ABBEY ROAD ORCHESTRA

METAL PERCUSSION

CONTENTS

INTRODUCTION

Abbey Road Orchestra Metal Percussion combines both an expertly curated library of orchestral staples and a crafted collection of distinctive sounds and textures. With 58 hand-picked instruments in total, versatility is key — whether you need a classic crash sound or want to experiment with the variety of inspiring tones offered by the oil drum — this library covers all your bases.

Masterfully engineered by GRAMMY® -Award-winner Simon Rhodes in the legendary space of Abbey Road Studio One, and performed by world-renowned percussionist Joby Burgess, Metal Percussion takes sampling to new heights to incite you to add more inspired percussion, with shimmering metallic textures, shattering hits and otherworldly sounds.

QUICK SPECS

MAC SYSTEM REQUIREMENTS

Mac OS X 10.13 to OS 12

Minimum: 2.8GHz i5 minimum (quad-core), 8GB RAM.

Recommended: 2.8GHz i7 (six-core), 16GB RAM.

M1 Apple computers are supported and 64 bit DAW required.

(32 bit DAWs not supported)

PC SYSTEM REQUIREMENTS

Windows 7, Windows 8, Windows 10 and Windows 11. (latest Service Pack, 64-bit)

Minimum: Intel Core 2.8GHz i5 (quad-core) or AMD Ryzen 5, 8GB RAM

Recommended: Intel 2.8GHz i7 (six-core) or AMD Ryzen 7, 16GB RAM

(32 bit DAWs not supported)

- Download Size = 136GBs
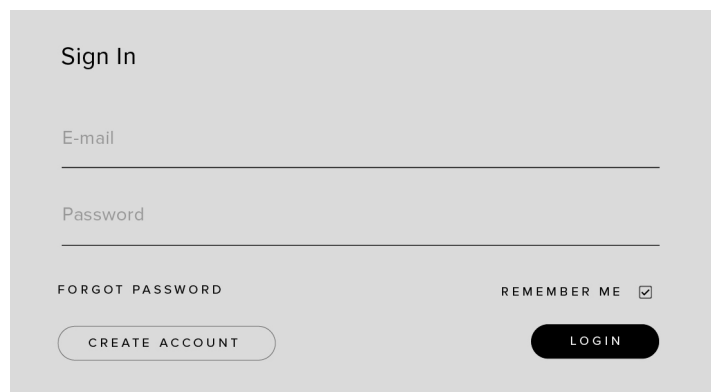- Dedicated plugin (AU, VST2, VST3, AAX)

DOWNLOADING & INSTALLING

Thank you for buying Abbey Road Orchestra - Metal percussion. If you are new to Spitfire Audio you can get up to speed here: https://www.spitfireaudio.com/about/

First though, grab the 'Spitfire Audio App' from this link, this app will enable you to download the library: http://www.spitfireaudio.com/info/library-manager/

THE SPITFIRE AUDIO APP

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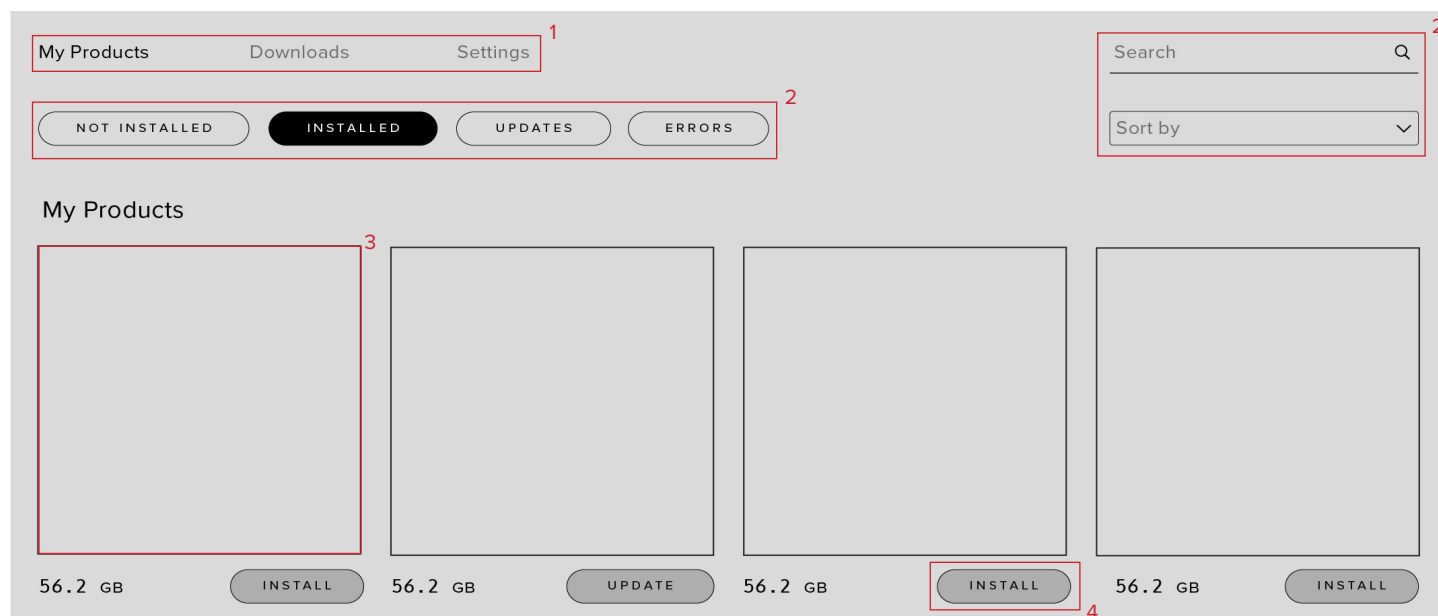
Sign In

E-mail

Password

FORGOT PASSWORD   REMEMBER ME ☑

CREATE ACCOUNT   LOGIN

1. TABS the default tab is My Products, which shows all of the libraries on your Spitfire Account. Downloads will show currently downloading products.
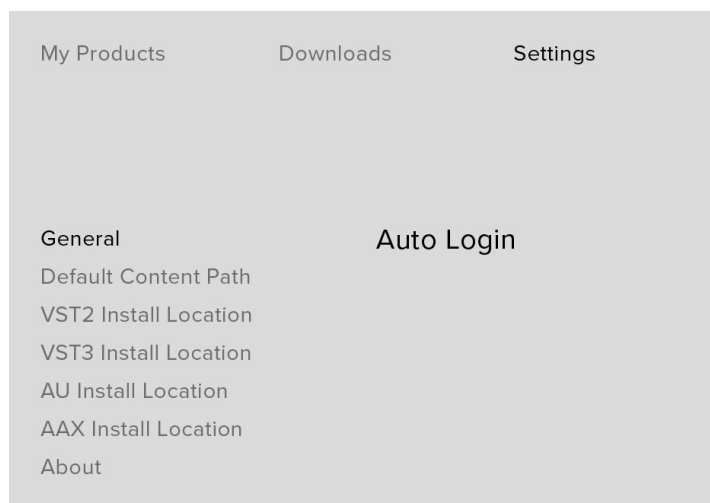
2. FILTERS Clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

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

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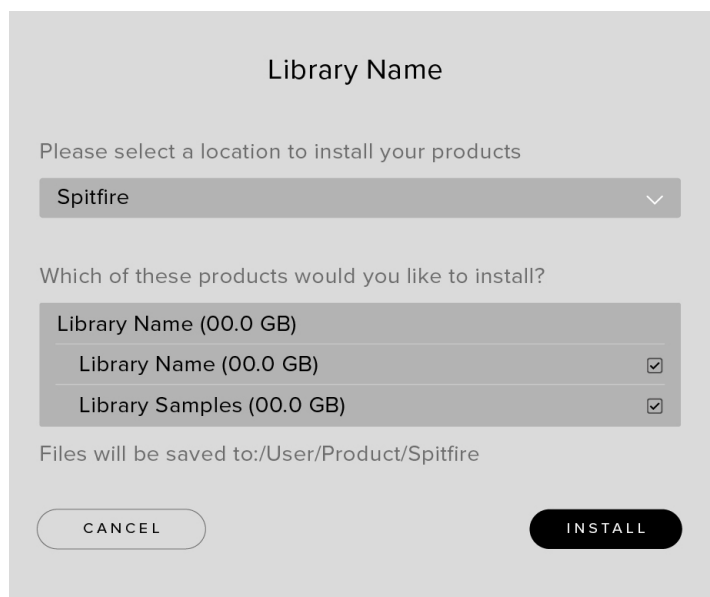
My Products   Downloads   Settings

Search

NOT INSTALLED   INSTALLED   UPDATES   ERRORS

Sort by

My Products

56.2 GB   INSTALL   56.2 GB   UPDATE   56.2 GB   INSTALL   56.2 GB   INSTALL

THE SPITFIRE APP PREFERENCES

My Products	Downloads	Settings

General   **Auto Login**

Default Content Path

VST2 Install Location

VST3 Install Location

AU Install Location

AAX Install Location

About

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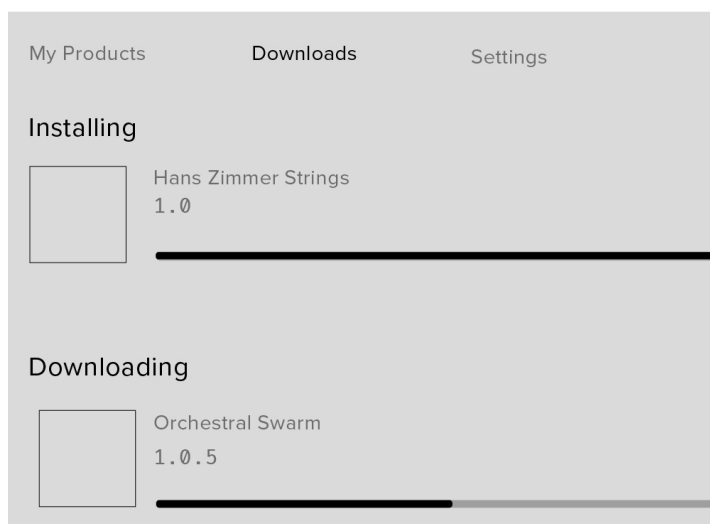
Here you can also enable Auto Login to save time in future.

