AMBIENT GUITARS

SPITFIRE AUDIO - AMBIENT GUITARS
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Ambient Guitars. Ambient Guitars is a collection of inspiring and modern cinematic guitar sounds, textures and loops — from ambient to apocalyptic — created and performed exclusively by renowned guitar innovator Leo Abrahams, and expertly sampled by Spitfire Audio. Designed for use in film, TV and game music and especially suited to dark, urbane, indie style scores, its early incarnation is already a directors' and composers' favourite. This intuitive and instantly playable toolkit will inspire any discerning media composer or producer looking for fresh sounds and atmospheric textures with an experimental edge.

Quick Specs

- Number of samples: 89,269
- Download Size - 50.37GBs
- 50.37GBs Disk space required
- NKS Ready
- Compatible with Native Instruments hardware
- Free Kontakt Player Included
- Kontakt 5.6.8 or Higher

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WELCOME

AMBIENT GUITARS

Ambient Guitars is a collaboration between Spitfire Audio and renowned composer, producer and musician Leo Abrahams. Featuring amazing new material recorded in 2018 and an amalgamation of two true Spitfire classics; Enigma 1 & 2, it is now presented in our hugely versatile, dedicated eDNA Engine UI (minus the Evolutions & Distorted samples which are presented in our Evo Grid & BML UI). We give you over 600 sounds, including over 10GB of brand new recordings and additional curated presets. We've also updated this to the free Kontakt Player format, with full NKS support. From atmospheric pad sounds to dark, heavy distorted guitars, this library gives you everything you could possibly want from a guitar for media composition.

In 2013, the Spitfire team decamped to London's ultra cool Pool Studios (host to artists from Nick Cave to Depeche Mode, Arctic Monkeys to Foals) to capture Leo's cutting edge techniques, created largely on a Trussart guitar, as well as a 1960s Gibson 355 and a Danelectro Hornet, plugged into a rare and enviable collection of pedals and amps. Discover over 400 presets — weird and wonderful sounding guitars, reverberant pads, dark, distorted plucks, warped pedal FX and synths. The 'Distorted' collection of sounds (formerly known as Enigma 2) comprises 18 tight and punchy distorted electric guitar instruments distinct in sound and character, through three amps and a variety of pedals. Add layers of distortion and feedback to create walls of sound or devastatingly haunting, dark, distorted beauty.

INDEFINABLE CINEMATIC SOUNDSCAPES

Almost immediately after their release, Enigma, and its sequel Enigma 2: The Rapture became go-to collections for creating cinematic soundscapes, inspiring music makers the world over. In light of their success and inspired by our immediately playable LABS Peel Guitar — distorted, but chime-like and full of character — we welcomed Leo to Spitfire Audio studios in 2018 to create a whole new collection of textures: Amped Guitar Pads. Our latest edition also includes 160 brand new artist presets, created by Spitfire Audio founders and award-winning composers Christian Henson & Paul Thomson.

"There's such a wide variety of emotions and textures available from different fuzz boxes and guitars. I find I hear far too many guitar tones in soundtracks that sound generic and cheesy. I wanted to put the result of my compulsive years of eBay scouring at people's fingertips." — Leo Abrahams

These versatile, contemporary soundscapes are sometimes unrecognisable as guitars — from glistening passages to guitars warped beyond recognition, plus ultra-realistic fast action picking, to add movement and percussive elements. The evolutions, presented in our sophisticated 16 x 16 Evo Grid with 4 different amps and signal paths to patch in and mix, allow you to add an element of the unexpected to your composition.

Due to its organic origins, Ambient Guitars brings honest emotion to your composition, and the analogue distortion gives you an authentic layer of grit and depth not achievable with digital distortion. These sounds will layer into your mix perfectly, adding a timeless edge to a huge range of settings — from inner city scenes to desolate, sweeping vistas — for film and game composers, or discerning electronic and pop producers alike.

