

ALBION II

LOEGRIA

R E D U X



SPITFIRE

Welcome.

Thanks for purchasing Albion II - Loegria, an exciting new array of orchestral and cinematic tools made “the Spitfire way”.

We have introduced a raft of revolutionary features so even if you’re an ace Albion I user, this document may have some useful ideas on how to get the best out of your new purchase. Reading manuals is a bore, so stick this next to your loo and give it a read whenever you can.

About Spitfire:

Spitfire was formed in 2008 by a group of successful British composers as a means of producing the tools they needed for their busy work schedules. Sick of dry, humourless, ugly, unrealistic enormously untamable sounding libraries, Spitfire set about redefining the way samples were created.

Our aim is to reproduce the conditions of top movie recording sessions and approach sampling as if we were recording a film score one note at a time. To record performances, and parts thereof, not scientifically created samples. To capture the timbre of a world-class set of players but also to record the room they were playing in.

If you are wanting perfectly tuned, normalised or “dry” samples you have probably come to the wrong place. For here you may find the odd string squeak, a “fruity” note, and lots and lots of “room” but put the whole package together, write some beautiful music and suddenly this library and our approach will make perfect sense.

About Albion:

Albion I was the first comprehensive set of Orchestral tools produced by Spitfire for the world at large. Having spent 4 years sweating blood and tears over what is arguably one of the world’s best set of bespoke and exclusive orchestral libraries. Spitfire rolled it’s sleeves up to “have some fun”.

Albion was designed as a work-horse cinematic orchestral palette designed to be used as the “daddy” of your main rig, or simply a sketch pad on your laptop. And so it proved, many thousands of you adopted and approved of our approach. So much so we were glad to introduce a whole raft of new features and content into our latest free update. Some thing we always plan to do with all our libraries.

About “Loegria”

Like volume 1, Albion II is a totally stand alone, “everything you would need out of the box” set of compositional tools. We have recorded performances of the best musicians in film music to tape, via the finest signal path available, in one of the greatest recording studios in the world. But there the comparison ends. And this makes Loegria the perfect bed fellow for owners of Albion I.

Where Albion I is designed to provide that enormous, epic cinematic sound, Albion II is designed to fill your 5.1 space with beautiful cinematic detail and beauty, esoteric instruments and approaches, and eccentric ideas. All with an essential selection of additional orchestral voices not found in Albion I.

Alongside a more comprehensive intricate and detailed string section (including some very useful half section articulations), we have a beautiful and very British Euphonium and Horn choir, and some lovely recorder sections. We have updated and created a totally new bank of the very cinematic and thunderous Darwin percussion. A totally new set of Stephenson’s pads derived from all this new material including some truly amazing sequenced FX designed by Stanley Gabriel. A new tool called reversals, and our most eccentric outing yet.... The Byron Tapes.... More of them later.

We have also bundled this into what can only be described the most genius and complex “simple-to-use” UI out there. As a group of composers ourselves, we know what will make our lives more interesting and inspired and hope some of you feel “why hasn’t anyone else thought of that?!” when you encounter the content and technology we have spent the last year developing.

ABOUT THIS “REDUX” EDITION OF ALBION VOLUME 1.

EXCLUSIVE NEW SAMPLE CONTENT (often several gigabytes per product), NEW PRESETS, RE-BUILT FROM CODE-BASS UP, WITH A HOST OF NEW FEATURES, IMPROVEMENTS AND ADVANCEMENTS.

We love Albion, and it seems that a lot of you do too. Having worked with it on numerous films, tv series and computer games for a couple of years now; having gained new ground in developing our BML range; and having received numerous ideas and comments from our extensive and passionate user base; the Spitfire team has set about revising the entire range to keep Albion feeling fresh, new and as cutting edge as if you had bought it yesterday.

EXTRA CONTENT:

- Freshly mixed Albion Orchestra “Baked Ensembles” for out-of-the-box left and right handed playing with no extra burden on your system. They’re huge!
- A bank of brand new Stephenson’s Pads made from totally new samples derived from the Albion Orchestral sessions.
- All new Darwin “Wipes”, thunderous transitions derived from our Darwin sessions.
- Over 100 useful and inspiring hand crafted Ostinatum Presets designed by an Award Winning composer.

EXTRA FUNCTIONALITY INCLUDES:

- ADDED: New unified UI to match the latest Spitfire releases.
- ADDED: ‘Persistent releases’. Release triggers no longer fade out when moving the mod wheel.
- ADDED: ‘fp Hall trigger’. When moving from fp to lower dynamics (in select articulations) the hall reverb is retained.
- ADDED: Round Robin layering to thicken the texture.
- ADDED: Marcatos (and leisurely staccatos) can now be released early with an RT.
- ADDED: Stereo Collapse for the close mic functionality.
- ADDED: Per articulation mixing ability.
- UPDATED: Moves the Albion series to the ‘BML’ codebase with all its latest features and functionality.
- UPDATED: Latest version of the FX sequencer and Ostinatum machine.
- UPDATED: Latest UACC specification implemented.
- FIXED: Dynamics & Expression now do not conflict when assigning CC1/CC11 to sliders.
- FIXED: Various bug fixes and performance tweaks.

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SPECIFICATIONS

KONTAKT

PLEASE MAKE SURE YOU HAVE THE LATEST VERSION OF KONTAKT OR HAVE KONTAKT PLAYER 4.2.4 OR 5 INSTALLED.

RECOMMENDED SPEC:

The better your computer, the better the performance of any Spitfire module. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to 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 7200rpm eSata, USBII, Thunderbolt, or Firewire 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 7 (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64 X2, 2 GB RAM (4 GB recommended).

MACs:

We recommend Mac OS X 10.6, 10.7 or 10.8 (latest update), Intel Core 2 Duo, 2 GB RAM (4 GB recommended).

DRIVES:

Firewire, USBII, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". We always recommend as small a drive as possible unless you are using SSD, as the platter will be smaller and the seek time less. The library will take up around 24 Gig on your hard drive. If using several large libraries, or a number of Spitfire modules from the same machine, we really recommend having your samples distributed over a number of drives. Lacie eSata or Quadras 7200rpm we highly recommend. Moreover, an exciting development lies in the recent arrival of some amazing solid state (SSD) drives. With seek times reduced to a fraction (0.1ms vs 6-9ms) of what standard drives can offer, we are certain you will be able to 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 4 & 5 platforms 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 you're planning on building or adding Spitfire to an already large orchestral palette, we recommend 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 and sort out all your note ons and note offs! We heartily endorse Plogue Bidule (www.plogue.com) as a virtual rack/routing system. For more advice and information about setting up please check our website.

INSTALLATION

1. Download the free Kontakt Player application from here and install it.

<http://www.native-instruments.com/#/en/products/producer/kontakt-player/>

2. Open the Player (or Kontakt 4 full version if you have that) and click 'Add Library' in the library browser window:



3. Navigate to the library folder. For example: the 'Spitfire Albion Library' folder that contains your library's Instruments and Samples folders, and also has the 'info.nkx' file.

4. Now you have added the library to the Service Centre, and you will be prompted to open the application to enter your Serial Number.