Library Name

Please select a location to install your products

Spitfire	⌄

Which of these products would you like to install?

Library Name (00.0 GB)	
Library Name (00.0 GB)	☑
Library Samples (00.0 GB)	☑

Files will be saved to:/User/Product/Spitfire

CANCEL   **INSTALL**

Once you are happy with your preferences, 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.

My Products	Downloads	Settings

Installing

Hans Zimmer Strings
1.0

Downloading

Orchestral Swarm
1.0.5

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.

THE DEDICATED PLUGIN

Abbey Road Orchestra - Metal Percussion is its own, self contained plugin built for VST, AU and AAX, so once you've downloaded and installed you're ready to go.

LOGIC PRO X

• On a fresh project, a track dialogue box will automatically pop up

• Choose 'Software Instrument', and then look beneath the 'Instrument' dropdown

• Select AU Instruments > Spitfire Audio > Abbey Road Orchestra

CUBASE

• Right-click the track window and choose 'Add Instrument Track'

• Underneath the 'Instrument' dropdown, choose Abbey Road Orchestra

• Select 'Add Track'

PRO TOOLS

• Go to the 'Track' menu at the top of the screen, and select 'New'

• In the pop-up, select Stereo and Instrument Track, and press 'Create'

• In the first Insert slot, select multichannel plug-in and 'Instrument'

• You should see the Abbey Road Orchestra available as an option

STANDARD INTERFACE (QUICK LOOK)

THE ABBEY ROAD ORCHESTRA
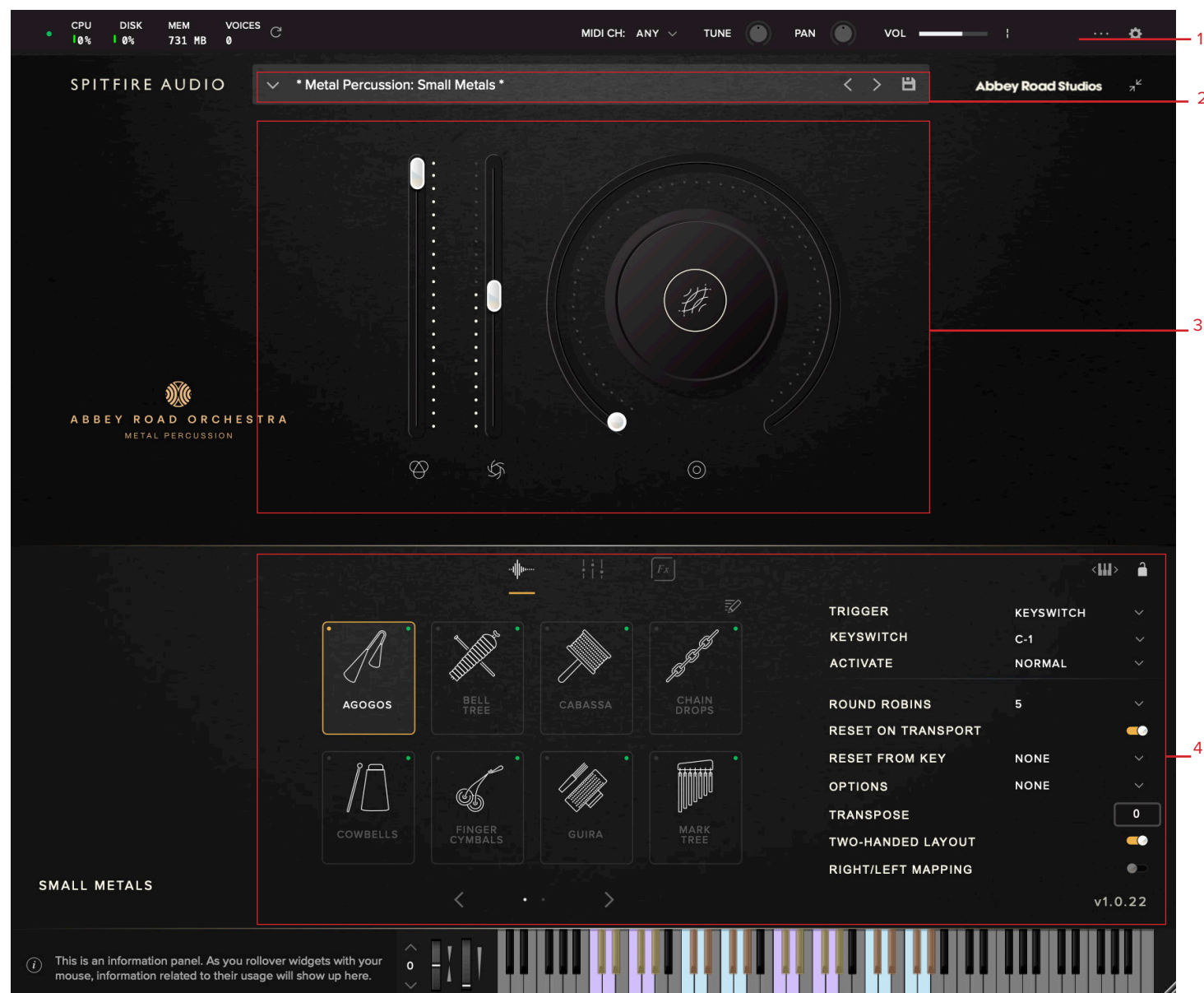
OPENING YOUR FIRST PRESETS

When you first open Abbey Road Orchestra, this is what you will see.

1. TOP MENU

2. PRESET SELECTOR

3. MAIN CONTROLS

4. TECHNIQUE SELECTOR

SIGNAL MIXER
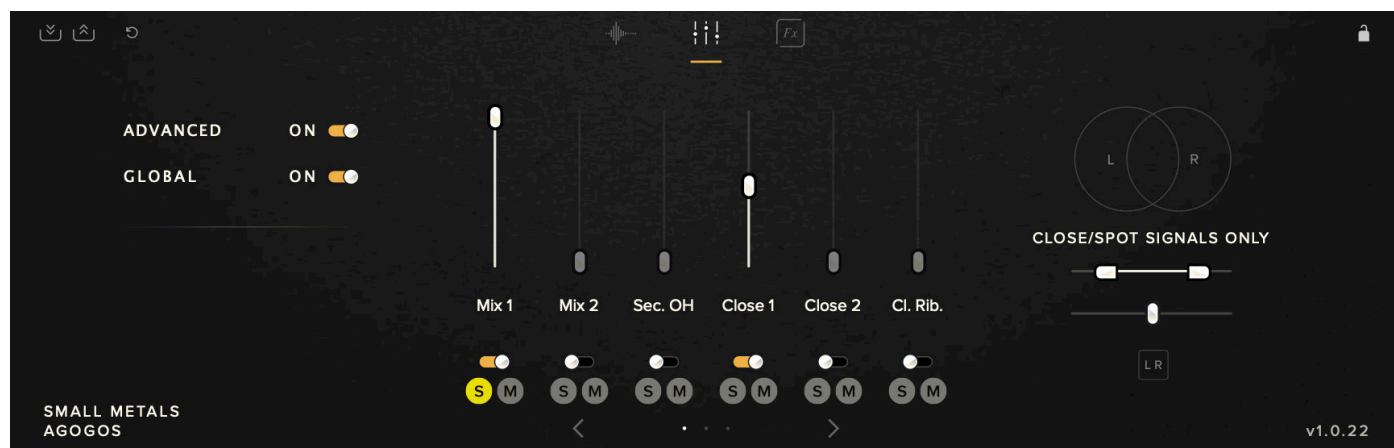
CONTROLLERS
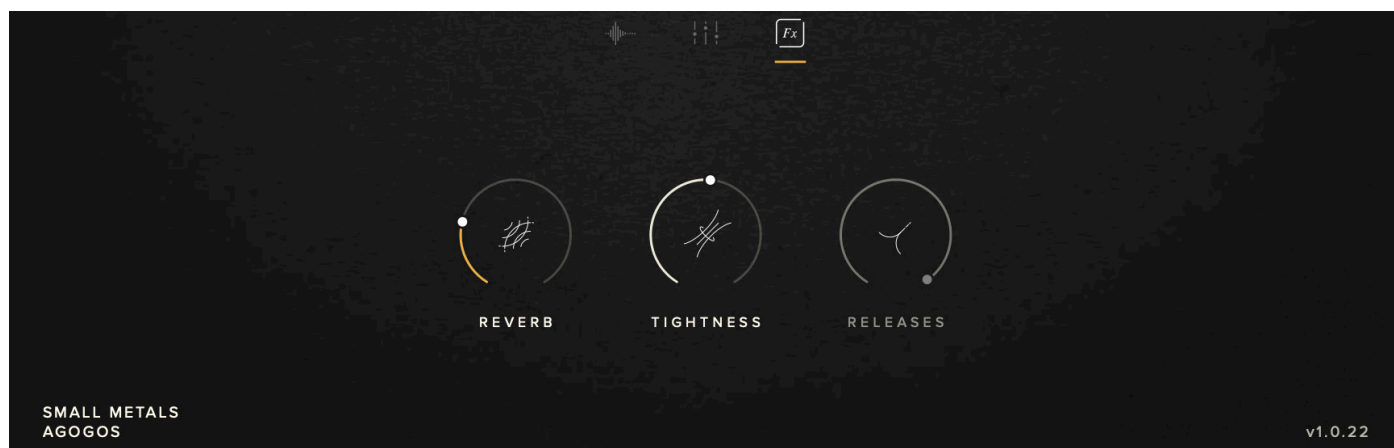
KEYBOARD & INFO

Hovering over the keyboard with the mouse displays information about the articulation mapped to each key. For example it identifies which hand is used when Right/Left Mapping is enabled.