LEO ABRAHAMS: GUITAR INNOVATOR

"When I'm writing, I often build a sound first and let the composition evolve from it. I hope that some of the guitar sounds on offer here will inspire other people to do the same, and that some of the ambient sounds are helpful when what's needed is neither a synth pad nor an actual 'part', but just a bit of atmosphere. I hoped we could capture a sense of danger and abandon." — Leo Abrahams

Leo Abrahams is a world-renowned musician, composer, and producer who has recorded and toured with successful artists such as Imogen Heap, Roxy Music, Grace Jones, and Pulp. Leo has written and produced for artists including Wild Beasts, Florence & the Machine, Ghostpoet and most recently, Editors. His own records include The Unrest Cure, featuring Brian Eno, KT Tunstall and Ed Harcourt. He has composed scores for movies such as The Lovely Bones (with Eno) and Hunger (with David Holmes). He is also credited as the guitarist on film scores such as '71, Ocean's 12 and Ocean's 8, Twilight, Green Zone, Molly's Game & The Man from U.N.C.L.E.

DOWNLOADING & INSTALLING

Thank you for buying Ambient Guitars. If you are a total newbie to this kind of thing you can get up to speed here: http://www.spitfire-audio.com/info/basics/

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

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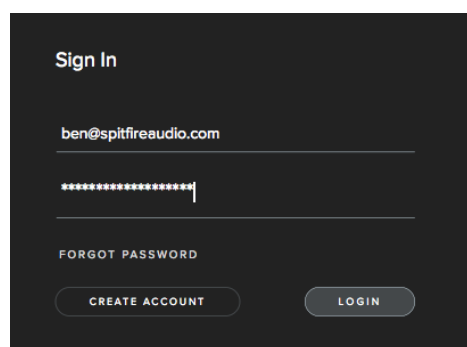
When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see the page pictured below:

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

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

SEARCH and **SORT** allow you to quickly navigate through your collection and arrange your collection either by size or name.
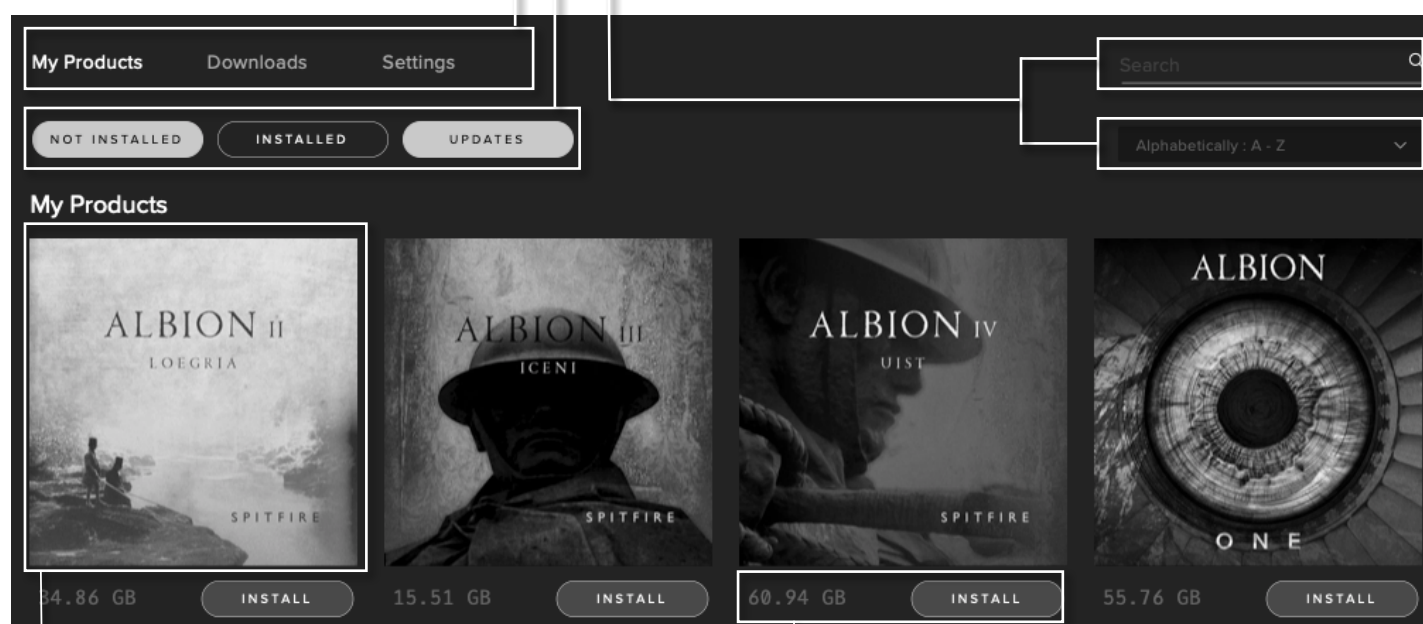
LIBRARY All libraries and plugins in your collection will appear with their artwork on the **My Products** tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements, instructions as well as where to find **Reset** and **Repair** options.