5. Open the service centre application, and enter the Serial Number in this format:

XXXXXX-XXXXXX-XXXXXX-XXXXXX-XXXXXX

(This is the same number you used to download your library.)

6. Restart Kontakt and your library is authorised.

7. Blow the dust off your ModWheel and enjoy!

NB. TO ENJOY THE OSTINATUM FACTORY PRESET PATTERNS YOU WILL NEED TO MOVE THIS FOLDER. SEE PAGE 19 FOR MORE DETAILS.

THE ALBION ORCHESTRA

“Loegria” Sessions:

40 London players, recorded to tape.



WELCOME TO THE SPITFIRE ORCHESTRAL EXPERIENCE!

When you start playing these patches you will be triggering some of the greatest players, playing the greatest - some priceless - instruments, in one of the greatest recording studios in the world. Produced by successful film composers and orchestrators, through a selection of unique vintage mics, onto a meticulously serviced Studer 2" tape machine via world class Neve mic pre's and analogue Neve desk and finally via head-of-the-class prism AD converters into the 96k 24bit digital format from which these 48k samples are derived.

London is a very special place, a unique melting pot of not only cultures but of artistic industries. In one town we have 120 theatres with 80 orchestra pits. 5 world-class symphony orchestras, an embarrassment of chamber groups, dozens of concert halls from the Royal Albert right down to the newly opened Kings Place, two major opera houses, a beleaguered but buzzing pop industry, a vibrant jazz circuit, a TV output that has global reach, some of the finest film technicians and facilities houses in the world. Ringed by a number of world-class film studio facilities, London has the highest concentration of orchestral recording facility's outside Los Angeles. All of this filters into the panoply of experience and demand placed on our musicians. What's more we have 4 of the greatest music academies in the world with some of the finest collections of rarefied and priceless antique instruments. Quite frankly we have captured the greatest, most colourfully experienced musicians on the planet today, playing some of the most valuable and beautiful sounding instruments. It is this spirit and soul that we hope comes bursting out of the box the minute you start playing our wares.

We believe that sample libraries promote orchestral music in TV and Film soundtracks and on pop records by making the opportunity of writing it accessible for all. It is our aim at Spitfire to promote British musicians and studios the world over. By encouraging people to, wherever possible, use UK talent and by encouraging and inspiring composers to write better orchestral music! Whilst we know most, if not all, composers would use any money they were given to book real players, we understand that this is not always possible. Although, we feel that even with a single player the production value of your recordings and realisations will always increase ten-fold. So please, wherever you can, try and keep music live. We're proud to say that all of our musicians are paid the highest possible union scale and are paid a twice-yearly voluntary royalty based on sales. There are details of how to book these guys online, with many of the soloists offering remote possibilities for those unable to make it to our shores.

Unlike Albion 1 the orchestral content is organised in a very different manner. Instead of loading individual articulations, you instead load the entire ensemble or "band" and select articulations from within that patch. Either via the front panel or by keyswitching. If you wish to work in the "traditional" way of having one track, channel or lane per articulation, simply load up the desired "Template Shell", click on the articulation you want and microphone position, and move on to the next track.

In order to maintain Albion's claim to work on "any" system (especially on your laptop late on the red-eye from NY to LA), we have selected useful default articulations and mic positions so your system doesn't crap out every time you load something.

THE MOD WHEEL... Go on, give it a wiggle.

All longs patches use the mod wheel to dial in different dynamic layers. Used in conjunction with a volume fader you will get an extraordinary sense of dynamic headroom and timbral control. Look out for "MW" in the title of the patch or instrument.

SAMPLE STARTS

To maintain reality we cut our samples earlier than others. The start of a note often gives a sample its character. By cutting its front off too much, we feel you take away its personality. If things are playing back a bit behind the beat, even after quantizing don't be afraid of pulling that pre-delay down a few dozen ms on your DAW.

STRINGS:

There are many popular enormous sounding strings libraries out there (Albion 1 included!). The reason for this is because they're fun to use, easy to impress with, they have been very fashionable, and they enable composers to "move" the listener, to stir their audience with scale. But most of all, they're relatively easy to make. A wealth of players give the perfect smudge needed when looping or cross fading content. The accuracy of individual tuning becomes inversely proportional based on number of players.

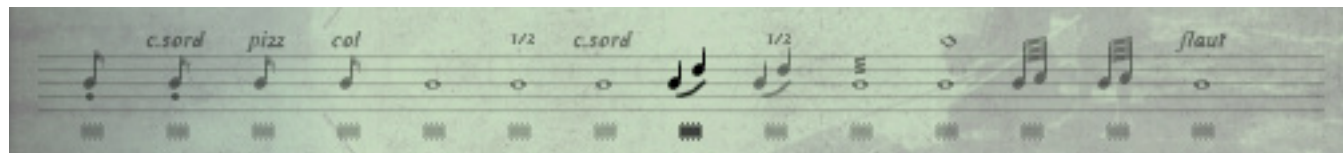
However when you start simplifying your waveforms, lessening the number of players everything needs to be approached at a more intricate level, from performing, to recording, and to how respectfully this material is treated within digital post production.

We're very proud of Albion I, and it was a toughy to follow. But we have really created something extraordinary here, and we all hope you agree the result is a wonder of delicate beauty, thoughtful consideration and technical expertise. We hope it inspires you to write music that doesn't move with scale, but with searing melody, transparent intelligent harmony and subtle textural variety.

Here's a brief guide to what we have made for you.

We recorded 8 1st Vns, 6 2nd Violins, 4 Violas, 4 Cellos and 3 Basses all in situ, left to right in the centre of Lyndhurst hall - Air Studios. For mic positions see later in this manual's more "technical" detailing of the front panel. As working composers we debated long and hard the most useful articulations. Aiming for a transparent, delicate and very modern sound. We decided to concentrate on making the most useful library as opposed to comprehensive. So you won't find any bass trills, and the legato range is limited to the instrument group's "sweet spots". This is so we could strike a balance between breadth of the range of articulations, the degree of attention to detail and system usage on a variety of rigs and of course cost.

THE ARTICULATIONS:



STACCATO - Marked "light" unlike other libraries we wanted the staccato to be pretty to the ear, not just a thunderous assault. These are short and bright notes.

C SORD SHORTS - Marked "brushed", C Sord stands for "Con Sordino" which is with the practise mutes engaged to give a brighter softer and quieter sound. These are super softly played short articulations with a very gentle attack that have an almost Baroque like quality. Excellent for shimmering ostinatos.

PIZZ - Plucked (Pizzicato) strings, unlike other libraries, reproduced here as played. Loose. We have not artificially snipped these performances. These are as varied as world-class players play these fiddly articulations. We feel the less players you have playing this the better the sound, so this patch is an excellent divisi (when you divide one section, ie the 2nds, into playing two parts) sounding pizzicato that will brighten and sparkle within thick arrangements of larger sounding libraries.