PRESET SELECTOR
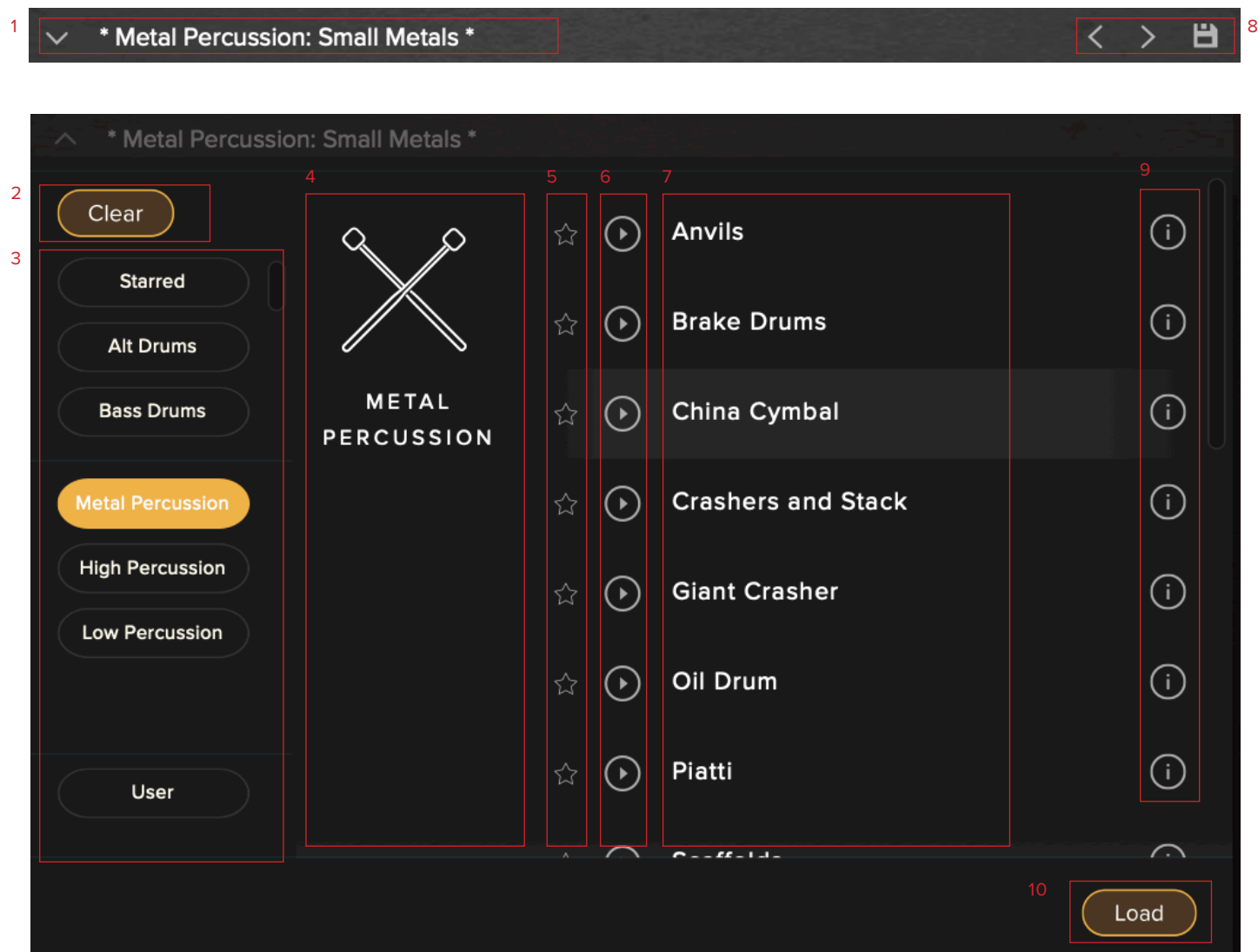
1. PRESET NAME

Here you can see the currently selected preset.

2. CLEAR FILTERS

Click here to show all instruments at once.

3. FILTERS

Click on a filter to only show those preset grouped by the filter.

4. INSTRUMENT GROUP

As you scroll through the available presets, the instrument group is displayed here.

5. STAR

Favourite to add to the "starred" filter.

6. PREVIEW

Play back a short example of the preset without having to load it. Enormously helpful when choosing a sound.

7. PRESET LIST

Scroll through the list of presets here. Double-click to load a preset or click the 'Load' button.

8. NEXT, PREVIOUS AND SAVE

With the presets view collapsed, you will be able to see the Next, Previous and Save icons.

Next and Previous will send you to the next available preset - if you have a filter enabled, you will scroll through the filtered set of presets.

Save allows you to save your own preset, click save, name the preset and it will appear under the "user" filter.

9. INFORMATION

Hover over on the "i" icon to see some information about the preset.

10. LOAD

Select a preset and then press "load" (or double-click the preset).

MAIN CONTROLS

1. VOLUME

Often referred to as "Expression" in our Kontakt Libraries, this is a simple level control for you to adjust along with...

2. DYNAMICS

Adjust the dynamic layer that you are playing here, use in conjunction with the volume to make your performances sound so much more musical. By default, this only affects long articulations. I.e Rolls, unless the behaviour is altered in the preset settings.

3. KNOB

The configurable knob allows you to control any of the other available parameters for the particular technique.

Hover over the knob and it will turn yellow.

Click and you will be able to assign any of the remaining available controls to the knob (3.1)

Right click on any of these controls to assign them to a MIDI controller. Remember that if you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.
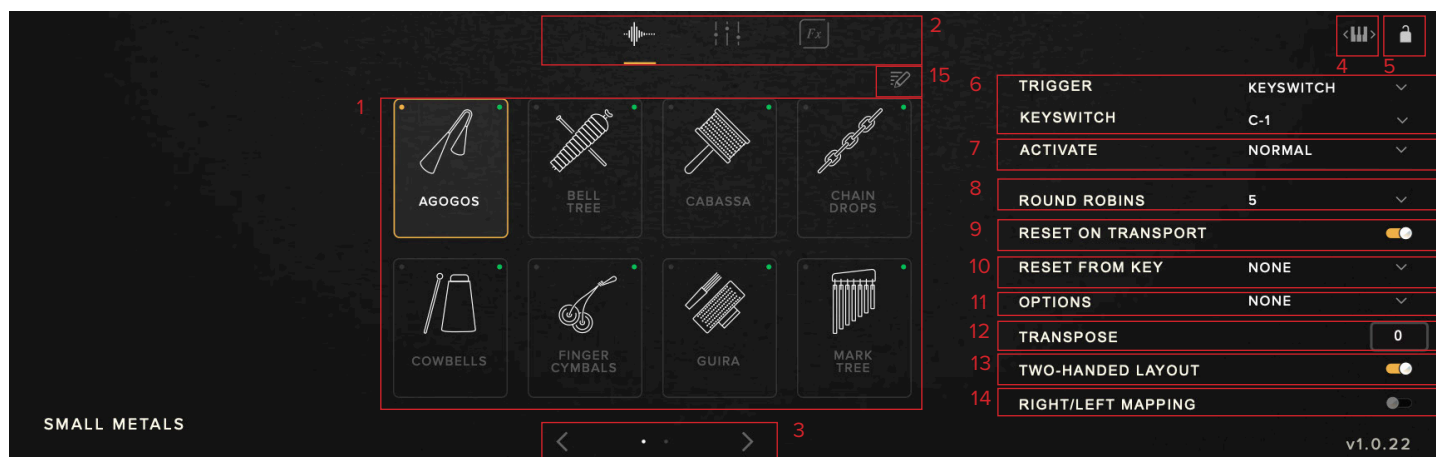
Reverb - Increase to add reverberation to the sound.

Tightness - At 0% this control cuts further into the sample start to make the response sharper.

This control is often used when manually recording into your DAW.

Turn it up afterwards and instead use a negative delay into your DAW for ultimate reality.

TECHNIQUE SELECTOR

1. TECHNIQUE SWITCHER

Click to select a technique. Shift-Click to select multiple techniques. The red dot in the top left shows which technique(s) will play, the black outline shows which technique will be affected by any changes you make to the other options in this page.

2. VIEW SELECT

Choose between the Technique Switcher, Mixer, Effects and the auto arranger. The Technique Switcher and Effects are covered in the following chapters of this manual.

3. TECHNIQUE NAVIGATION

This option is visible when more than 8 articulations are available. Click the right arrow to access additional techniques.

4. KEYSWITCH ADJUST

Click and drag to move the keyswitches to the left or right on your keyboard.

5. LOCK

Click here to lock off the technique section and prevent any unwanted changes.

6. TECHNIQUE TRIGGER

With the technique trigger section you can choose to trigger techniques using various parameters:

KEYSWITCH: Pick a key on the keyboard that will select this technique. The selected keys will show up in green for unselected techniques and in orange for selected techniques.

CC RANGE: Choose a CC# and a range of values (or a single value) for the control that you want to trigger this technique.

VEL. RANGE: Switch technique based on how hard you are playing. You might want to trigger rolls when playing softly and singular hits when playing hard.

MIDI CHANNEL: Switch techniques based on the incoming MIDI channel.

SPEED: Switch technique based on the speed of playing. Specify the time interval between notes to switch to a particular technique.

PROGRAM CHANGE: Switch technique based on the 127 values provided for Program Changes.