INSTALL/UPDATE buttons allow you to quickly start a download directly from the **My Products** tab, instead of clicking through to the **Library**. Next to the button the size of the download is shown.
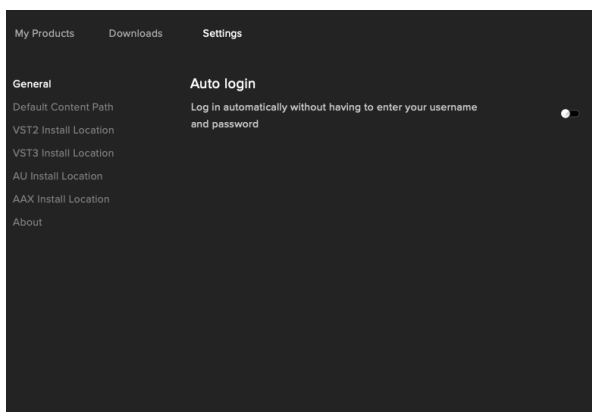
If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the **Settings** tab and make sure that the **Default Content location** is set to the location where you wish to download your libraries and that the **VST2 install location** is set to the folder where your DAW epxects to find VST files.

Here you can also enable **Auto Login** to save time in future.
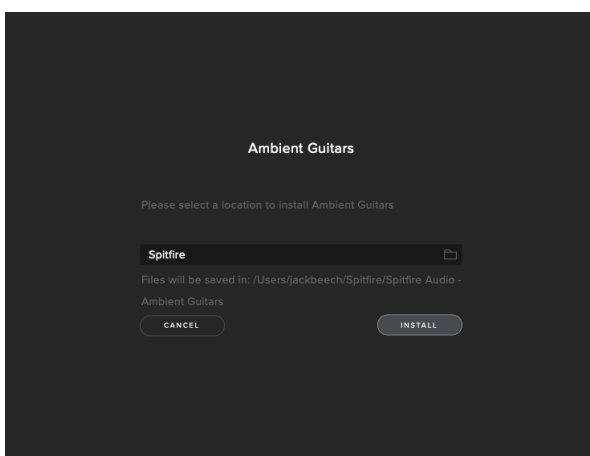
Once you are happy with your Settings, click the **Install** button, either directly on **My Products** tab, or by clicking on the library image you wish to install and then clicking the **install** button on the page that appears.

Clicking either of these will prompt you for a location, the **default content location** in your **settings** will be suggested but you can select any suitable location.

Once you are happy with the location click **Download**.
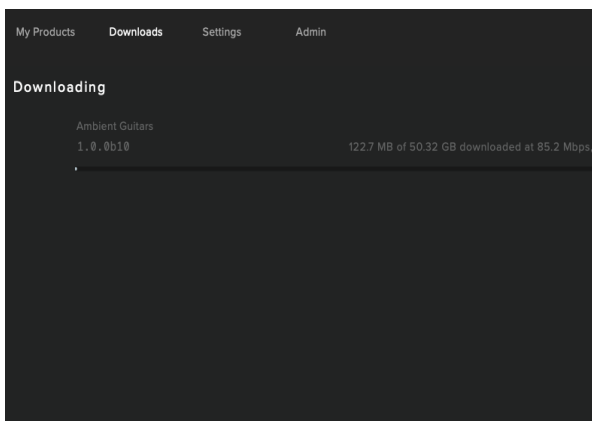
After clicking download you will be directed to the Downloads tab where you can watch the progress. You can leave the Downloads tab and start other downloads but at this point you should leave the Spitfire App open until the download completes.

As this is a Kontakt player library, once it is downloaded you will need to activate it by following the steps on the next page.