COL LEGNO - When orchestrating this always warn your players in advance so they can bring a practise bow or even a pencil. Short articulations played with the back of the bow to give a very unique wooden clicking noise. If you're doing repetitive or single note patterns like say in the opening of Holst's "Mars" you may want to engage "use neighbouring zones" (See page 22)

LONGS - Marked "Dolce", which is a warm soft tone without excessive amounts of vibrato, these articulations xfade through dynamic layers and an instruction of "poco espressivo". The result is a very transparent modern tone, and is a great alternative to reaching for the Sordinos as so many people do when needing a mellow tone.

LONGS 1/2 SECTION - As above but with one player per desk tacit. This will enable you to create true divisi sections and yet again provide a cleaner, purer and more defined tone. As these are completely separate recordings to the full longs, you will be able to increase the perceived size of the band by doubling parts with both versions.

CON SORD LONGS - We concentrated hard to make these soft, but still warm. When using mutes with smaller sections it is so easy for the sound to become thin, sterile and lifeless. We think these still have a warmth and welcome silken brightness to them.

LEGATO - These are true legato patches where every possible interval within the range we have selected has been recorded. Kontakt analyses what you are playing and inserts these intervals between the notes to give a smooth, expressive sound, suitable to melodies or internal counterpoint. They are monophonic and rely on you overlapping the notes, otherwise the start of the sample will be re-triggered. When using quantise make sure the overlaps still exist. A good way of doing this is to open your piano roll or matrix editor, select or lasso all and increase the lengths of every note by enough milliseconds to ensure every note overlaps. These articulations could prove to be invaluable to eking out melodies when using larger sounding libraries.

LEGATO 1/2 SECTION - As above but with half of the players tacit. Again, great for more detailed contrapuntal sections.

TREMOLANDO - A fast, short bowed tremolando (lots of short and frequent bowing back and forth out of time with each other) that produces a beautiful shimmer on top of (or an octave above) normal longs, or in isolation provide tense anticipatory tones.

ARTIFICIAL HARMONICS - By resting a finger lightly on a string a fourth above the pitch it is being played at, a harmonic tone is formed. The resulting sound is 2 octaves above the pitch being played. It is an unusual technique and requires a huge amount of skill, we have decided to keep the samples with all the unusual artefacts and tuning imperfections you would get intact. We believe this is what gives these techniques their character.

TRILL MINOR (HALF TONE) - These long articulations are made by rapidly alternating fingers between the tonic and a semitone (half tone) above. Nice to use as long phrases but also just little frills or ornaments within legato phrases.

TRILL MAJOR (WHOLE TONE) - As above but with the fingers alternating between the tonic and a whole tone above.

FLAUTANDO - These are difficult to get right with an orchestra. Especially of this size. In the wrong hands they can sound thin, cold, and ugly. In the right hands they can be the most inspiring tool for tender, soft and understated but deeply moving compositions. We achieved these long articulations by offering up the quite complicated instruction on the scores: "Flautando, poco sul tasto, warm and harmonic like, poco vibrato". The players, we believe, then played with the bow slightly turned, and slightly on the finger board with a measured amount of vibrato. But by giving such a panoply of instructions, each player interprets it slightly differently. And by hearing a number of players playing all slightly differently, the warmth and sense of scale is increased, so you don't get the "thinness" often associated with this technique.

BRASS & WIND

Albion I covered so many of what brass and woodwind sections are asked to do for films that we decided to produce a selection of ensembles not found in other libraries to enhance your scores in interesting, hard-to-put-your-finger-on, and sometimes surprising ways. We stayed close to the Loegria ethos, it had to be stunningly beautiful, esoteric and well.... British.

EUPHONIA & HORN CHOIR

The euphonium is a small tuba with an extraordinary range that features as the dominant force in colliery bands and military marching corps across the British Isles. It is almost a mortar like feature in British musical culture, so it is totally surprising that it rarely features in film scores from this shore. So much so, orchestral players are usually trombonists enjoying a specialist doubling fee. The tone of the euphonium is between a tuba and the lower dynamics of the French horn. It has a tuning uncertainty or weakness about it that gives it a crying heart breaking quality, like a singer choking back the tears. This imperfection happens usually on the initial attack of the instrument with it then straightening into a purer tone of pure Bourneville chocolate heartbreak. When booking colliery players, orchestrate in the bass clef. When booking orchestral or trombonists orchestrate as a transposing instrument in the treble clef.

The Euphonia & Horn Choir is a romantic neologism on our part (we understand the plural of Euphonium is Euphoniums) and describes two Euphonium and two French Horns playing in unison. The idea is for it to be used in thick choral style writing and is an excellent way of enriching a score where clusters of cello would produce an unusable, muddy and confused sound.

SACKBUTS HI & LO

The Sackbut is a trombone type instrument from the Renaissance and Baroque era. Their tone is not really that of a trombone, but for the hi ensemble more of an incredibly soft trumpet, and for the lo consort that of a soft horn. But when you ask them to really blow the sound instantly becomes very, very different and very, very nasty indeed. These articulations are marked “marcato” in your articulation menu. We feel these instruments will be amazingly useful in providing an alternative to horn players which often add an unwanted regal or “proper”-ness to a cue. These will do everything a horn can but without that psychological preconception.

Post production on this range has proven that their tuning is a bit of an issue... We’ve done a lot of work so you don’t have to, but where you hear frailties these are indicative of the instrument. We hope however you don’t confine these instruments to period or ancient scores. We strongly feel they have a place in modern scores... However would always recommend you book them as an overdub!

RECORDERS HI & LO

Every person in Britain has had to play one of these little blighters at some point throughout their education. In the wrong hands they can loosen fillings. But every wind player in the country starts on one of these so they have a place in our affections, and in the right hands have a naive pastoral beauty. We have introduced a slider to control the attack as we feel the bite of the tongue at the beginning of every start may limit its uses. The instruments then settle into a beautiful tone that we feel could be utterly compelling presented alone or behind a bank of woodwinds to give a shimmer of interest. We look forward to hearing what you guys do with them.

Darwin Percussion Ensemble II
THUNDEROUS CINEMATIC DRUM CORPS

Darwin Percussion

Whilst the rest of Loegria concentrates on beauty and detail, Darwin continues its brand as a thunderous aneurysm of cinematic drumming. There is no reason for this other than we just wanted more! So we got our players to play for longer, looser, tighter and for more dynamic layers. To make the success of our first outing something even more comprehensive.

So herein lies another collection of calamitous wide screen percussion. Available with 3 controllable mic positions, recorded with up to 5 round robins and up to 4 dynamic layers to give you fantastic realism. We have encouraged both a “loose” and a tight performance to enhance the sense of scale, but also to be able to produce more detailed and complex patterns than before (there we go, we got to the Loegria ethos eventually).

To toggle between tight and loose, click on the notation menu on the UI or use the pre-programmed key switches.

Hi, Mid, Lo Toms.

These Patches are arranged in areas of the keyboard according to their range, so you can put all 3 patches into a multi* and have the complete menu. There are a number of hit types per patch and each hit has several round robins and a number of dynamic ranges. These hits are organised in pairs across the white notes to ease playability of fast repeated phrases on the same hit.