7. ACTIVATE

Choose between "NORMAL" and "LATCH" for your technique switching.

A "normal" keyswitch will change articulation and remain on the changed articulation until the next keyswitch is pressed.

Latch will switch articulation until the keyswitch note is released. On release, the keyswitch returns the original articulation.

8. ROUND ROBINS

Round robins are a way to ensure that repeated notes don't sound robotic and unnatural. We record the same note multiple times and then cycle through them. Here you can choose to reduce the number of round robins that are being used.

9. RESET ON TRANSPORT

If you're worried about the effect of the round robins making each run through of your session sound different, you can choose to reset the round robins using the DAW transport.

10. RESET FROM KEY

You can also reset the round robins using a keyswitch. Choose that keyswitch here

11. RR OPTIONS

Not available in the Metal Percussion library.

12. TRANSPOSE

Transpose the instrument up or down in 1 semitone increments.

13. TWO HANDED LAYOUT

Two handed mapping when enabled places a duplicate of the drum mapping two octaves higher on the keyboard.

Note: this function is intentionally disabled for 'All in One' techniques due to space constraints on the keyboard.

14. RIGHT/LEFT MAPPING

Right/Left Mapping applies to the single hit keys which are duplicated a tone apart.

When enabled, the mapping on the keyboard changes to accommodate left hand/right hand performances. For example, C1 is left hand samples only and D1 is right handed samples only for the technique selected. With the feature on, the right hand keys change hue on the keyboard as a visual indicator.

When disabled, the single hit keys behave in a regular 'two finger mapping' state. For example, playing C1 / D1 after one another (in any sequence) cycles through the round robins for the technique, always recalling samples in an alternating Right Left sticking pattern.

The toggle switch will be disabled for techniques which do not make use of this feature'.

Please see to see the generic mapping layout for techniques in this library.

15. TECHNIQUE EDITOR

Opens the Techniques Editor, allowing you to customise and edit your preset (see).

TECHNIQUE EDITOR

In the Technique Editor you can remove and reorder techniques from the current preset.
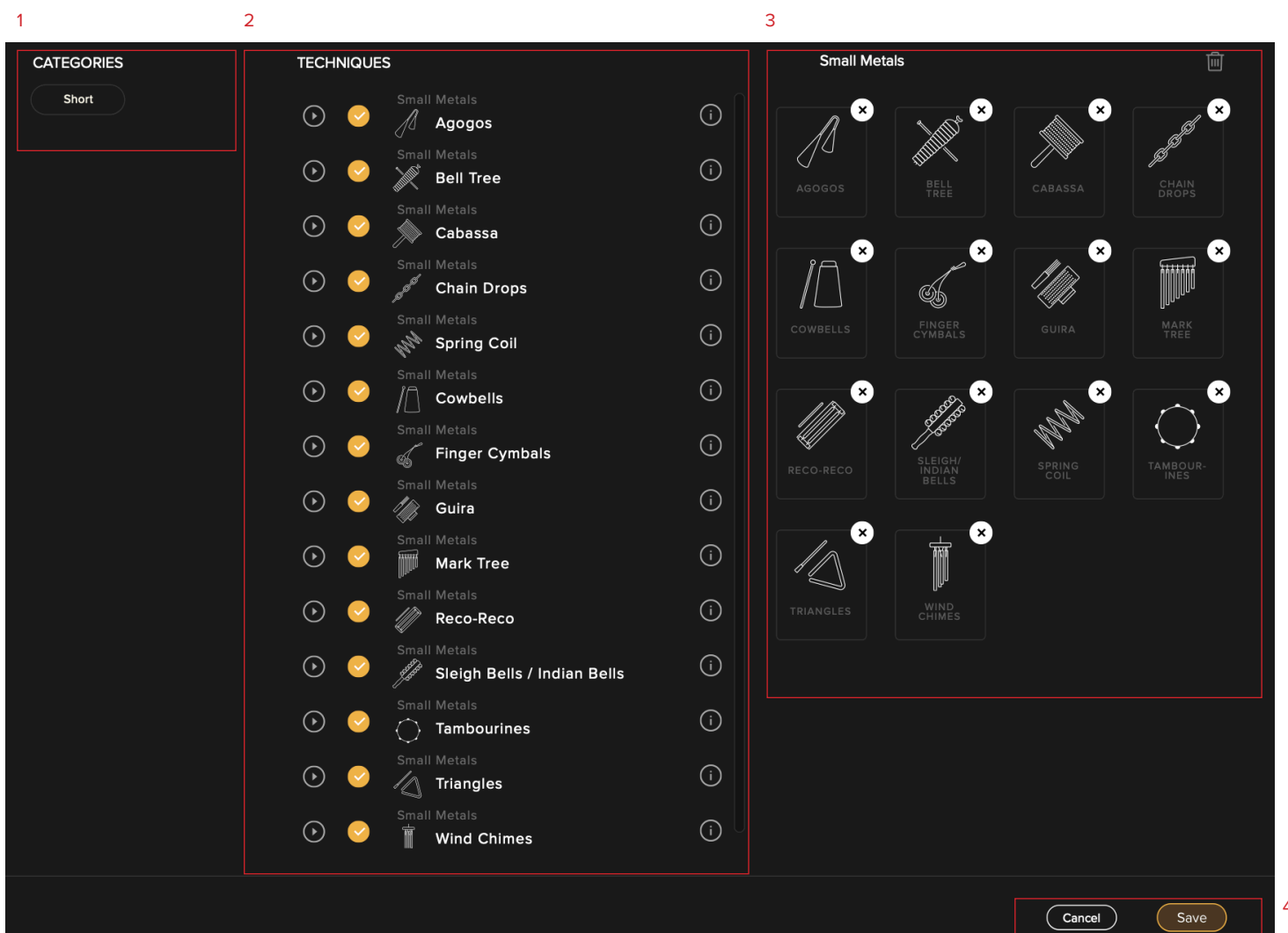
1. CATEGORIES

The Categories panel allows you to filter between all available techniques for this specific preset.

2. TECHNIQUES

The central 'Techniques' panel shows all available techniques for each preset. Click the '+' to add techniques back into your current preset.

3. TECHNIQUE EDITOR

The panel on the right is where your current articulations are displayed. Click and drag these to re-arrange the order. Clicking the 'x' in the top right corner deletes the technique. Click the 'trash-can' in the upper corner to remove all techniques completely in a single click.

4. CANCEL / SAVE

Once you're done, click 'Save'. If you have made a mistake and don't want to save, choose 'Cancel' instead to go back to your previous settings.

SIGNAL MIXER
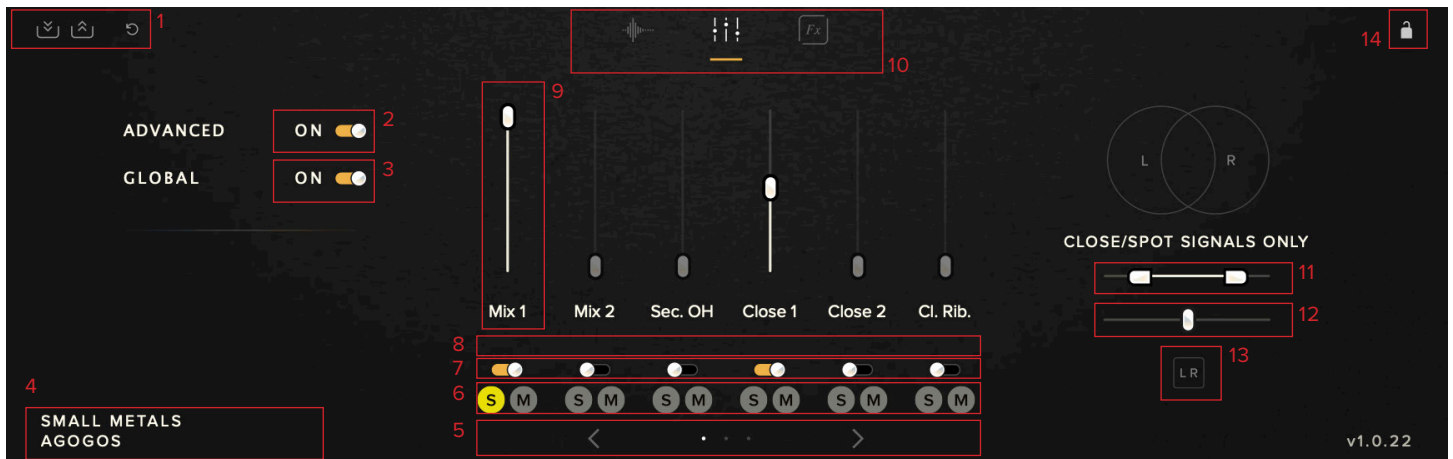
1. MIXER PRESETS

Load and save your own mixer presets here, this is a good way for you to share your mixes across different instruments and presets. Click on the down arrows to save and the up arrows to load.

To rename a preset after saving or delete a preset, browse to Abbey Road Orchestra > Presets > Mix in the finder and edit the .mpreset files.

2. ADVANCED

3. GLOBAL

When switched off any changes to mixer will only affect the technique you have selected.

4. TECHNIQUE NAME

5. ARROWS

Click left and right to see another page of signals.

6. SOLO / MUTE

Click S (Solo) to isolate that signal. Hear multiple signals isolated by clicking S below multiple signals.

Click M (Mute) to silence a signal whilst keeping it active. Silence multiple active signals by clicking M below multiple signals.

Holding 'shift' and clicking solo allows the user to solo more than one channel if desired.

Alt+click on a solo unsolos all

Alt+click on a mute unmutes all

Alt+click on a mute removes all mutes but leaves solos and vice versa.