REGISTERING WITH KONTAKT PLAYER

If you have never used one of our libraries before and you don't own a copy of Native Instruments Kontakt, you'll need to download the free "Kontakt Player" here:

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6-player/

If you'd like to find out more about the differences between Kontakt and Kontakt Player) go to *Appendix A*.

If you'd also like to know what we recommend as an optimal set up please go to *Appendix B*.

1. Install Kontakt Player (skip this step if you already have it)

2. Open the player (or Kontakt 6 full version if you have that) and click **Manage Libraries** in the library browser window, then click **Launch Native Access** in the window that opens:
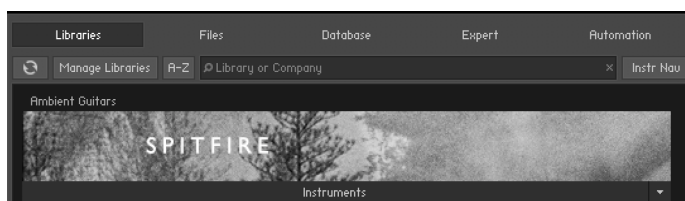
3. Once you have opened Native Access, click **Add Serial** in the top left of the window.

4. Enter the serial number in this format:

ADD A SERIAL

If your purchase came with a serial number, enter it here to receive the associated products and product updates.

| Q4105 | – | 7LQF9 | – | TUSZ9 | – | EKD23 | – | KW3L5 |

Where can I find my serial number?

By registering new products, you agree with the EULA and terms and conditions.   Cancel   ⊕ ADD SERIAL
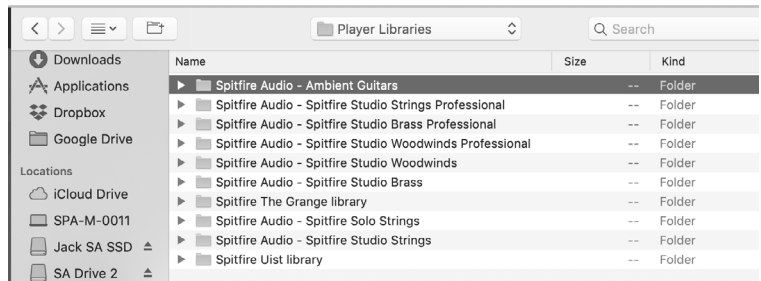
...It can be found in your 'ready to download' email and at the following link:

https://www.spitfireaudio.com/my-account/serial-numbers

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

6. Your library is authorised.

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

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6/

If you are an established Kontakt user please make sure you absolutely have the latest version of it downloaded via NATIVE ACCESS apps.
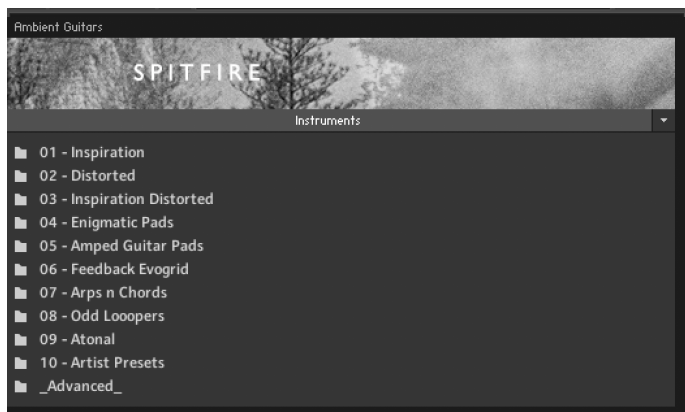
For more information about NKS and integration with Native Instruments hardware controllers and keyboards please checkout their online instructions:

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6/

FOLDER STRUCTURE

When you open the main folder of Ambient Guitars you will find 10 folders. These are named descriptively and each folder contains a large number of our preset patches.

You can double click the folder name to open that folder. Double click it again to go back up a level in the folder structure.
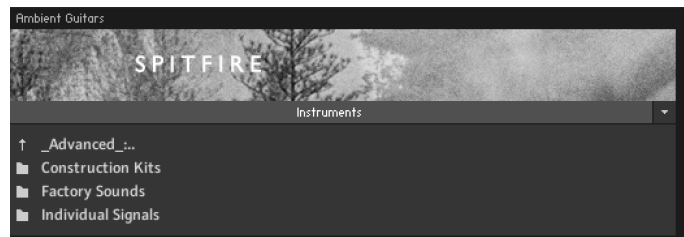
If you double click the _Advanced_ folder to expand it you will find three additional categories.

