
 Filtered String Waves 2 MW - Simple Gate
 Filtered String Waves MW - Simple Gate
 Filtered Wind Waves MW - Simple Gate
 Low Brass Smacker MW - Stutter
 Low Brass Stabs MW - Stutter
 Low Brass Stabs Shorter Decay MW - Stutter
 Low Pizz Stabs MW - Shorter Decay
 Low Pizz Stabs MW - Stutter
 Low String Stabs MW - Stutter
 Low String Stabs Shorter Decay MW - Stutter
 Low WW Stabs MW - Stutter
 Low WW Stabs Shorter Decay MW - Stutter
 Mega Low Brass MW - Brighter Bite
 String Hits MW - Smooths
STEAM DRONES:
 After The Apocalypse Drone MW - Fractals
 Another Low Cluster
 Cathedral 2 MW - Tuning
 Cathedral MW - Tuning and Patina
 Classic Stephenson's 2 MW - Gate
 Classic Stepphenson's MW - Gate
 Clusterruner MW - Bright
 Drone and Mayhem MW - Anal Plumper

Drone Of The Universe MW - Bright
 Eternal Furnace 2 MW - Arse
 Eternal Furnace MW - Arse
 Fanfare MW - 8ve
 Lowest Drone Ever MW - More Arse
 Miners Choir 1 Sustained MW - 8ve
 Miners Choir 2 Sustained MW - 8ve
 Organic Drone MW - 8ve
 Phasing Octadrones MW - Anger
 Super Low and Cluster MW - Rectalquiver-iser
 Sustain Left Melody Right MW - More Bells
 The 2nd Widest Low Cluster MW - Flarnge
 The 3rd Widest Low Cluster MW - Flarnge
 The Biggest Drone
 The Widest Drone MW - Kardarse Plumper
 The Widest Low Cluster MW - Flarnge
STEAM PADS:
 Alumarium MW - Nasty and Still
 Big Mid EQ MW - Patina
 Big Organ Waves - Subtle Gate
 Bright and Middy MW - Brightness
 Celestion MW - Stumble
 Celestion 2 MW - 8ve and Patina
 Celestion 3 MW - Epic and Patina
 Celestion and Noise Gate MW - Gate and Filter
 Classic Steam MW - Bright
 Crotalium MW - Tuning and Patina
 Dark and Simple 2 MW - Shash
 Dark Intrigue
 Dark Organ
 Dark Waves
 Distant Bell Makers
 Distant Contact 2
 Distant Contact 3 MW - Metal Pulse
 Distant Contact MW - Interference
 Epic Mellow MW - Gate
 Epic to Epicer MW - Biggerer
 Fat and Dark MW - Stutter Shimmer
 Glockeria MW - Stammer and Bright
 Hollow Waves
 In Space 2 MW - Subtle Patina
 In Space 3 MW - V Subtle Patina
 In Space Again 2 MW - More Mystery
 In Space Again MW - Mild Confusion
 In Space MW - Generator
 In Your Face MW - Closer
 Initial Contact MW - Stammer
 Insidious Interest
 Intimate Inspection
 Intimate Mellow Organ
 Intimate Space Harmonium
 Marshy Pad 2 MW - Gate
 Marshy Pad MW - Shash and Gate
 Marshy Pad MW - Shash
 Mellow and Simple MW - Patterned Clarinet
 Mid EQ Pad MW - Patina and Shash
 Mild Distant Steam
 Morph Pad MW - Everything
 Murky
 Nightmare Organ MW - Top Layer
 Regal Mud
 Round Pad 2 MW - Lense Flare
 Round Pad MW - Very Top End
 Shifting Moon Sand MW - Small Stutter
 Shruti MW - Trem
 Simple and Big MW - Body
 Simple Pad
 Simple Widescreen Pad
 Slightly Marauding Organ MW - Patina
 Smooth Organ MW - Trem
 Steam Clarinets MW - Bright
 Subliminal Enquiry
 Up Close and Loopy MW - Bright and Interest
 V Dark Pitch Shift Pad MW - Stammer
 V Dark to Metal MW - Metal
 Waves Of Intrigue
 Winter Dawn MW - Bright and Gate

STEAM PLUCKS:

Alumarium Plucks MW - Nasty and Still
 Cool Organ Pluck MW - Trem
 Epic Sonar Pluck MW - Tuning
 Fat Glass Plucks MW - Super Bright
 Fat Pluck MW - Ocean
 Glass Plucks MW - Perspective
 Marimbarium 2 MW - Pad vs Pluck
 Marimbarium MW - Organ Orch
 Metal Plucker MW - Tuning
 Noise Hit MW - Perspective
 Plucked Clarinet MW - Trem and Shash
 Space Steel 2 MW - Gate
 The Visitor MW - Stammer and Bright
 Toy Synth MW - Trem

STEAM X:

PTX - Advanced Shimmer Thoughts
 PTX - Amazing Sad Chordulum MW
 PTX - Attack of the Crickets
 PTX - Beautiful Morpher MW
 PTX - Broken D50 MW
 PTX - Broken Scanner
 PTX - Cathedral of Thought MW
 PTX - Circular Concrete
 PTX - Cloud to Proton Beam MW
 PTX - Cluster Alien Hiss
 PTX - Dark Growler MW
 PTX - Deep Synth into Black Hole MW
 PTX - Doom Laden Trip MW
 PTX - Double Bell Joy MW
 PTX - Dr Eldons Organ MW
 PTX - Dr What MW
 PTX - Dual Layer Orgasmatron MW
 PTX - Electrical Horn
 PTX - Fade to Space Choir MW
 PTX - Galloping Tesla MW
 PTX - Gas Clouds MW
 PTX - Gentleman Chopper MW
 PTX - Glorious Moonrise MW
 PTX - Hells Dentist Drilling MW
 PTX - Hells Dentist MW
 PTX - High Pipes into Feedback MW
 PTX - Hollow Woman Pad MW
 PTX - Hooty Broke Keys MW
 PTX - Impending Threat MW
 PTX - Insistent Celestion MW
 PTX - Judicious Nastiness MW
 PTX - Largest Space Cloud Ever MW
 PTX - Long Doom Bass MW
 PTX - Machine Synapse MW
 PTX - Muffled Mystery MW
 PTX - Noisy Test Tone MW
 PTX - Oddly Unsatisfactory MW
 PTX - Padded Beauty and Beast MW
 PTX - Phlanjing Phoenix MW
 PTX - Pulse Alarm Pad MW
 PTX - Pulse Wave Perambulation MW
 PTX - Pulsing Artic MW
 PTX - Shivering Lights MW
 PTX - Shudder into Warp MW
 PTX - Simmering Bass Threat MW
 PTX - Simpatico Thrums MW
 PTX - Simple Borg Pad
 PTX - Statter Epic Pad MW
 PTX - Stellar Stuff MW
 PTX - Stuttering Wood Pad MW
 PTX - Sunrise MW
 PTX - Unfortunate Bass Crickets MW
 PTX - Zhoras Pulse Necklace MW

THE ALBION LEGACY:**COG PATCHES:**

Brass High
 Brass Low
 Brass Mid
 Piano
 String High
 String Low
 Woods High
 Woods Low

INDIVIDUAL PATCHES:

Brass High - FX 1
 Brass High - FX 2
 Brass High - Short
 Brass Low - FX 1
 Brass Low - FX 2
 Brass Low - Short
 Brass Mid - Short
 Piano - FX Cluster
 Piano - FX Misc
 Piano - Short (Mute)
 Piano - Short (Ring)
 Piano - Short
 Strings High - FX 1
 Strings High - FX 2
 Strings High - FX 3
 Strings High - Long CS Octave
 Strings High - Long Octave
 Strings High - Ostinatum (Short)
 Strings High - Ostinatum (Spic)
 Strings High - Short Octave
 Strings Low - FX 1
 Strings Low - FX 2
 Strings Low - Long
 Strings Low - Ostinatum (Brush)
 Strings Low - Ostinatum (Spic)
 Strings Low - Short
 Woods High - FX 1
 Woods High - FX 2
 Woods High - FX 3 (Runs)
 Woods High - Short (Alt)
 Woods High - Short
 Woods Low - FX 1
 Woods Low - FX 2
 Woods Low - Short

TIMEMACHINE PATCHES:

Brass High
 Brass Low
 Brass Mid
 Piano
 String High
 String Low
 Woods High
 Woods Low
 Brass High
 Brass Low
 Brass Mid
 Piano
 String High
 String Low
 Woods High
 Woods Low

Appendix C2 - eDNA Plugins

EQ3 - This EQ is a 3-Band, parametric EQ that allows you to boost or cut any frequency range throughout the entire spectrum by up to 18db, with adjustable Bandwidth parameters allowing you to choose between 'surgical' EQ-ing or gentle corrections.