This behaviour can change by using "Solo Latch"

CMD+Click snaps level to 100% (and turns the signal on)

7. SIGNAL ON/OFF

Here you can turn signals on or off (you can also turn them on by fading them up). If you turn a signal on, pay attention to the LED in the top left of Abbey Road Orchestra, if it is flashing red, it means that the samples are still loading into RAM and you should wait before playing again to avoid glitches.

8. MULTI OUTPUTS

When active, click below the signal fader to assign that signal to a different stereo output. This allows the users to keep signals separate in the DAW when mixing.

9. SIGNAL FADER

Adjust the level of each signal here, right-click to learn MIDI cc# automation.

10. VIEW SELECT

Choose between the Technique Switcher, Mixer and Effects.

11. STEREO WIDTH

Adjust the stereo width of the close

Right-click to assign to a MIDI cc#. Affects Close signals only.

12. PAN

Adjust the position of the close signals (1, 2, Close Ribbon and Pop Close) within the stereo field.

13. INVERT

Click to swap the left and right channels.

14. LOCK

Click to lock the Mixer. This will prevent further changes to the mixer by CC or Mouse.

MAIN FX
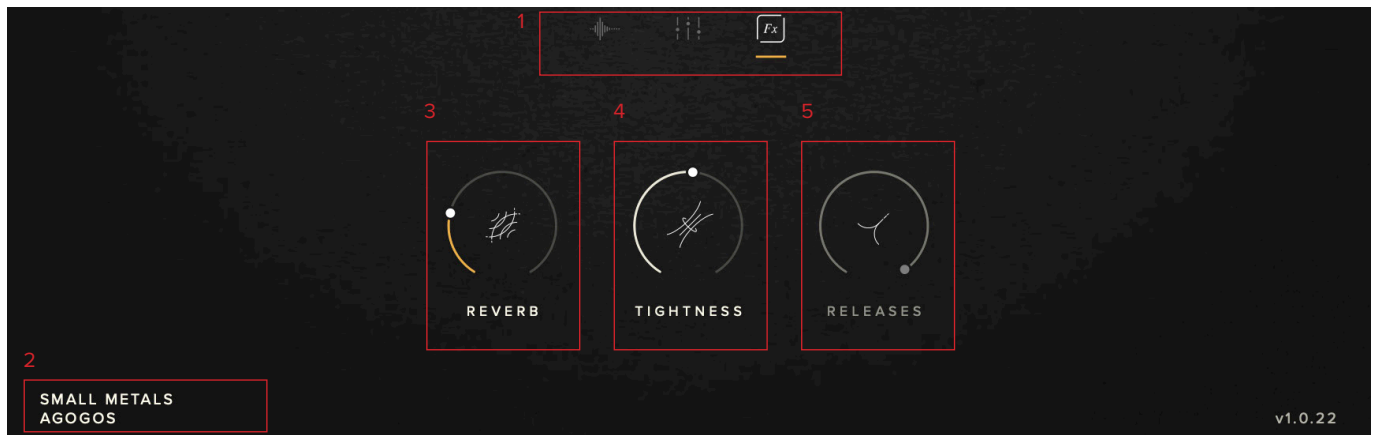
1. VIEW SELECT

Choose between the Technique Switcher, Mixer, Effects and the auto arranger. The Technique Switcher and Effects are covered in the following chapter of this manual.

2. TECHNIQUE NAME

3. REVERB

You can add additional reverb to the sound here.

4. TIGHTNESS

At 0% this control cuts further into the sample start to make the response sharper.

This control is often used when manually recording into your DAW.

Turn it up afterwards and instead use a negative delay into your DAW for ultimate reality.

5. RELEASES

Controls the release time of the long continuous bow and supernal techniques.

TOP MENU

1 2 3 4 5 6   7 8 9 10   11 12

1. LED

Shows when an instrument is loaded by lighting solid green. If this flashes, your instrument is not fully loaded.

2. CPU METER

An indication of how much your CPU is being taxed, the green flash next to the CPU meter will turn red when you are overloading it.

3. DISK METER

How hard your hard drive is working. If this is close to, or going over 100% it's time to consider a faster drive.

4. MEMORY

This shows how much RAM you are currently using in this instance of Abbey Road Orchestra. While the preset is loading, this will show the instrument loading into memory.

5. VOICES

Shows how many voices are being used at any one time.

6. REFRESH

Refresh the instrument, alt-click to refresh the whole plug-in. This can be useful if you have hanging MIDI notes or have moved samples in your file system.

7. MIDI CH

Set the MIDI channel that will control the instrument here. If in doubt select "any" so that the instrument will react to any incoming MIDI messages.

8. TUNE

Move this knob to tune in increments of 0.01 of a semitone. CMD/CTRL-click to reset to default.

9. PAN

Pan the signal left / right. CMD/CTRL-click to reset.

10. VOLUME

Control the overall volume of the instrument.

11. PRESET SETTINGS
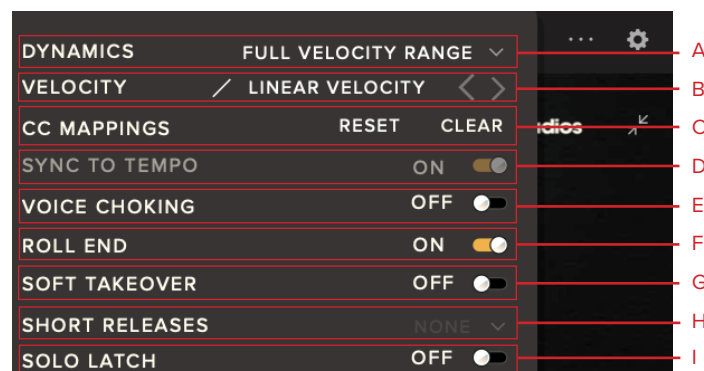
A. DYNAMICS

Different behaviours for the Dynamics fader.

1) Full Velocity Range.
2) Velocity Mapped to Dynamics.
3) Compressed Velocity High.
4) Compressed Velocity Low.

Velocity mapped to dynamics will allow you to control short note velocity with the mod wheel. This mode disables "Soft Takeover".

Compressed settings will limit the dynamic range to fixed dynamic layers and disable G. Soft Takever.

B. VELOCITY

Pick from 4 different velocity curves to suit your controllers touch.

C. RESET AND CLEAR CC MAPPINGS

Clicking reset will set all of the CC mappings for this instrument to the defaults - useful if you've got yourself in a mess!

Clear will remove all CC mappings on the plugin.

D. SYNC TO TEMPO

Not used in this library.

E. VOICE CHOKING

Allows single hits to interrupt Rolls for more precise placement of end hits.

This would also affects the "Toys" patch, where "Guiros short scrapes" will interrupt medium and long scrapes,

F. ROLL END

Natural end hits have been recorded and will trigger on note-off if enabled here

G. SOFT TAKE OVER

Soft Takeover OFF: The velocity of the rolls / longs are determined exclusively by the modwheel.

Soft Takeover ON: Roll keys are now velocity sensitive (i.e how hard or soft the key is pressed determines the dynamic).

The modwheel only becomes active once the user scrolls to the velocity level they have triggered on the roll key.

When using this feature, the 'Dynamics' setting in the Preset Settings should be set to 'Full Velocity Range' (the default state).
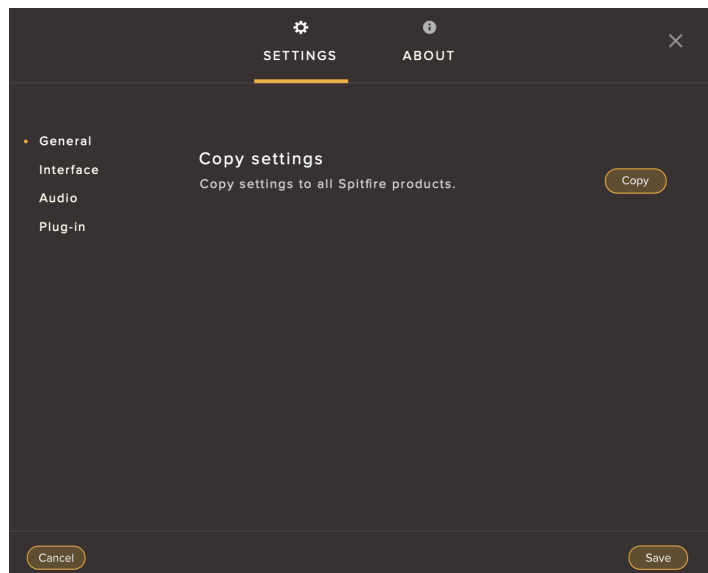
H. SHORT RELEASE

Not used in this library.

I. SOLO LATCH

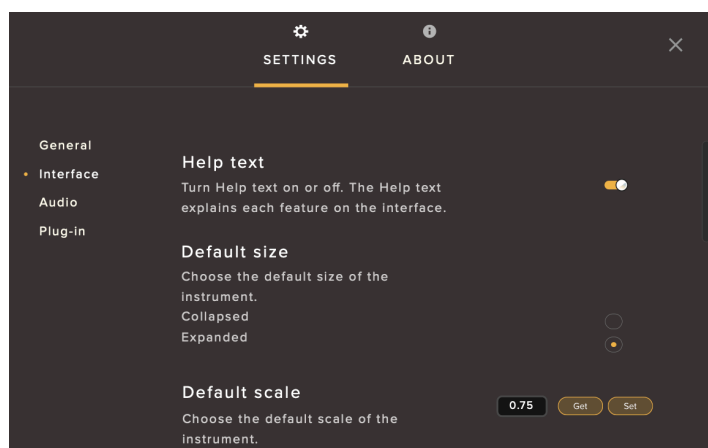With this enabled the solo buttons on the signal mixer will stack.

When turned off (default) they cancel each other.

13. PLUGIN SETTINGS

COPY SETTINGS

Common controller values will copy to other Spitfire plugins.

HELP TEXT

Turn this on to display parameter information in the bottom left corner of the plug in.