Construction Kits - These patches require a full copy of Kontakt and allow you to load your own samples into the eDNA interface to make use of its powerful sound sculpting tools. Simply open Kontakt's editor and drop samples into the 'Example Layer' groups and edit them as you would normally when creating a Kontakt instrument. Then these sounds will appear in the browser to be used.

Factory Sounds - Fully loaded presets which allow you to browse the various available.

Presets (Full) - Much like the factory sounds these come fully loaded with sounds in the browser, giving you the tools to create your own presets using the samples of the library. The difference with these patches is that they start out configured just like the factory presets so if you find a preset you like in the library but want to edit it further, load up the 'full' version which allows you to change the sounds in Bay A and B.

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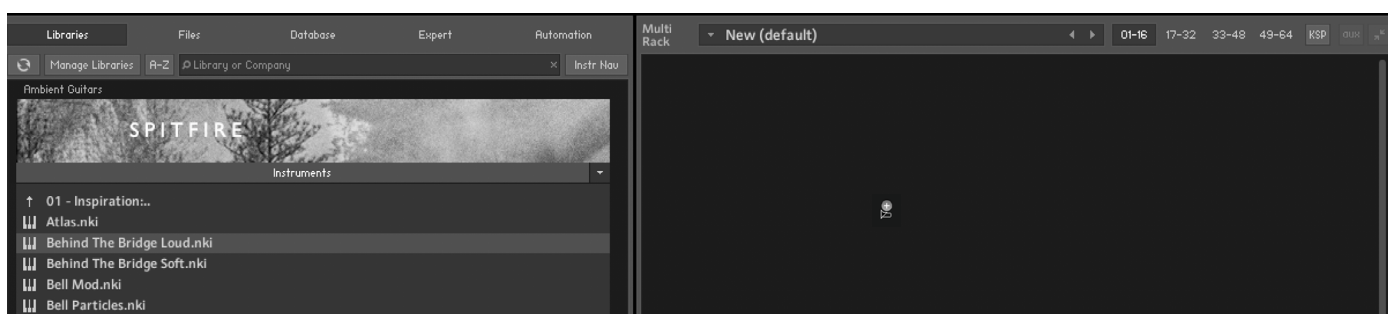
Simply double click an 'nki' file (this is Native Instruments' file extension for a Kontakt instrument) to load, or indeed drag the instrument (it'll have the little keyboard icon and the suffix .nki) from the left pane into the right pane.