Jump - The 'Jump' effect simulates the classic tone for British guitar amplifiers. It is ideal for creating smooth, singing lead sounds.

Limiter - A form of compressors with a ratio of one to infinity, a threshold just below the maximum level and a very short attack time. A limiter acts as a safety net to keep short signal peaks from overloading the system, which would result in audio clipping.

Tape Saturator - The Tape Saturator emulates the soft compression and distortion of recording to tape. It is mainly used to lightly add warmth and colouring to the sound, or alternatively, to add aggressive distortion.

Distortion - This module achieves Distortion by clipping or rounding off high sample value, therefore it simulates the behaviour of overloaded tube circuits or transistors by adding artificial harmonics to a sound.

Lo-Fi - This module adds various digital artefacts such as aliasing or quantising noise, to clean the signal. It is ideal for roughing up sounds that would otherwise be too plain and featureless, or to recreate those classic 8Bit video game sounds.

Saturation - A basic amplifier with a non-linear characteristic. This allows you to recreate the effect of tape saturation, which causes an increase of high-level energy in your signal.

Stereo Modeller - This allows you to control the width of your signal's stereo base, change the panning and also allows you to create a pseudo-stereo signal from mono sources.

Delay - This Delay effect is a process that creates a carbon copy of the sound and repeats it back after a period of time. It can optionally be synced to the tempo and provides an adjustable feedback level, a low-pass filter and a pan control for 'ping-pong' echo effects. Delay times lower than 20ms are not discernible as delays, but can produce interesting comb filtering effects.

Chorus - This is a method of adding "thickness" to the audio signal by splitting it up and detuning one version in relation to the original. Separate LFOs with an adjustable phase relationship detune each stereo channel independently to create a wide-panorama effect.

Flanger - This module splits the audio signal and delays one version in relation to the original signal. By modulating the delay time, as well as feeding an adjustable amount of the output signal back into the input, the Flanger creates a characteristic 'whoosh' sound. The Flanger module uses a separate LFO for each stereo channel, which the phase relationship between both LFOs being adjustable.

Phaser - This effect continually changes the phase relationships in the signal with an all-pass filter. As a result comb filtering occurs, which attenuates some frequencies while boosting others. The sound is of a similar nature to the Flanger effect, but it is more subtle.

Convolution - This is a type of reverb that allows you to replicate the acoustical behaviour of a linear system; such as a room, a speaker, a harp or even a hardware reverb unit, for your own signals. To accomplish this, a short audio recording of a wide-band signal played through a system is fed into the convolution processor. This recording is usually a normal audio file called an 'Impulse Response' (or 'IR'). Convolution reverb is best known for achieving highly realistic reverbs. The convolution processor included in Kontakt fully supports multichannel signal flow, allowing you to use surround impulse responses if desired. It can be used within the 'Instrument Insert Effects', and the 'Instrument Send Effects' chances, or as an 'Output effect.'

Reverb - This reverb is algorithmic, it simulates the natural reverberation that occurs when a sound source is placed in an acoustic environment, this adding a feeling of spaciousness to the sound.

Formant I & II - Formants are acoustic resonances, the term often applies to the phonetics of the human speech. Formant Filters are designed to mimic the frequency response of the human vocal tract and as a result, these types of filters are used to emulate the 'talk box' effect.

Vowel A - This module is similar to a Formant Filters as it also simulates the resonant frequencies of the human vocal tract in regards to forming a vowel sounds. The throat and mouth cavities will change their shape in order to create a complex, natural filter that emphasis certain frequencies in the sound created by our vocal chords. These characteristics allow human hearing to discern between different vowels, and are being replicated by this filter.

Vowel B - The Vowel B module is very similar to the Vowel A module, but it has a slightly different sonic characteristic.