Metal Shop 2, Subs, Fine Drums

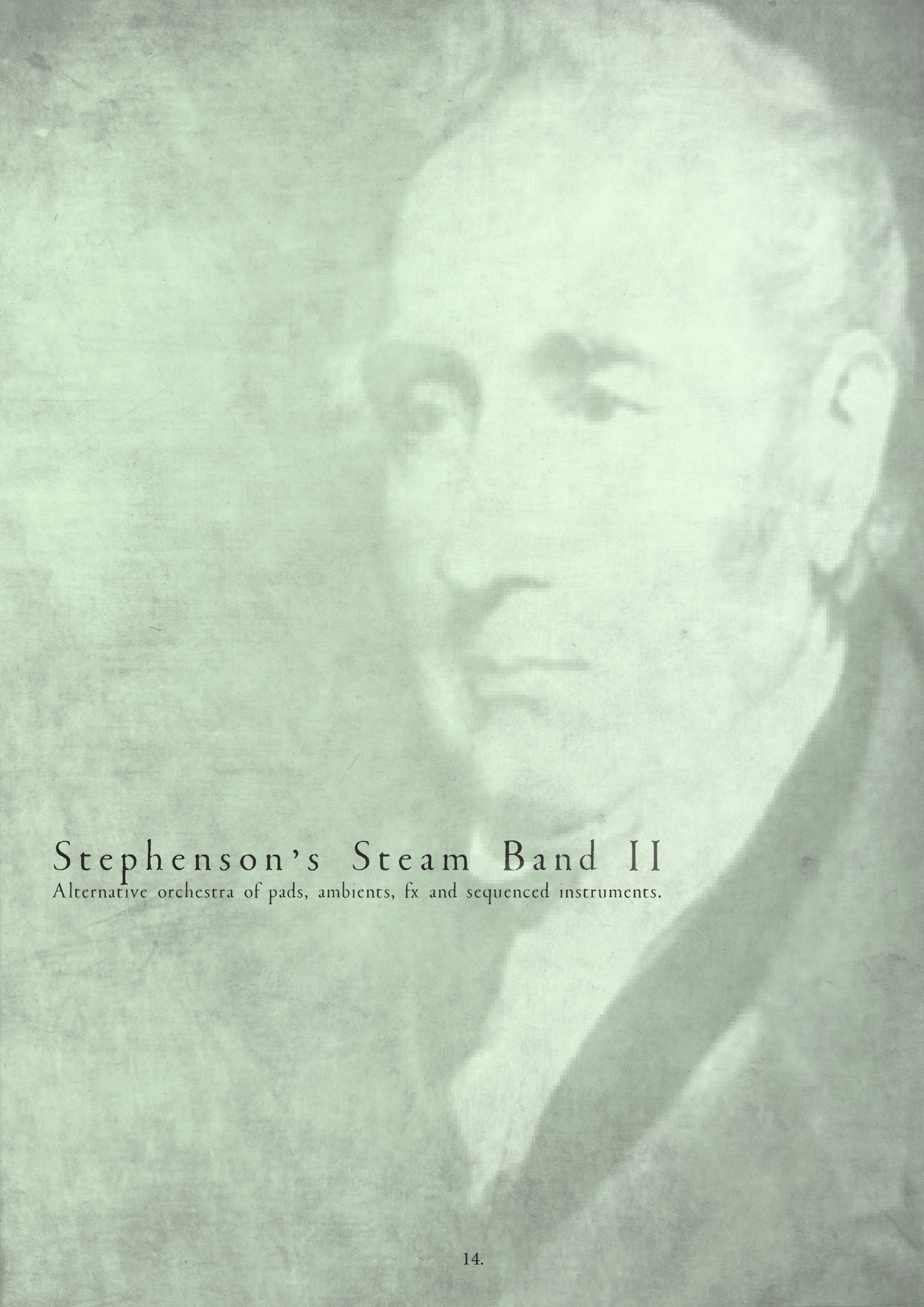
As above these are arranged according to pitch range and designed to sit on top of the Hi, Mid & Lo multi if desired so that they can, in the case of Fine Drums and Metal, provide some dramatic definition, or in the case of the sub patch, a bit of thunderous bottom.

Easter Island Hits 2.

Unlike the rest of the Darwin ensemble. This is simply a menu of some choice hits without round robins or a dynamic range they are designed as a punctuation tool.

Swipes

NEW TO REDUX, we've taken the amazing Darwin drums and created some thunderous swipes and swells for you.



Stephenson's Steam Band II

Alternative orchestra of pads, ambients, fx and sequenced instruments.

Stephenson's Steam Band

Derived totally from these new “Loegria” recordings, we have processed our precious players through an awesome array of effects, both virtual and outboard. To create an “alternative band” at the very least, at best, an “alternative universe”. These sounds have been designed with 5.1 wide screen film use in mind and having derived the source material from an organic origin that these patches will mix more gorgeously into your orchestral work.

Most patches are arranged to have similar controls to the original band patches. We have painstakingly taken different pitch centres and dynamic groups, and created a totally new alter-band. So when you see the “MW” suffix be sure to dial up your modulation wheel to discover the true delights of this section. In addition to this, we have processed both front and back mic signals through a totally different set of effects to create a controllable “tree” and “ambient” mic mix. This sounds great in stereo, but even better in a quad or a cleverly routed 5.1 spread (see page 27).

Steam Pads:

These are the most musical of the Steam Band section. We have taken each individual choir across the pitch register and have given you an alternate take, a very alternate take.

Steam Swellers:

These are evolving drones that very much change over time and range from sonorous musical pads, to sound design atmos effects. Some of these also have mod wheel xfades, look out for that “MW” suffix.

Gabriel's Steam Band/ Multis:

Designed by programming wizard Stanley Gabriel, these are tempo sync'd sequences, multis and 5.1 pads that make use of the Ostinatum and FX Sequencer engines. We've never experimented that deeply with these sounds and moving forward will be having a lot more fun in the future if ever there's a quiet moment!



THE BYRON TAPES
some very british loops

The Byron Tapes.

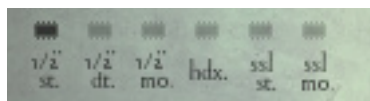
Welcome to the most esoteric part of Loegria. There's a keyboard instrument popular in the 60's and 70's that used real tape to playback sounds. As part of the sound package were 6 rhythms. Each playing different chords over around an octave of keys. Recorded near Birmingham these were the world's first loops.

Over recent years these 6 loops have become miraculously popular and can be heard on everything from rap records to washing powder commercials.

Again in the spirit of Spitfire, we as a group of composers thought it would be nice if there was some more. So we set about making some. As Loegria is a set of composer tools designed for smaller, more sensitive work and possibly in films, we felt these loops would make an excellent inclusion.

We booked a band of Piano, String Bass, Percussion, Drums, Guitar, Violin and Cello to play some compositions by Christian in a very "British" vein. These were all recorded in the one room to tape via an exclusive selection of vintage mics running through a vintage Cadac desk. Just like the old days. These were then mixed and mastered on a vintage SSL at Hugh Padgam's studio in west London, with an impressive array of outboard screwing the bejesus out of the sound. They were then rendered to tape via some interesting sources.

Signals available are.