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

THE eDNA INTERFACE

When you first open an instrument the interface might look a little daunting as there are many controls, but breaking down the interface into sections, you will see it is quite simple and very powerful.
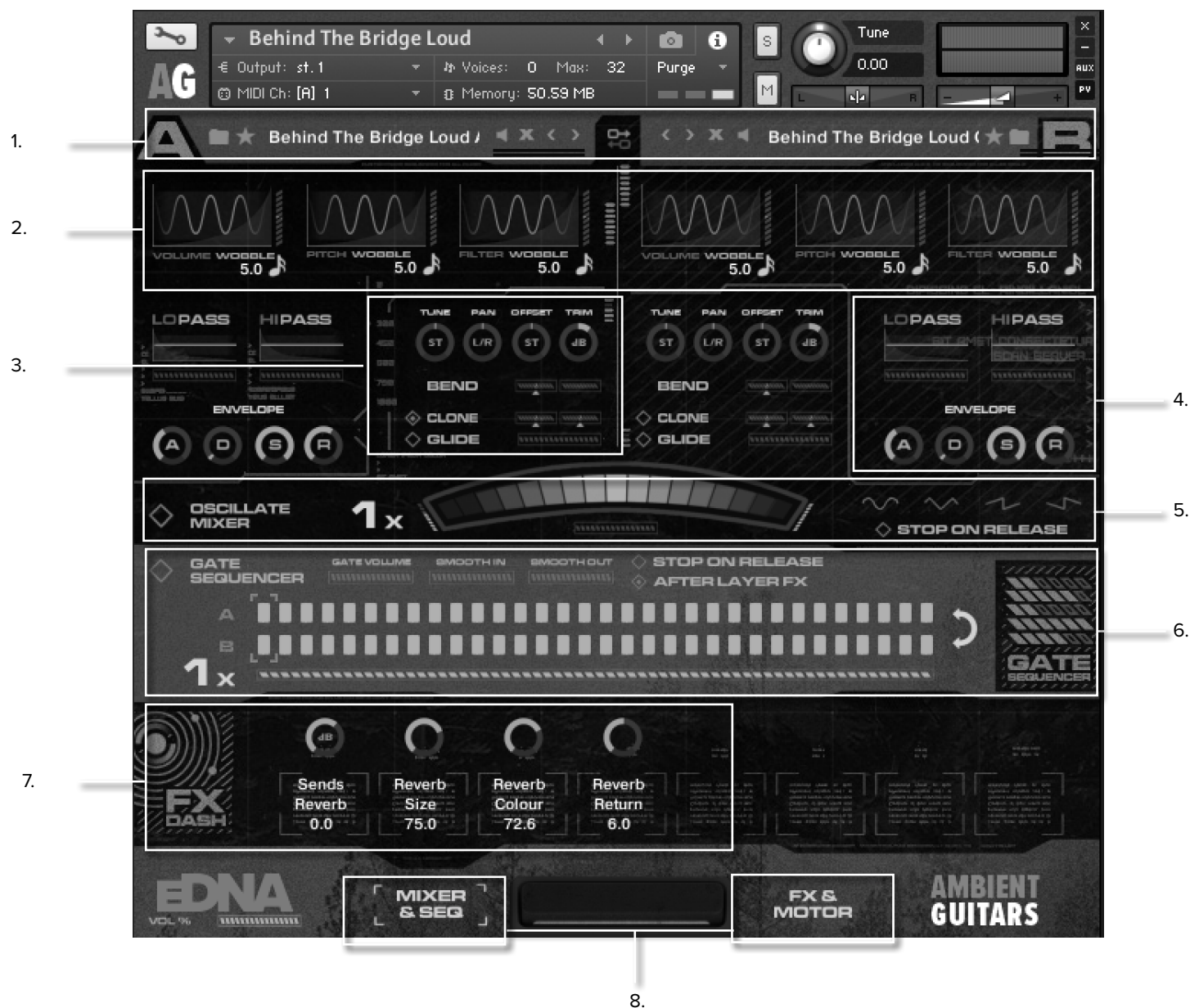
UNDERSTANDING THE INTERFACE

EDNA instruments are made up of two sounds loaded in the Sound Bays A and B (1) These sounds are sent through the Wobbles (2) then the Filter and Envelope (3).

The controls for how the notes are mapped, pitched and so on are also included at this stage in the interface (4) You will notice that areas 2-4 are mirrored for both sound bays.

The signal flow is from top to bottom. Next, the Mixer (5) crossfades between the two bays and the sound is fed into the Gate Sequencer (6).

The FX dash (7) is at the bottom of the interface but these are quick access controls for the FX and Motor Page and may actually be in several different parts of the signal path (as described on page 13).

The Page Buttons (8) changes between the Main interface and the Fx pages.

1. SOUND BAYS / EDNA BROWSER
2. WOBBLES
3. FILTER AND ENVELOPE
4. SAMPLE AND NOTE CONTROLS
5. MIXER
6. GATE SEQUENCER
7. FX DASH
8. PAGE BUTTONS

1. SOUND BAYS / EDNA BROWSER

In the standard presets these display whichs sounds are loaded (c) and allow you to rate (b) and mute (d) the sound as well as swapping the bays with the button in the centre (g).
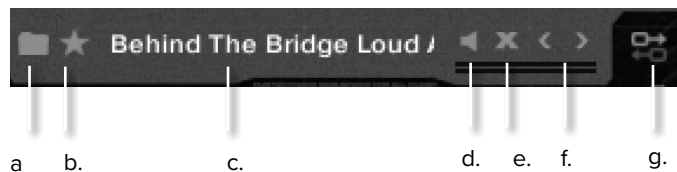
In the **Factory Sounds** and **Presets (Full) patches** you can also browse for and load different sounds with the browser (a) as well as unloading the sound (e) and navigating back and forth through the available sounds (f).