DEFAULT SIZE

Set whether the instrument opens up collapsed or expanded by default.

DEFAULT SCALE

How big the plugin UI is when opened. Press "get" to set the current scale or type a value before pressing "Set" and "Save"
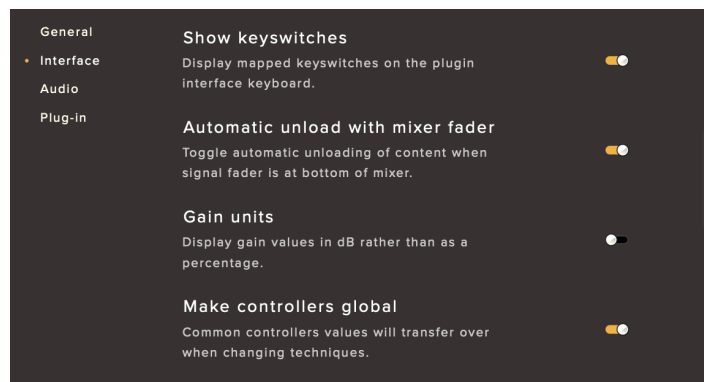
SHOW KEYSWITCHES

When this option is on, presets that have multiple techniques will show available keyswitches in red and the currently selected technique(s) in yellow.

UNLOAD WITH MIXER FADER

Toggle this to unload data from RAM when fader is pulled down to the bottom.

GAIN UNITS

Toggle this if you want your gain to be displayed in dB instead of as a percentage.

MAKE CONTROLS GLOBAL

Common Controller values will remain when switching techniques.
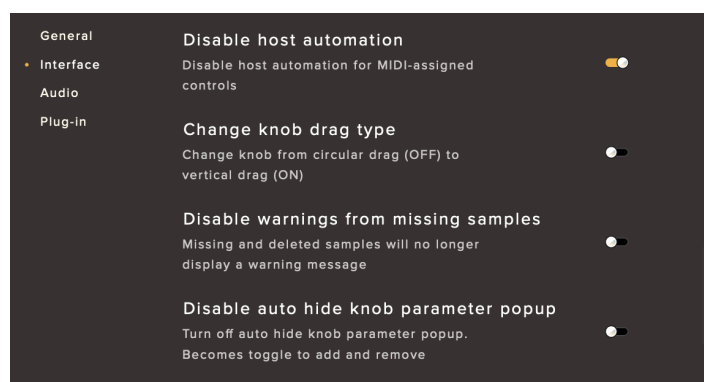
DISABLE HOST AUTOMATION

Turn this on to enable the Host Automation from the DAW.

CHANGE KNOB DRAG TYPE

Change the mouse behaviour when dragging the Knob control.

DISABLE WARNINGS FROM MISSING SAMPLES

Hide an error in the plugin top left corner which is visible when the library is missing its content.

DISABLE AUTO HIDE KNOB PARAMETER POPUP

When enabled, clicking the knob will always shows the fx controls menu.
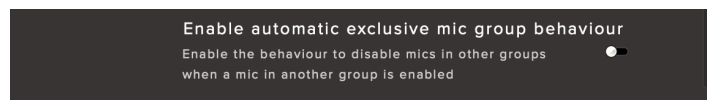
ENABLE AUTOMATIC EXCLUSIVE MIC GROUP BEHAVIOUR

Disable if you want mics to be un grouped together.

For example, when enabled, enabling the Ambient mic, will disable the Mix Signals
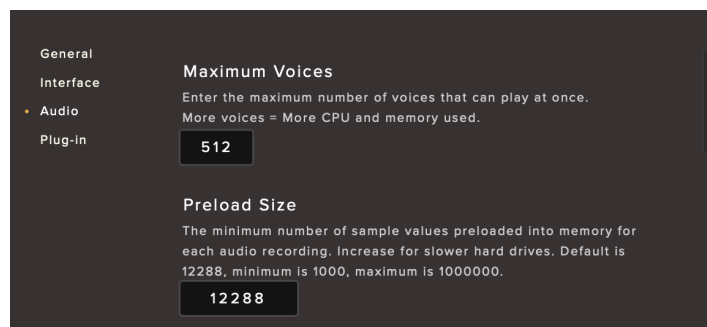
MAXIMUM VOICES

Enter the maximum number of voices that can play at once. More voices = More CPU and memory used.

PRELOAD SIZE

The minimum number of sample values preloaded into memory for each audio recording. Increase for slower hard drives. Default is 12288.

STREAM BUFFER SIZE

The number of sample values kept in memory for each audio recording stream. Increase for slower hard drives.

MASTER TUNING

Change the default tuning of the plugin. For example A = 440hz or A = 432 HZ.
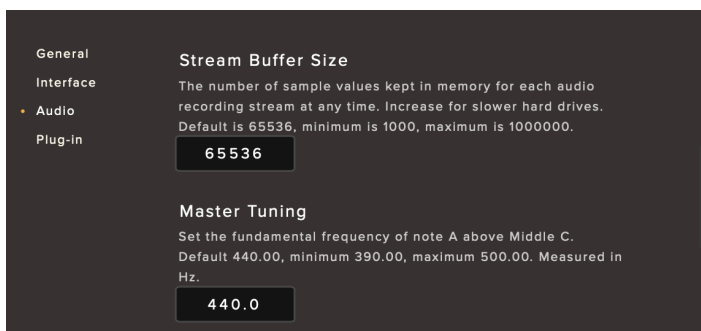
PITCH/STRETCH QUALITY

This option allows you to override the default pitch/time quality to improve performance or improve audio quality.

MAXIMUM PITCH VOICES

Limit the number of voices triggered at any one time. Lower values can aid CPU.

ENABLE MEMORY MAPPING

Turn off for windows machines for better performance.
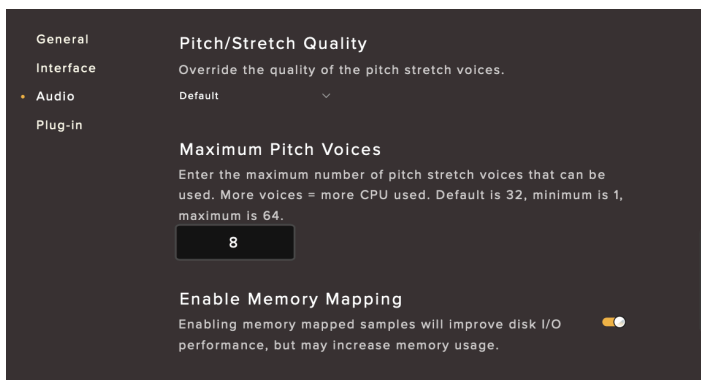
DEFAULT STEREO OUTPUTS

The default number of outputs for the Microphone routings.

Default Stereo Outputs

Set the default number of stereo outputs created, required by some hosts to control the number of outputs available. Default is 16, minimum is 1, maximum is 64.

16

Cancel   Save
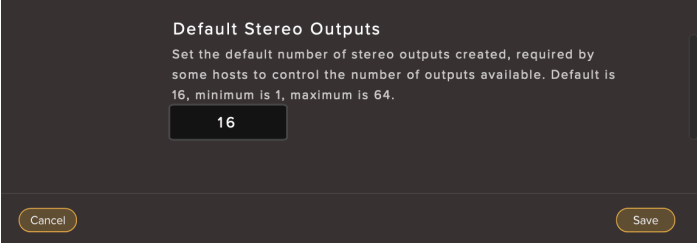
PLUGIN

Under this heading you can choose a default preset to load, click on the preset name and choose your preferred preset from the list.

General
Interface
Audio
• Plug-in

Abbey Road Orchestra

Default preset

Select the default preset to load on starting the plugin.

Low Percussion: Bass Drum (GC)   ⌄
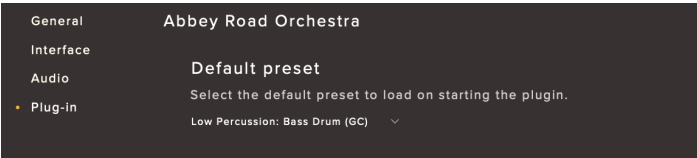
MICROPHONE SIGNALS

MIX 1

Overheads, Outriggers 1 and a curated blend of spot microphones.

MIX 2

A tighter mix, formed from Tree 2, Mids, Outriggers 2 with a curated blend of spot microphones.

SECTION OVERHEAD

A set of large diaphragm condenser microphones above the orchestral section capturing a clear representation of the instruments in the space.

CLOSE 1

A blend of spot mics close to the source. Experiment with the balance of all Close mics and Sec. Overhead to achieve the desired close sound.

CLOSE 2

An alternative blend of spot mics which add body to the source. Experiment with the balance of all Close mics and Sec. Overhead to achieve the desired close sound.

CLOSE RIBBONS

A pair of close ribbon mics capturing a rounded and detailed image. Experiment with the balance of all Close mics and Sec. Overhead to achieve the desired close sound.

TREE 1

A decca tree formed of Abbey Road's finest trio of classic valve omnidirectional microphones creating a lush and full sound.

Often the start point of any mix.

TREE 2

A tighter, closer decca tree formed from mics with a more directional pattern, suited to faster, more detailed material.

OUTRIGGERS 1

Used in conjunction with either tree to obtain a wider image. This pair utilises omnidirectional mics to reproduce the full width of Studio One.

OUTRIGGERS 2

Used together with either tree to obtain a wider image. This pair uses mics with a more directional pattern, pulling the edges of the room inwards.

MIDS

A pair of valve REDD mics placed between the conductor and the source which adds extra focus to the sound when combined with the Tree and Outriggers.

AMBIENTS

A pristine pair of small diaphragm omnidirectional microphones to the rear of the room for a natural ambience.