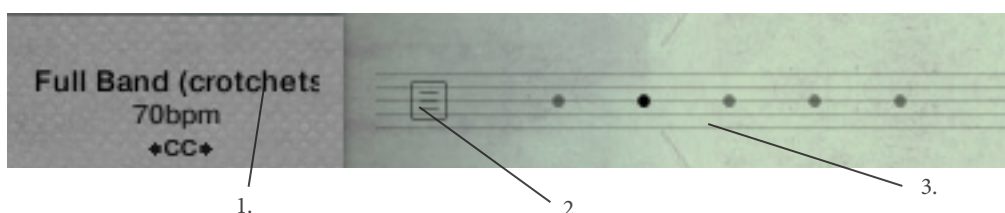


1/2" Tape, 1/2" Vinyl from tape, 1/2" mono, HDX, SSL Stereo, SSL Mono.

The latter two being the cleanest but, by all means, least funky signals. The most interesting of the lot is the HDX feed. This signal passes through a 60's line mixer bought in auction in London several years ago. Its previous owner was Jimi Hendrix, who used it both on the road and in the studio. It has the original valves and is simply filthy.

All titles state the BPM they were recorded at, and we'd recommend you pick a loop that's close to what you need. Click on sync to tempo to lock to your host/ DAW.

Here's a quick guide of how the loop browser works:



1. Menu/ Loop Title Window. This window will display the loop name once you've selected it.

2. Menu Icon. Click this icon to return to the menu, this will automatically unload the loop you have selected and load up all the menu versions of the loops available in the patch you have loaded.

3. Loop Lamps. In menu mode play the different loops distributed along the keyboard. A lamp will illuminate for each key/ loop played. These loops will play at the tempo they were recorded. Once you've found a loop you like, click on the illuminated lamp. This will unload the menu of loops and load up your desired loop (mapped to C1) with alternative patterns, mixes and single hits all sync'd to your host tempo.

f e n t o n r e v e r s a l s

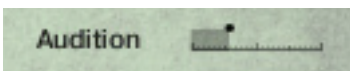
BOYSTEROUS TOOLS FOR BAD EDITS



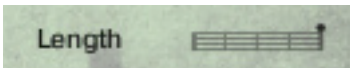
Fenton's Reversals.

We've designed these tools to help you deal with the inevitable 5/8 bar you've had to put into a cue to hit a cut that has inexplicably moved back a few frames. We find that having to suddenly switch from composing to music sound design can frustratingly slow down the process. So we've made an enormous bank of reversed and stretched Spitfire content designed to get you out of lumpy edit corners.

As all of these sounds start from silence it's difficult to audition. Slide the audition slider to the right to advance the sample start and play through the different sounds we have designed from your controller keyboard.



They have been sampled at two pitch centres so you never have to stretch them too far. Select a pitch centre then course tune (using the tuning knob) to the desired exact pitch.



Pull the audition bar all the way to the left and then select how many bars (measures) you wish the reverser to stretch over. The trick then is to run these sounds loud! A bit of distortion really suits alongside a touch of splosh and delays if you so wish.

It's a very cool and dramatic way to hit a cut when you've been hitting a lump all afternoon.

THE FRONT PANEL

MIC/ MIX POSITIONS

GENERAL CONTROLS

EXPRESSION CONTROLS

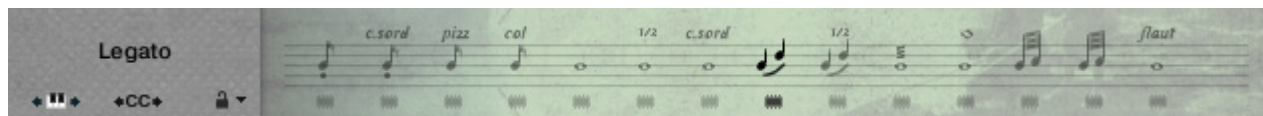


ARTICULATIONS

DEFAULT CCs

CC1	- Dynamics
CC11	- Expression (0-100% fade)
CC16	- Speed
CC21	- Vibrato
CC22	- Close Mic slider
CC23	- Tree Mic slider
CC24	- Amb Mic slider
CC25	- Outrigger Mic slider
CC32	- Articulation control

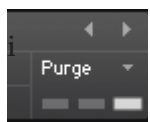
ARTICULATION CONTROL



ARTICULATION STANZA

On the the diagram above you will see a line of musical notes. These actually denote key articulations, display the current articulation playing and act as switches between them (alongside their associated keyswitches). We have created a series of Brush Sets with different articulations loaded (SEE PRESETS IN GENERAL CONTROLS PAGE 9).

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.



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, or indeed press their associated key switches. You can do this while you're playing; for example, if you want to switch from "long" articulation to a short, hit the key whilst you're playing your last big not and the next note will be short. A brief guide to these articulations is displayed overleaf.

SIDE BAR DISPLAY AND ADVANCE TOOLS

On the left of your articulation stanza is a side bar that displays the name of the articulation you're currently playing. Beneath it are three options:

KEYSWITCH SHIMMIER - This shimmies the position of all the keyswitches left or right, convenient if you're creating your own "multi" instruments and don't want to hit keyswitches by mistake.

KEYSWITCH TO CC SELECTOR - Use this to assign a CC controller to act as an articulation/ key-switcher. 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.

ARTICULATION LOCKER - We all like to select articulations and use our templates in different ways. For example, many composers like to have a single articulation loaded. 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.

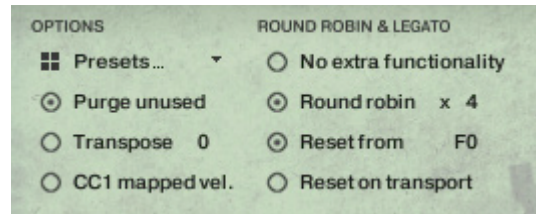
Locked Keyswitch - This locks your articulation via keyswitch but you're free to switch via the front panel.

Locked to UACC - This is a new standard being developed by Spitfire and detailed on page 22. The default controller channel is #32 but this can be changed by right/ CTRL clicking on the padlock.

Please also see "advanced articulation selection" on page 15 for more articulation switching options.

GENERAL CONTROLS

OPTIONS



PRESETS - This allows you to load predetermined sets of articulations affectionately called “Brush Sets” 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. This is a great way of making Albion sound bigger. Pull two of the same patches into the same Kontakt multi, leave one as is, then with the second transpose up 3 on the UI and then, of course, tune down by 3. Play together and hey presto double the players!

CC1 MAPPED VEL(OCITY) - Click this to have velocity controlled dynamics (for the shorts for instance) mapped to CC1 as it is with the longs.

ROUND ROBINS & LEGATO

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

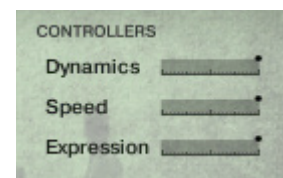
RESET FROM F0 - This enables you to control the round robin cycle so it sounds identical every time you play. Toggle on & play the key selected (default F0) to reset.

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

NO EXTRA FUNCTIONALITY (NEIGHBOURING ZONES)- Next to this lies a drop-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.