2. WOBBLES

These are low frequency oscillators (LFOs) which are linked to volume, pitch and filter.
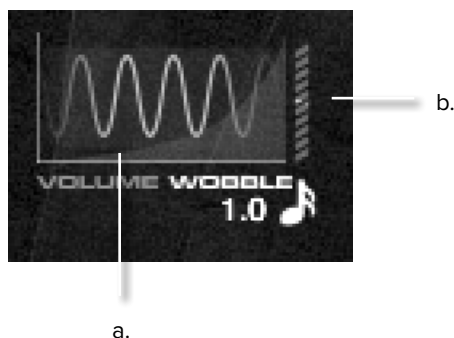
Each of these has a frequency (a) and a pitch (b) which you can change by simply clicking and dragging up or down. These can also be assigned to your MIDI controller by right clicking (control clicking on Windows).

3. SAMPLE AND NOTE CONTROLS

As with the wobbles, all knobs move by clicking and holding your mouse over them then moving your mouse up for clockwise and down for anti-clockwise.
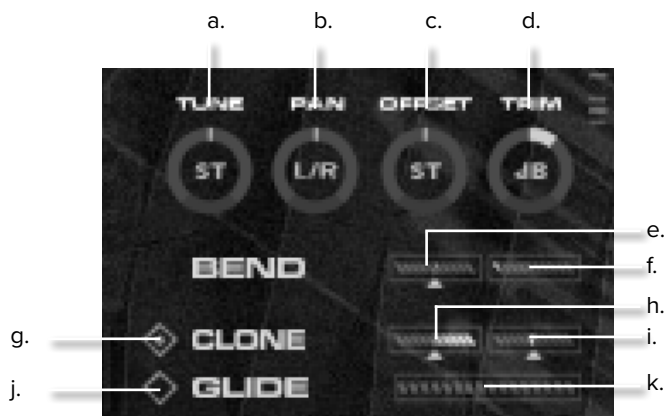
3a. Tune - Adjusts the pitch of the sample in 50 cent (quarter tone or half semitone) steps. To have a smooth dial (which moves in 5 cent steps) click SHIFT and then move the knob.

3b. Pan - Moves the instrument within the stereo field left and right.

3c. Offset - is the quickest way of changing the samples you're using and a great way of warping the sound, use this in conjunction with the tune knob to get the desired effect. So if you're offsetting by + 7 keys, you will hear the sample for the note 7 keys higher. If you then tune down 7 semitones you will hear the correct note with a different sample.

3d. Trim - is a gain stage that becomes a valuable tool in conjunction with the x-fade slider. it helps you tweak the volume balance between sound bay A & B. You'll find this particularly useful if the instruments seem to get quieter when the x-fade slider passes through the middle position, adjusting the trim of one of the instruments seems to fix this.

TOP TIP: Holding down ALT while moving a bay A and B control will duplicate the value on the mirror bay. i.e.. hold ALT and change the Tune and both bays sync value.

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

3e. Bend Amount - This controller sets the extreme bend amount up to 2400 cents.

3f. % Bend - This controller then sets how much in % the pitch bends. For example, if you set the right to 2400 cents, then the left to -100% you get a bend of -2400 cents. If you put the left slider to +50% you get a bend of +1200 cents. This is so you can specify how far you want to bend and then easily bend it.

3g. Clone - Click this to do as it suggests, clone or double the sample playback, you can then:

3h. Coarse Tune -This tunes the clone up and down in 100 cent (1 semitone/halftone) steps to +/- 1200 cents (1 octave).

3i. Fine Tune - This tunes the clone further in smaller increments +/- 100 cents (1 semitone/halftone).

3j. Glide On/Off - Click to activate portamento between notes.