Ladder Peak - Based on the classic ladder circuit use in early synthesis, these filters are the first choice for recreating synthetic sounds. The Peak is a filter than accents frequencies at the cutoff.

Ladder Notch - The 'Ladder Notch' module is very similar to the 'Ladder Peak' module with the difference being that the Notch cuts two narrow bands of frequencies either side of the cutoff.

Appendix D - Microphones & Mix Acronyms

STANDARD ARRAY:

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

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

A - Ambient. A set of condenser mics placed high up in the gallery away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal fed to your Ls & Rs speaker sends for true surround information.

O - 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.

L - Leader microphone, placed closer to the leader for that slightly more traditional perspective. This is recorded at the same time as the rest of the band so there is spill. But for the larger instruments (where the body produces more sound to eclipse the other players) this spill is minimal so these mics can be used as an excellent mockup tool for solos.

EXTENDED ARRAY:

ST - Stereo Mic. These are totally different mics in a totally different position to the tree (closer to ground level) and have a more direct and immediate sound than the tree.

G - Gallery mics, three mics at the very furthest point from the band way up in the gallery. A true representation of Air-Studios' amazing ambience.

CR - Close ribbons. Placed next to the standard close mics but using a rarefied selection of vintage ribbon mics to add a warm and rounded tone.

JAKE JACKSON MIXES : 3 extraordinary mixes from our chief engineer to save your system resources

B - Broad, a cinematic/ symphonic mix that allow the hall to really speak out.

M - Medium, a more intimate but still very classic version of the mix above.

F - Fine, a much more detailed and immediate sound with less hall, great for pop!

Appendix E - Troubleshooting & FAQs

Q: How do I authorise a Kontakt Player library on a machine not connected to the internet?

It is not possible to authorise a Kontakt Player library on a machine not connected to the internet - please contact Native Instruments support for more information or possible workarounds.

Q: How do I download and authorise a Kontakt Full library onto my main rig if it isn't connected to the internet?

Simply use our Spitfire Audio app on a computer that IS connected, transfer over either over your LAN or via a shuttle drive. You won't need to do any more then.

Q: The library keeps disappearing from my Kontakt 'libraries' pane OR I can't add the library - it fails each time I try?

Go to this page on our site which will outline some ways that this Kontakt bug can be worked around! You can also contact Native Instruments support for the latest news on this.

Q: NO LIBRARY FOUND" ERROR MESSAGE

If you are getting the error message "No Library Found" in Kontakt when trying to add a new library, it's because the product you have purchased isn't a "Player" library (see question below "What's the difference between Kontakt and Kontakt Player?")

You will therefore need to load the files manually into Kontakt to load them. This can be done via the 'Files' browser, top left hand side of Kontakt, or by simply dragging the instrument files over the Kontakt window to load them.

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

Kontakt Player is a FREE version of the Kontakt sample playback engine available to download via Native Access. It works with libraries that the developer has paid a license fee for. Essentially, the developer buys you this playback engine.

The Kontakt Player gives you access to all the sounds and all the editable parameters on the front panel only. 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.

If the library you want to use is NOT a 'Player' library then you need to buy the full retail version of Kontakt.

Please note that non-Player library instruments will not appear on the Kontakt libraries pane and so can't be added as a library as Player libraries need to be. Instead, these libraries will simply need to be loaded via the Kontakt files browser or alternatively you can add the library as a favourite to the Kontakt Quick Load window.

Q: HOW CAN I REDOWNLOAD A PRODUCT?

With the continuous improvements to our Spitfire Audio app, we have incorporated the ability to reset your own downloads, be it the entire library or the most recent update!

This can easily be done via your Spitfire 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.

- Click on the artwork of the library you wish to update
Click on the cog wheel, and choose Reset > Entire Library/Latest Update
- This will reset your whole download/your latest update

You can repeat this process for any of the libraries you own.

Note that there is a limit to how many times you can reset your downloads in a certain time frame. If you do exceed your reset limit please get in touch.

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 Audio app from [HERE](#).

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

Customers may find that they have some difficulties in the downloading process.

If you find that you are having some trouble, please check the list below for possible causes.