EXPRESSION CONTROLS



Visual representation of the various expression controllers available to you.
Right/ ctrl click to reassign/ learn different controller assignments.

DYNAMICS - (DEFAULT CC1 MOD WHEEL) Controls and xFades the different dynamic layers recorded.

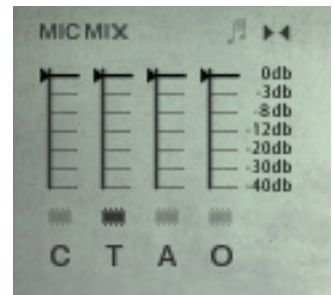
VIBRATO - (DEFAULT CC 21) Controls and xFades level of vibrato.

SPEED - (DEFAULT CC 16) Controls the speed of legato transitions. Reduce when playing in, expand when playing back for ease of use.

EXPRESSION - (DEFAULT CC11) Controls the volume of the articulation.

MICROPHONE/ MIX SETTINGS

Welcome to the wonderful world of Air Studios and the mixes of our chief engineer Jake Jackson.



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

MICROPHONES / MIXES

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

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.

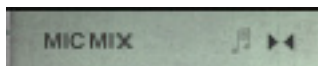
T - Tree. This refers to the “Decca” tree of three mics placed above the conductors podium. In the case of Albion, priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band and the hall. There are default mic positions that load in with each patch.

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 with the other mics, but also ideal when fed to your Ls & Rs speakers as it 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.

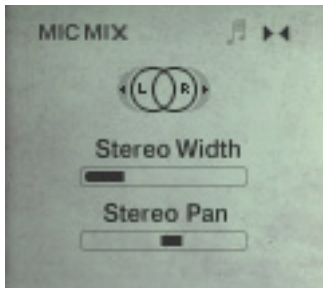
ADVANCED STUFF.

MICROPHONE MIX TO ARTICULATION LINKER



The small notation symbol locks the microphone mix or tweak you've made to the articulation selected. This means that 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.

CLOSE MIC PAN COLLAPSER



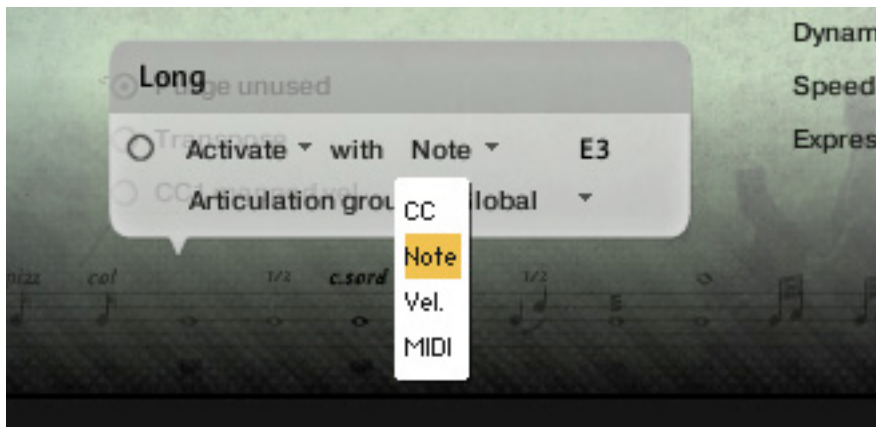
To the right of the above is a selector that opens the mic collapser:

The close mics are a stereo mix and this collapser allows you to refine how the stereo image is handled. All our musicians are recorded in-situ, 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 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 - This allows you to control where in the pan field the centre of this image is placed.

ADVANCED ARTICULATION SELECTION.



For those of you who want to tweak your articulation selection further. If you want to create setups that closely integrate with notation software, or performance patches that react to the way you play, then this deep editor may be for you. It's accessed by holding CMD (or CTRL on PC) and clicking the articulation icon. It can be closed by clicking the X to the bottom right of the UI.

LATCH TOGGLE - Switches this way of selecting the articulation on.

“WITH” SELECTOR - Selects how you would like to select.

PARAMETERS - Edit these to select a range in which this articulation would be selected.

THE OSTINATUM

(Access via the icon beneath the spanner)

SETTINGS

RHYTHM COMPUTER

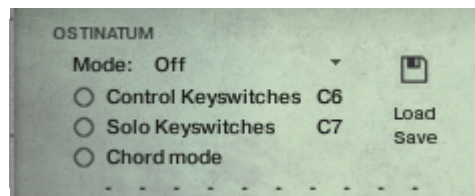


TRANSPORT

OSTINATUM FRONT PANEL

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

SETTINGS:



LOAD/ SAVE - Allows you to store your precious made Ostinati. (see overleaf for information about “Ostinatum Factory Presets”).

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.

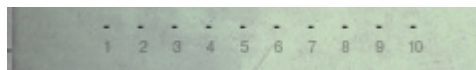
DESCENDING - From top to bottom.

CONTROL KEYSWITCHES - Allows you to set up a section of the keyboard that controls the state of the ostinatum. These keyswitches 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 solos each individual track.

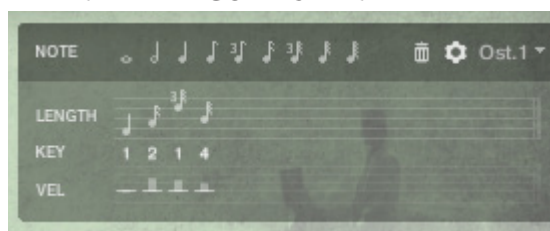
CHORD MODE - This ignores any note order and simply plays everything polyphonically. Great for measured trem style effects.

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 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 the 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 select which key (displayed in real time in the Transport) the note is attached to. Scroll up and down to select. So in the sequence pictured a C triad will sound C,E,C,C,C,C.

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

NOW HIT PLAY ON YOUR DAW AND ENJOY!

OSTINATUM FACTORY PRESET PATTERNS

Our team of award winning composers and programmers have enjoyed making you over 100 pre-made Ostinatum patterns to give you a rich selection of different start points from which to tailor your sequences.

First we need to make sure you've transferred the file into the correct location so the Ostinatum can find it quickly and easily.