VINTAGE 1

A pair of original 1940s RM1B microphones placed in front of the conductor, combined with some classic ribbons to form a vintage scoring stage sound.

VINTAGE 2

A pair of classic 44BX ribbon microphones placed by the conductor for an alternative vintage scoring stage sound.

POP CLOSE

A mix of close mics panned centrally to give a flexible image not restricted to the orchestral layout.

SPILL

A summation of spot mics placed around the other sections. These capture the natural 'spill' from the source across the orchestra for added realism.

INSTRUMENTS / TECHNIQUES

ANVILS

Metal bars struck with hammers creating ringing sounds with excellent projection.

A modern equivalent to the traditional metalworker's anvil used in orchestral settings

Lump Hammer

Hits performed with a heavy lump hammer with a dark but metallic attack

Pin Hammer

Hits performed with a light pin hammer creating a bright, metallic attack

All in One

All available beaters and techniques for the instrument presented across the keyboard

BRAKE DRUMS

Literally the brake drums from an automobile, these produce a surprisingly clear and resonant tone when struck

Poly Beater

Single hits performed with poly beaters creating a bright attack

Rubber Mallets

Techniques performed with rubber mallets producing a balanced attack

All in One

All available beaters and techniques for the instrument presented across the keyboard

CHINA CYMBAL

A traditional 24" China cymbal hand-hammered in Wuhan, producing a distinctive attack with a dark, washy sustain

Felt Mallets

Techniques performed with felt mallets for a rounded attack

Sticks

Techniques performed with drumsticks producing a hard and pronounced attack

Scrapes

Scrape techniques across the surface of the cymbal

Bows

Techniques performed with a bow across the edge of the cymbal to produce unearthly overtones

All in One

All available beaters and techniques for the instrument presented across the keyboard

CRASHES AND STACK

A set of two crashers and a cymbal stack creating a palette of short, sharp and dirty metallic sounds - great for fast passages or layering

Sticks

Techniques performed with drumsticks producing a hard and pronounced attack

Rods & Dreads

Techniques performed with a mix of rods and dreads for a variety of crisp transients

All in One

All available beaters and techniques for the instrument presented across the keyboard

GIANT CRASHER

Two thundersheets (rectangular metal cymbals) stacked together and struck from above to create powerful, shattering hits with little sustain

Pin Hammer

Hits performed with a light pin hammer creating a bright, metallic attack

Puili

Hits performed with bamboo puili sticks creating crisp attack

All in One

All available beaters and techniques for the instrument presented across the keyboard

OIL DRUM

A 40 gallon oil drum struck with a variety of beaters producing very unorthodox but highly complex sounds

Rubber Mallets

Techniques performed with poly beaters creating a bright attack

Felt Mallets

Techniques performed with soft felt mallets producing a mellow attack

Brushes

Techniques performed with wire brushes for a delicate timbre

Hands

Techniques performed with the hands producing very natural 'tapping' sounds

Superball

Drags across the instrument with a superball creating other-worldly textures

All in One

All available beaters and techniques for the instrument presented across the keyboard

PIATTI

An orchestral staple, piatti are hand-held clash cymbals struck together creating a dense and brilliant shimmer - presented here as a set of three:

21" Dark/Germanic

19" Mellow/Viennese

17" Bright/French)

All techniques for the three piatti presented across the keyboard.

SCAFFOLDS

A trio of scaffold poles struck with beaters or hammers producing bright ringing sounds with discernible pitch

Yarn Beaters

Hits performed with yarn beaters for a rounded attack

Pin Hammer

Hits performed with a light pin hammer creating a bright, metallic attack

All in One

All available beaters and techniques for the instrument presented across the keyboard

SPIRAL CYMBAL

A spiral cymbal with a very bright attack, moderate sustain and a distinctly 'trashy' character

Sticks

Techniques performed with drumsticks producing a hard and pronounced attack

SPLASH CYMBALS

A pair of splash cymbals (8" and 10") with a fast attack and short sustain - ideal for accented hits

Sticks

Techniques performed with drumsticks producing a hard and pronounced attack

SMALL METALS

A comprehensive collection of smaller metals to add additional colours and textures.

Bell Tree

An instrument comprising of cup-shaped bells played by stroking with poly mallets

Mark Tree

Suspended metal tines played by stroking with the fingers to produce the instrument's signature glissandi

Agogos

Pairs of cone-shaped bells with a short decay, each occupying a different pitch and struck with thin sticks to create characterful rhythms

Spring Coil

A large coiled spring played with a triangle beater - either suspended from a stand (open) or resting on a soft surface (muted)

Cowbells

Clapperless bells with a short, hollow decay and struck with drum sticks - presented here with three pitches

Cabassa

A hand instrument with beads wrapped around a ridged metal cylinder and turned with a handle, often used in place of a shaker

Chain Drops

Heavy gauge chains dropped into a trash can to create aggressive metallic accents and textures

Finger Cymbals

Pairs of small cymbals struck together to produce a long and high pitched ring

Guira

A Caribbean instrument with a heavily textured metal surface, either tapped or scraped to create characterful repeating rhythms

Reco-Reco

Popularised in Brazilian music, the Reco-Reco consists of springs extended across a hollow metal frame which are struck or scraped

Sleigh Bells & Indian Bells

Pellet bells attached to a handle (Sleigh Bells) or rope (Indian Bells) and shaken to produce a crisp 'jingle' sound

Tambourines

Metal 'jingles' attached to a hoop and either shaken or struck, equally adept at fast, repeating rhythms or single note accents - presented as a set of three

Wind Chimes

Small suspended metal tines which add light splashes of colour when flicked

Triangles

An orchestral staple, the triangle produces a bright, high pitched bell sound with a long decay - presented here as a set of three

SUSPENDED CYMBALS

A set of three suspended cymbals (20" Dark, 21" Mellow and 16" Bright) performed with a variety of beaters providing a huge range of crashes and shimmering textures

Felt Mallets

Techniques performed with soft felt mallets producing a mellow attack

Brushes

Techniques performed with wire brushes for a delicate timbre

Sticks

Techniques performed with drumsticks producing a hard and pronounced attack

Scrapes

Scrape techniques across the surface of the cymbal

Bows

Techniques performed with a bow across the edge of the cymbal to produce unearthly overtones

Dark - All in One

All beaters and techniques for the dark 20" cymbal presented across the keyboard

Mellow - All in One

All beaters and techniques for the mellow 21" cymbal presented across the keyboard

Bright - All in One

All beaters and techniques for the bright 16" cymbal presented across the keyboard

TAM TAMS

A pair of orchestral Tam Tams - large 'gong-like' instruments of indefinite pitch with a very long, deep resonance and dark overtones

Tam Tam Mallets

Techniques performed with tam tam mallets producing a soft attack and blooming sustain

Scrapes

Scrape techniques across the surface of the cymbal

Superball

Drags across the surface of the instrument with a rubber 'superball' producing other-wordly textures

All in One (Tam Tam A)

All available beaters and techniques for Tam Tam A (30" Swiss) presented across the keyboard

All in One (Tam Tam B)

All available beaters and techniques for Tam Tam B (36" Wuhan) presented across the keyboard

TEMPLE BOWLS

A set of four temple bowls to create meditative sounds with a rich blooming sustain

Rubber Mallets

Techniques performed with rubber mallets producing a balanced attack

Brushes

Techniques performed with nylon brushes producing a delicate attack with reduced fundamentals

All in One

All available beaters and techniques for the instrument presented across the keyboard

THUNDERSHEET

An extremely large (64" x 42") but very thin suspended metal sheet which produces a characteristic thunder effect when struck or shaken

Felt Mallets

Techniques performed with soft felt mallets producing a mellow attack

Dreads

Techniques performed with heavy gauge coiled metal brushes producing a very metallic sound

Bows

Techniques performed with a bow across the edge of the instrument to produce unearthly overtones

Superball

Drags across the surface of the instrument with a rubber 'superball' producing other-wordly textures

All in One

All available beaters and techniques for the instrument presented across the keyboard.

TRASH CANS

A spread pair of trash cans creating a 'street' sound - great for both layering and creating complex polyrhythms

Sticks

Techniques performed with drumsticks producing a hard and pronounced attack

Dreads

Techniques performed with heavy gauge coiled metal brushes producing a very metallic sound

All in One

All available beaters and techniques for the instrument presented across the keyboard

WATERPHONE

A remarkable instrument of metal tines surrounding a water-filled chamber. Played with a bow, the tines create a otherworldly sounds with mesmerising harmonics.

Bow (Arco)

Bow strokes performed across the instrument's tines to produce the signature waterphone sound

Bow (Col Legno)

Taps performed on the instrument's tines with the back of the bow

All in One

All available beaters and techniques for the instrument presented across the keyboard

WIND GONG

A 26" Wind Gong with quick and bright attack which produces a sound resembling the rushing of wind when struck

Felt Mallets

Techniques performed with soft felt mallets producing a mellow attack

Bows

Techniques performed with a bow across the edge of the cymbal to produce unearthly overtones

APPENDIX A — FAQS AND TROUBLESHOOT

Q: WHAT ARE THE SYSTEM REQUIREMENTS?

MAC SYSTEM REQUIREMENTS

Mac OS X 10.13 - OS 12
Minimum: 2.8GHz i5 (quad-core), 8GB RAM

Recommended: 2.8GHz i7 (six-core), 16GB RAM

32 bit is no longer supported. Apple Silicon / ARM is supported.

PC SYSTEM REQUIREMENTS

Windows 7, Widnows 8, Windows 10 and Windows 11. (latest Service Pack, 64-bit)

Minimum: Intel Core 2.8GHz i5 (quad-core) or AMD Ryzen 5, 8GB RAM

Recommended: Intel 2.8GHzi7 (six-core) or AMD R7 2700, 16GB RAM

Q: I WANT TO RESET THE PLUGIN SETTINGS TO THE DEFAULT

You can delete the .settings file to reset the settings to default. This is located at:

Users/username/Music/Spitfire Audio - on a Mac

C:\Users\username\AppData\Roaming\ Spitfire Audio - on a PC.