- The formatting of your drive, if it is FAT32 this will cause errors, because there is a maximum file size with this format of 4GB and our download files will exceed this limit. To solve this problem, reformat your drive to a more modern format, or use a different drive. We recommend NTFS on PC and Mac OS Extended (journaled) or APFS on Mac.
- Free space on your hard drive, please allow at least double the space for the respective library. This is because your library is downloaded compressed, then uncompressed into a separate location, then the original is deleted. So briefly during install, there are two copies of the library on disk. To solve this problem use a drive with more space (the size you'll need during install is listed on the website page of the product you bought).

Other issues;

- Spitfire Audio app freezes in the "Extracting" stage for hours. This is because our libraries are often very large files, and this is the stage where the compressed files are extracted and placed in their final locations on the hard drive. There could be hundreds of GB of content to unpack, so it really can take hours. If you're unsure whether it has crashed or is simply extracting files, visit the installation folder you chose when you started the install. If everything is working normally you'll see various files appearing in the folder (or one of its subfolders).
- If you see a "Download interrupted" message may be caused by a change in IP, usually the case with people using a VPN, or people who for some reason started a download in one country and tried to resume it in another. In this case, please submit a support ticket and we can unblock you.
- If your download gets stuck and is continually cycling and not resuming, please get in touch with us, giving us as much detail as possible about your set up. It would be helpful if you can tell us: Your operating system, where you are downloading from (your country, and also whether you're at home or work), your ISP, and whether there are any proxy servers or firewalls between your computer and the internet.

Q: I HAVE FAST INTERNET, WHY IS MY DOWNLOAD SLOW?

We have no direct influence on your actual download speeds, our libraries are hosted on Amazon 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 Audio 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: I'VE LOST MY SERIAL NUMBER FOR PRODUCT ACTIVATION

Emails get misplaced and you might discover this when you need to find a past serial number.

The best way to find all of your Spitfire Audio Kontakt Player library serial numbers would be to log into your Spitfire Audio account, and in Order History you will see your Serial Numbers tab: <https://www2.spitfireaudio.com/my-account/serial-numbers/>

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two licenses. This means that you are allowed to download and install on two computers you own, say your main rig and your mobile rig.

The best way to get your library on both of your machines is to copy it from one to another via an external HDD. It saves you from having to redownload the whole library again!

Q: CAN I TRY BEFORE I BUY?

No - it is not currently possible to demo our products.

If you go to our YOUTUBE CHANNEL you'll see many 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 Audio app

A handful of customers may find that when they log into their Spitfire Audio app, some of their previous purchased products do not show up in the 'Installed' section or in the 'Download Ready' section either.

It may be that you have purchased these under another email address. Checking other possible email addresses for your previous purchases may help to find these missing products.

If this is not the case, and these missing products were purchased a few years ago, please create a support ticket telling us your account email address, and any serial numbers you may have to go with these missing products. Our support team can also merge one or more accounts together if you'd like to consolidate all your purchases in one place.

The more information, the quicker we can get you back up and running!

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our Spitfire Audio app downloads into the folder you choose, so it is always recommended 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 Audio app can read.

We advise a file path of something along the lines of:

"Samples Drive" > Spitfire Audio - always point the downloader to the folder 'Spitfire Audio' (or the folder above) for all downloads and updates.

When it comes to downloading / updating - if you have a folder called 'Spitfire Audio' always point the Spitfire Audio 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.

- Click on the artwork of the library you wish to update

- Click on the cog wheel, and choose Reset > Latest Update

- This will reset your latest update

You can repeat this process for any other updates you wish.

If you do not see the option to reset your download in your Spitfire Audio app, we would advise to download the latest version of the Spitfire Audio app from [HERE](#).

Q: 'SAMPLES MISSING' ERROR MESSAGES

In some cases, samples files may get lost when transferring libraries from one place to another, or if an update has gone wrong. You may also get this error in some cases if you installed your library on a drive with just under the minimum necessary amount of space to install the library (remembering for most of our Kontakt libraries that you need DOUBLE the size of the final library to install successfully - see above).

If this happens, the best way forward is to re-download the library in question. It will ensure you will get all of the content you are missing.

For more information on how to re-download a product, please see the question above.

Q: I'VE LOST MY INSTRUMENT FILES.