Locate "Ostinatum Presets" in your Albion Redux folder and move them to:

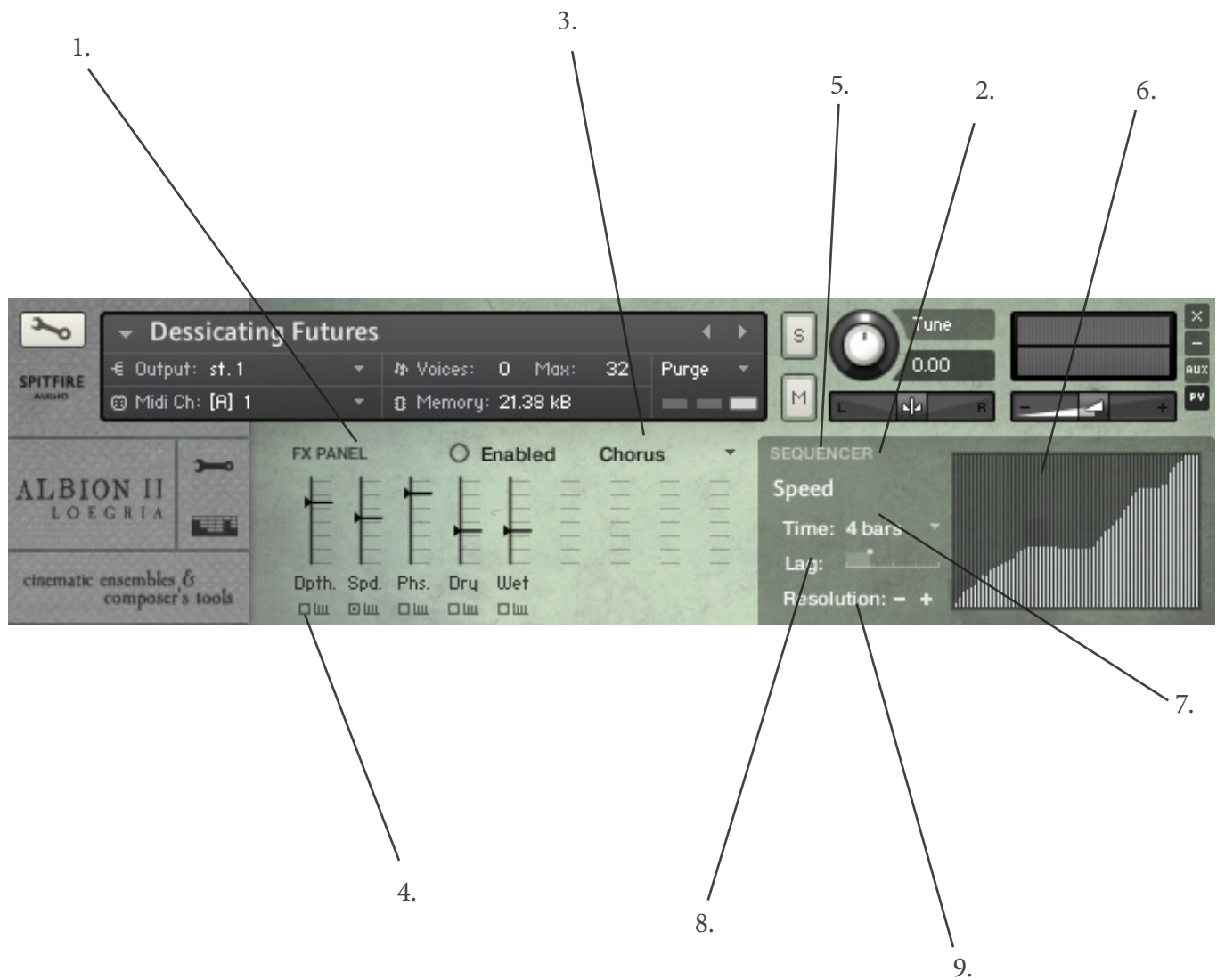
MAC: Documents>Albion>Data.

PC: My Documents>Albion/Data

If you have existing patterns saved in there you may want to move them into "Users", so it's nice and clean.

To browse and load click on the little floppy disk icon. We've tried to make some kind of sense in our titling and have created a selection that are better suited to Ascending, Descending or "Chord Mode". So if you fancy an ascending pattern look out for this in the suffix of the name. We've also created a selection of different meters and speeds so if you load up something suffixed with "8s" this will get you a quaver or 8th pattern. If this feels too slow you may want to go up to 16s to give you a semiquaver pattern. Most are designed for 2 to 5 finger patterns with the "two hands" signifying that they have been designed for both hands to be on the keyboard!

THE ALBION FX SEQUENCER



THE ALBION FX SEQUENCER KEY

We've designed this tool so you can punk things further to your heart's content, either in a quick brash way by pinging FX in or by carefully designing amazing FX sequences with this highly intuitive tool.

1. FX Panel

Here lies all your hands-on, non sequenced parameters. The top layer provides some basic patch tweaks you can make, overall volume, pan, tuning, and a simple ADSR envelope. This is so that you don't have to press the scary spanner button if you don't want to and our Kontakt Player users also have a wide range of editable tools.

2. Sequencer Panel

Strap on your jewellers loop and go in for some meticulous FX sequencing. All your sequencing and automation will happen in this panel.

3. Effects Selector

Pick the FX you'd like to dial in here from the drop down menu: **Instrument** (the top layer of basic patch parameters as pictured above), **EQ**, **LoFi**, **LPF**, **Chorus**, **Reverb**, **Delay**, **Distortion**, **Phaser**.

4. Sequencer Launch Buttons

This launches the sequencer for the selected FX parameter. This will then be clearly displayed in...

5. Loaded FX Parameter Display

Identifies which FX parameter you're editing/ sequencing.

6. Sequencer Matrix

Here is where the fun happens, drag up the columns from 0% to 100% to shape your FX sequence.

7. Time

Determines what the Matrix represents. Click on the drop down and select one of these options: **4,3,2 & 1 bar**, **2 beats and 1 beat**.

8. Lag

Introduces a lag into the movement of the control you are automating. The effect will be that the controls respond more slowly and give you a smoother interpretation of the FX sequence you have made or, in the other direction, become much crunchier and brutal.

9. Resolution

Determines the resolution of the sample steps within the time frame that you have selected. From lumpy crotchet steps suitable for gated phrases to finer, smoother more detailed steps suitable for sweeps.

THE PUNCH COG

(Available on Instruments saved in the “Punch Cog” or “Tweakable” folder)



As we record our samples like you would a film score, we actively encourage our musicians to make every note sound different or play with the flair that would be expected from them on a score shoot. We like tuning imperfections, little squeeks, the odd breath of a human! We like our pizzicatos loose and for the odd “rub” between players when playing transitions.

However much we apply our exacting taste principals onto our range, we’re never going to meet with everyone’s preferred quality bar or needs and expectations of a project. So we present to you Blake Robinson’s coupe de grace... A way of punching notes in and out like we used to in the old days and a way of customising your library to fit your taste and needs.

If there is a round robin you don’t like or a long note where the tuning is a bit fruity. Load in a “Punch Cog” instrument, and switch to the articulation you were using. Play until you find the Round Robin you don’t like and then stop. Observe the pictured cog bottom left of the front panel/ UI, and click on it to get this dialogue:



HOW SHOULD WE TWEAK - 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 percieved decay of that note).

SAMPLE START - If it feels loose, adjust to the right; tight, adjust to the left.

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



UNIVERSAL ARTICULATION CONTROLLER CHANNEL

We finally admit that things have got out of hand here in the world of Virtual instruments. Every single one works differently, responds differently to different key switches and controllers, and that's just within our own library! The UACC (pron' you-ack) project is our attempt to unify articulation switching across our entire range and it's one we hope other developers will also adopt. It will mean greater integration between your VI set templates; greater encouragement to venture into the darker, less visited corners of your collection; and a smoother workflow.