Q: MY LIST OF PRESETS IS EMPTY, HOW DO I SOLVE THIS?

If you have moved your Abbey Road Orchestra Library folder, you can solve this problem by using the "Locate Library" feature in the Spitfire Audio App.

If this does not solve the problem, the library likely needs reauthorising, to do this, use the "repair" feature in the Spitfire Audio App.

Q: I SEE A RED EXCLAMATION MARK IN THE TOP LEFT OF ABBEY ROAD ORCHESTRA, WHAT DOES THIS MEAN?

This means that there is an error, you can click the exclamation mark to open a log with further details. It is likely that using the "Repair" and "Locate Library" features in the Spitfire Audio App will solve the problem but if not, contact our support team at spitfireaudio.com/support and attach the log.

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two licenses. This means that you are allowed to download and install on two computers you own, say your main rig and your mobile rig. If you have purchased the library on a hard drive, you should copy the contents of the drive on to the destination machine before completing the download with the Spitfire App. If you downloaded Abbey Road Orchestra, you can copy the library folder over to the second machine and then use the "Repair" feature in the Spitfire Audio App.

Q: I CAN'T SEE THIS IN THE KONTAKT LIBRARIES PANE AND WHEN I TRY AND LOAD IT INTO KONTAKT IT SAYS NO LIBRARY FOUND

This library does not run in Kontakt, it is a standalone plug-in that you can run in your chosen DAW.

Q: HOW DO I AUTHORIZE ABBEY ROAD ORCHESTRA ON A MACHINE NOT CONNECTED TO THE INTERNET?

It not possible to authorise Abbey Road Orchestra on a machine not connected to the internet. Authorisation is done with the Spitfire Audio App and an internet connection is required.

Q: HOW CAN I REDOWNLOAD A PRODUCT?

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

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

• Select the product artwork you wish to re-download

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

This will reset your latest update ready for install again. You can repeat this process for any of the libraries you own.

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

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

Customers may find that they have some difficulties in the downloading process. If you find that you are having some trouble, please check the list below for possible causes:

• The formatting of your drive, if it is FAT32 this will cause errors, because there is a maximum file size with this format of 4GB and our download files will exceed this limit. To solve this problem, reformat your drive or use a different drive. We recommend NTFS on PC and Mac OS Extended on Mac. Other possible issues:

• Spitfire App freezes in the "Extracting" stage for hours. This may be because our libraries are often very large files, and this is the stage where the compressed files are extracted and placed in their final locations on the hard drive. There could be hundreds of GB of content to unpack, so it really can take hours. If you're unsure whether it has crashed or is extracting files, visit

the installation folder you chose when you started the install. If everything is working normally you'll see various files appearing in the folder (or one of its sub-folders).

• If your download gets stuck and is continually cycling and not resuming, please get in touch with us, giving us as much detail as possible about your set up. It would be helpful if you can tell us your operating system, where you are downloading from (your country, and also whether you're at home or work), your ISP, and whether there are any proxy servers or firewalls between your computer and the internet.

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

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

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

Q: CAN I TRY BEFORE I BUY?

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

If you go to our Youtube channel you'll see many walkthroughs containing detailed info about all our products -- you can hear them being played in real time with no smoke and mirrors!

Q: MY LIBRARIES ARE NOT SHOWING UP IN MY SPITFIRE APP

A handful of customers may find that when they log into their Spitfire App, some of their previously purchased products do not

show up in the 'Installed' section or in the 'Download Ready' section either. It may be that you have purchased these under another email address. Checking other possible email addresses for your previous purchases may help to find these missing products. If this is not the case, and these missing products were purchased a few years ago, please create a support ticket telling us your account email address, and any serial numbers you may have to go with these missing products. Our support team can also merge one or more accounts together if you'd like to consolidate all your purchases in one place.

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

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our Spitfire App downloads into the folder you choose, so it is important to choose the folder above where you want the download to go. The best file path for our products is something very simple, a long file path will cause errors as there is a character limit on how far the Spitfire App can read. We advise a file path of something along the lines of: Samples Drive > Spitfire Audio

When it comes to downloading / updating - if you have a folder called 'Spitfire Audio' always point the Spitfire App to the folder Spitfire Audio - never go into this folder and choose the actual library in question.

Q: HOW DO I REDOWNLOAD THE LATEST UPDATE?

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

• Select the product artwork you wish to re-download

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

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

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

If you do not see the option to reset your download in your Spitfire Audio App, we would advise to download the latest version of the Spitfire App from spitfireaudio.com/info/library-manager/.

Q: I'VE BEEN WAITING AGES FOR MY DOWNLOAD LINKS?

We run all our orders through a fraud checking process. The automatic fraud check takes 20 minutes (but can take up to an hour during a very busy period, eg. Black Friday) If your order gets caught at this stage, we run a manual order check, and this can delay the processing of your order for up to 24 hours.

You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was successfully taken. Please check your junk folders before contacting our support.

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

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

Q: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.9?

The version of the Spitfire App needed to install Abbey Road Orchestra only supports Mac OSX 10.13 and upwards.

Q: I HAVE FOUND A BUG

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

• A description of the bug you have found

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

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

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

If you have NOT completed the download / installation process, and bought within 14 days then we CAN refund / return your product, please contact support with your account email address and order number so we can handle this quickly. If you HAVE completed the installation process (even if you've not yet registered your serial number), please see our EULA in regards to why we do not accept refunds and returns. We can refund hard drive orders up until the point when the drive is dispatched from our office. This is usually 1-2 days after you order.

Q: I'VE FORGOTTEN MY PASSWORD?

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

APPENDIX B — DRUM MAPPING GUIDE

For individual beater techniques there are a possible 4 mapping blocks:

- All techniques make use of Block 1
- Majority of techniques use a combination of Blocks 1-4 (usually 1+2 or 1+3)
- A minority of techniques make use of Blocks 1-5.

The blocks are designed to keep the intervallic relationship is consistent. This means it is possible to transpose midi data up or down onto any active block and achieve similar techniques should that technique be available.

Where an instrument has two or more variants mapped on the keyboard, the second instrument(s) is mirrored an octave above.

The product has a new feature called Right/Left Mapping where drum hit keys can be split to isolate the Left and Right hand recordings. When engaged, the 1st hit key = Left / 2nd Hit key = Right. The second key is always up a whole tone.

VISUAL LAYOUT

Default Layout

BLOCK 1
C1: Short/Hit Type 1 [Left]
D1: Short/Hit Type 1 [Right]
E1: Long/Roll Type 1*

BLOCK 2
C#1: Short/Hit Type 2 [Left]
D#1: Short/Hit Type 2 [Right]

BLOCK 3
F1: Short/Hit Type 3 [Left]
G1: Short/Hit Type 3 [Right]
A1: Long/Roll Type 3*

BLOCK 4
F#1: Short/Hit Type 4 [Left]
G#1: Short/Hit Type 4 [Right]
----

*If available

Cymbal Layout

BLOCK 1
C1: Open Hit
D1: Open Hit

BLOCK 2
C#1: Choked Hit
D#1: Choked Hit

BLOCK 3
F1: Open Roll*
G1: Choked Roll*

BLOCK 4
F#1: Open Swells*
G#1: Choked Swells*
----

*If available

SWELLS (where available)

Open Swells are assigned to F#, Choked Swells are assigned to G#.

Swells are 'one-shot' type performances recorded at different lengths and different destination dynamics. The swell type is determined by the velocity of the key press and the position of the modwheel.

High velocity (harder press) recalls a shorter length, lower velocity recalls a longer length. The modwheel position determines how loud the swell will be - the 'destination dynamic'.

For example, to trigger a short loud swell, set the modwheel to maximum and press the swell key hard.

MIDI INFO FOR SWELLS

MIDI INFO FOR SWELLS		
Destination Dynamic (Modwheel Position)		Length (Velocity)
ff - (97-127) f - (64-96) mf - (32-63) p - (0-31)		Shortest (97-127) Short (64-96) Medium (32-63) Longest (0-31)

FX Layout

BLOCK 1
C1:   Short Articulation Set 1
C#1: Short Articulation Set 2
D1:   Short Articulation Set 3
D#1: Short Articulation Set 4

BLOCK 2
F1:   Medium Articulation Set 1
F#1: Medium Articulation Set 2
G1:   Medium Articulation Set 3
G#1: Medium Articulation Set 4
A1: Long / Continuous Articulation

	SHORT	MEDIUM	LONG
Scrapes:	Fast Scrape	Medium Scrape	N/A
Bows:	Half Bow	Full Bow	Continuous
Superball:	Short Drag	Medium Drag	Continuous

The FX techniques (Bows, Scrapes and Superballs) follow their own mapping structure in blocks of 4 semitones.

Each key in the block is its own set of unique performances with 1 Round Robin at each dynamic recorded. This way, the user can find the particular performance they wish to use and recall it at all times.

THE EXCEPTIONS

In the Small Metals patch, the Bell Tree and Mark Tree do not follow these structures.

Waterphone: Col Legno technique is mapped with each tine occupying a natural key over an octave. Arco follows the FX technique-style mapping.

Cymbal Map applies to:

     China Cymbal (non-FX techniques)
     Suspended Cymbals (non-FX techniques)
     Tam Tams (non-FX techniques)
     Thundersheet (non-FX techniques)
     Wind Gong (non-FX techniques)
     Splash Cymbals

'FX Techniques':

     Bows
     Scrapes
     Superball

APPENDIX C — DEFAULT CC MAPPINGS

Dynamics	1
Global Gain	7
Global Pan	10
Expression	11
Tightness	18
Reverb	19