In some cases, instrument files may get lost when transferring libraries from one place to another, or if an update has gone wrong.

If this happens, the best way forward is to re-download the library in question. It will ensure you will get all of the content you are missing.

For more information on how to re-download a product, please go [HERE](#).

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

All of our libraries are compatible on both PC and Mac computers (as they run inside Kontakt).

You can download all of our libraries on either PC or Mac and they will work if you need to transfer them across to the other operating system.

We advise to do this via copying which every library you want to move across to an external HDD, and then copying it to your other machine.

Q: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.6.8?

Our current Spitfire Audio app only supports Mac OSX 10.15 and upwards.

If you do not have a system with 10.15 upwards installed, you will need to download the library to any other Mac or PC that is compatible with the Spitfire Audio app and then simply copy everything over to your own machine. We suggest doing this via an External Hard drive.

NON PLAYER INSTRUMENT OPENING IN 'DEMO' MODE

If you are seeing the 'demo' button and your patches are timing out, it usually means you are trying to run a non-player library in the Kontakt Player software.

You need to upgrade your Player to the full version of Kontakt.

We try very hard to ensure at all stages of our website that everyone understands which libraries need full Kontakt and which need the Player only.

Essentially our Player libraries don't need the full Kontakt because we have paid the license fee on our customers' behalf -- this is more financially viable on our higher priced libraries.

If you have any of our Player libraries you may qualify for a discount on the full version of Kontakt, please contact NI directly for more information.

HOW TO BATCH RESAVE A LIBRARY

There are two main reasons to batch resave:

Firstly it greatly speeds up the loading of patches once you have batch resaved them.

Secondly, it can help you find missing samples and relink them to the patches so that you don't need to search every time you load a patch.

Bear in mind that it can sometimes take a few attempts to batch resave, and if Kontakt crashes the first time you try, you could go into the instruments folder and batch resave a bit at a time -- go by sub folders for example, just to lessen the load on Kontakt.

See our tutorial video [HERE](#).

I HAVE FOUND A BUG

In some cases we can't squash them all and bugs shamefully make their way through.

If you think you have found a bug, please contact us with all the relevant information;

- A description of the bug you have found
- A screencast (video) of the bug happening, or an audio example
- The exact patch name (or patches) in question and also the library

Giving us as much detail as possible will help us get to the bottom of the issue.

WHAT IS THE NCW COMPRESSED FORMAT?

This is Native Instrument's new lossless compressed sample format -- we have managed to reduce the sample data pool by around 55% and this also shows a benefit in streaming for you, along with reduced hard disk space required.

WHAT IS YOUR REFUNDS / RETURNS POLICY?

If you have NOT completed the download / installation process, then we CAN refund / return your product, please contact support with your account email address and order number so we can handle this quickly.

If you HAVE completed the installation process (even if you've not yet registered your serial number), please see our [EULA](#) in regards to why we do not accept refunds and returns.

We can refund hard drive orders up until the point when the drive is dispatched from our office. This is usually 2-4 days after you order.

I WANT TO BUY A BUNDLE, BUT I ALREADY OWN ONE OR MORE OF THE PRODUCTS IN IT

Our cart will intelligently deduct the proportional cost of any products you already own from the total price when you get to the checkout.

I'VE FORGOTTEN MY PASSWORD

If you have forgotten your password, please see [this link](#), and click 'Forgotten Password'.

If at some point in the past you asked us to merge two or more accounts but have since forgotten, you MAY find that the forgotten password isn't working for the email address you asked us to merge FROM. In this case, please contact support with your name, and any email addresses you think we might know about, and we'll work out what has happened.

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, e.g.. Black Friday), but if your order gets caught at this stage, we run a manual order check, and this can delay the processing of your order for up to 24 hours (though this would be a rare and exceptional case).

You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was successfully taken. Please check your junk folders before contacting our support. The message will come from do_not_reply@spitfireaudio.com if you'd like to add us to your whitelist.

VEP - CONTROLS / GUI HAS DISAPPEARED!

You need to 'connect' the instance of VEP to your sequencer, and send it some MIDI - then the controls will reappear. Unless the instance of VEP is 'booted up' by actually connecting it, Kontakt will not complete the setup of the instrument which includes drawing the GUI.