When selecting "Articulation Locked To UACC" you disable what we believe to be the soon-outdated keyswitch method of articulation selection in favour of UACC which defaults to channel #32 (change this by right-clicking the CC slider next to the padlock). This then gives you the option of using a MIDI controller to select articulations based on the list below. We recommend a switch based controller or an iPad app. Alternatively simply dial-in event or automation data on your DAW. The latter will give you the ability of always being on the correct articulation, even if you haven't rolled your sequence back before the MIDI event.

This list is a work in progress and we look to users and other developers to finalise it.

- 1 Longs (vib xFade CC21)
- 2 Longs con sord
- 3 Longs alternate mute
- 4 Longs sul pont
- 5 Longs con sord sul pont
- 6 Longs sul tast
- 7 Longs flautando
- 8 Longs (artificial) harmonics
- 9 Longs SUL lowest string
- 10 Longs sul pont heavy distorted
- 11 Longs Cuivre (brass only)
- 12 Longs vib13 Longs flutter
- 14 Longs hollow (flutes only)
- 15 Longs overblow (flutes only)
- 16 Longs overblow flutter (flutes only)
- 17 Longs Mariachi (if separated off)

- 21 Legato
- 22 Legato con sord
- 23 Legato SUL lowest string
- 24 Legato half section
- 25 Legato half section con sord
- 26 Legato sul pont
- 27 Legato fast run (if separate patch)
- 28 Legato flautando
- 29 Legato harmonics

- CONTINUED:

- CONTINUED:

41	Spiccato (strings only)		
42	Shorts spiccato		
43	Staccato		
44	Staccato dig		
45	Spiccato con sord		
46	Feathered spiccato		
47	Staccatissimo		
48	Tenuto shorts		
49	Marcato shorts		
50	Combined shorts via velocity, with dyn on MW		
51	Staccatissimo con sord		
52	Tenuto shorts con sord		
53	Marcato shorts con sord		
54	Combined shorts via velocity, with dyn on MW con sord		
55	Staccatissimo con sord ALT		
56	Tenuto shorts con sord ALT		
57	Marcato shorts con sord ALT		
58	Combined shorts via velocity, with dyn on MW con sord ALT		
61	Pizzicato		
62	Pizz Bartok		
63	Col legno battuto		
71	Trills min 2nd		
72	Trills maj 2nd		
73	Trills min 3rd		
74	Trills maj 3rd		
75	Trills perf 4th		
81	Trems - unmeasured	111	FX 1
82	Trems - unmeasured con sord	112	FX 2
83	Trems - unmeasured sul pont	113	FX 3
84	Trems - unmeasured con sord sul pont	114	FX 4
85	Trems - measured 180 bpm	115	FX 5
86	Trems - measured 150 bpm	116	FX 6
87	Trems - measured 120 bpm	117	FX 7
88	Trems - measured TM 180 bpm (time machine)	118	FX 8
89	Trems - measured TM 150 bpm (time machine)	119	FX 9
90	Trems - measured TM 120 bpm (time machine)	120	FX 10
91	Double tonguing	121	Disco falls
92	Triple tonguing	122	Rips
93	Quad tonguing	123	Falls
94	Double tonguing con sord	124	Rips con sord
95	Triple tonguing con sord	125	Falls con sord
96	Quad tonguing con sord		

TROUBLESHOOTING

This is a manual to accompany v4.0 of a favourite line for Spitfire with a totally new set of scripts, and UI. We have used our experience as busy film composers to deliver something that we'd like.

It is our hope that you keep in touch with us to let us know how you're getting on, how you're using Albion, how you're finding it and, if we were to consider looking at areas in the future, what you'd like us to look at. From this we'll form a consensus and wholeheartedly pledge that we will act upon it wherever possible or practical.

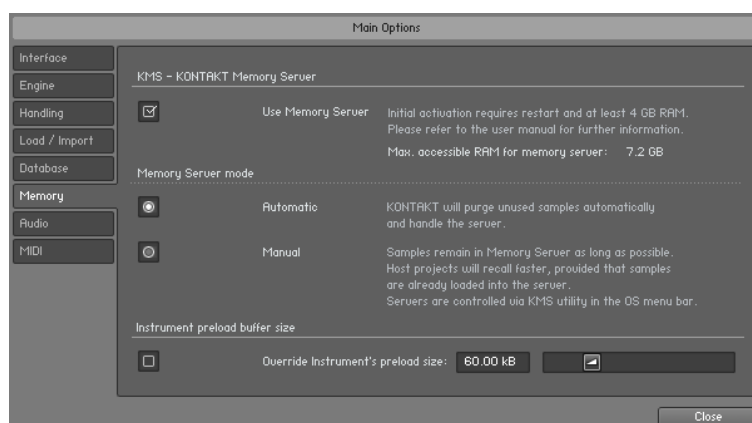
But here's a couple of commonly asked questions...

- **This library really isn't behaving how I'd expect.** - OK, so we're now officially blue in the face. But before you go ANY further please check you are using the ABSOLUTE latest version of Kontakt. Visit your trusty service centre and we hope this page remains relatively under-thumbed.

- **My instrument or patch seems to be playing just bits of sound, some keys are missing, and there's lots of clicks and crackles.** - Make sure that your patch is fully loaded (detailed on the front panel, page 9). Some of these are biggies so can take a while. But if problems persist make sure Kontakt memory manager is activated:



then:



You'll have to restart Kontakt to feel its benefits.

Another reason your system may be struggling is that you're using too many live mics for the spec of your machine. Try cutting the mics as detailed on the front panel to see if this cures your problem. If it does, don't worry you can still use these mics, just play in your parts with *one* active (we recommend the T(ree)) and then activate multiple mics and render down (eg. freeze function in Logic Studio).

If you're still suffering may we suggest you try and manage your pre-load buffer. Kontakt pre-loads some samples into memory so that when you hit a note Kontakt plays it out from RAM whilst addressing the rest of your samples from your hard drive(s). The slower your drives, the more you may want to rely on RAM. The faster the drives, or smaller RAM available, the more you may want to rely on your drives. If you're using the latest generation of SSDs you'll find you can radically reduce your pre-load buffer. Referring to the plate above, tick the "Instruments Default Pre-Load Buffer Size" and drag the fader to a setting you're happy with.

A QUICK THANKS

Christian & Paul would like to thank Dominic Kelly of the English Session Orchestra, Alison Burton and the whole of the Air Studios team. Jake Jackson for making everything sound so marvellous, and the remarkable talents, immense intellect and invention of James Bellamy, Stanley Gabriel, Andrew Blaney, Blake Robinson and Stu Kennedy. We'd also like to welcome Jess to the team. You may have notice the grammer is much improved in this manual. This is thanks to her!

Most of all we would like to thank the amazing support and loyalty of our user base, our Facebook and Twitter friends and everyone at VI Control.

We are in the same boat as all of you. We're not software developers by trade, so we appreciate your honesty in paying your way to be a part of our family and not distributing this illegally. But more importantly, if you have any ideas or criticism please let us know directly and in a consecutive manner, via our help desk. You never know, you just may have thought of something that we hadn't considered. We want to make our entire range the best there is, and we rely on you to help us achieve that.....

With thanks.

Christian & Paul.