3k. Glide Amount - Slide this amount up to increase the time it takes to reach the target note, exaggerating the glides between notes.
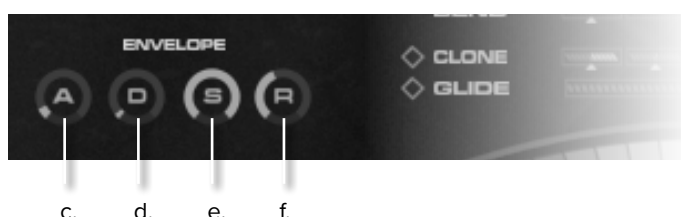
4. FILTER AND ENVELOPE

a.   b.
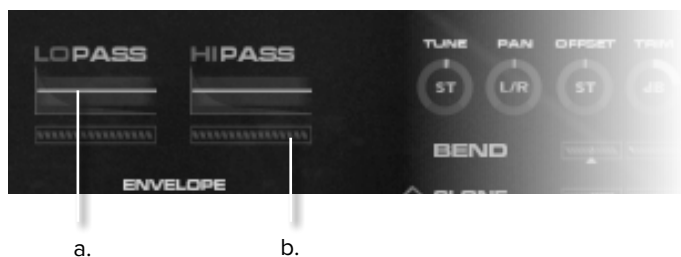
These are two filters, low pass (cuts frequencies above the LP cutoff point) and high pass, (cuts frequencies below the cutoff point).

4a. FREQUENCY - Move the curve up or down to adjust the frequency cut off of the filter.

4b. RESONANCE - Pull left to right to adjust the resonance of the filter.

c.   d.   e.   f.

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

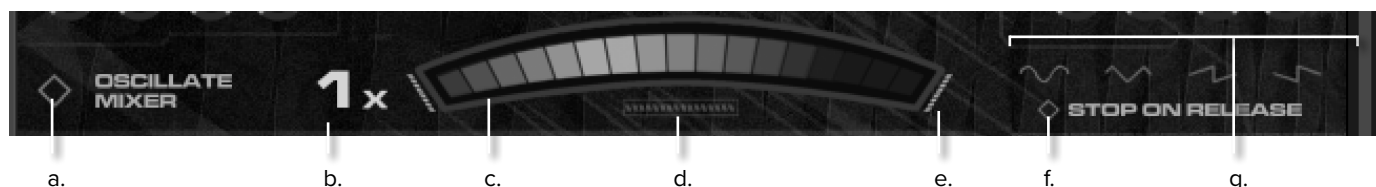**4c. Attack** - This moves your sound from a percussive hit to a slow entry.

4d. Decay - This is the time the sound takes to drop to the "Sustain" level that the instrument then plays at. This is a great dial to automate with more percussive sounds.

4e. Sustain - This sets the level to which the decay drops. So for spiky little arpeggiator type sounds pull sustain all the way down and set the decay to taste.

4f. Release - This sets the time it takes the sound to decay to 0 after you release a note.

5. MIXER

a.   b.   c.   d.   e.   f.   g.

This is where the beautiful simplicity of Ambient Guitars comes to life. The mixer crossfades between the sound in Bay A and Bay B, much like a DJ's mixer. In any patches with MW in the name, this is assigned to your Modwheel or CC#1.

Things get very interesting when you apply the built in oscillator to move the mixer back and forth, synced to your tempo.

5a. Oscillate Mixer - Switches the oscillator for the mixer on. This will animate in the GUI.

5b. Speed - Move this up or down to affect the frequency of the oscillator. From slow evolving soundscapes to fluttering madness! All synced to your host DAW tempo, or the internal Kontakt tempo.

5c. The X-FADER - This is a simple crossfader with a large sweep so you can fine tune your instrument blends.

5d. Start/ Phase - This slider controls where the x-fader starts and which direction it moves first.

5e. Direction Strength - These control the amount the XFader travels in each direction. The default position is 100% up on left and right. This means the sound from bay A&B will noticeably disappear at the apex of the oscillation. Both sliders at 50% will oscillate half way in and out of each bay. These sliders don't need to be symmetrical and can create all sorts of wonderful nuance.

5f. Stop On Release - this toggle returns the fader to the 50/50 position on note release. When this option is off the x-fader still returns to 50/50, but only after the sound in bay a and b have stopped playing/decayed (for example, if they have a long ADSR release).

5g. Oscillator Shape - These switches toggle between the standard 'equal' shape moving left and right, to a more jagged shape to uni-directional.

6. THE GATE SEQUENCER

a.   b   c.   d.   e.   f.   g.   h.   i. j.   k.
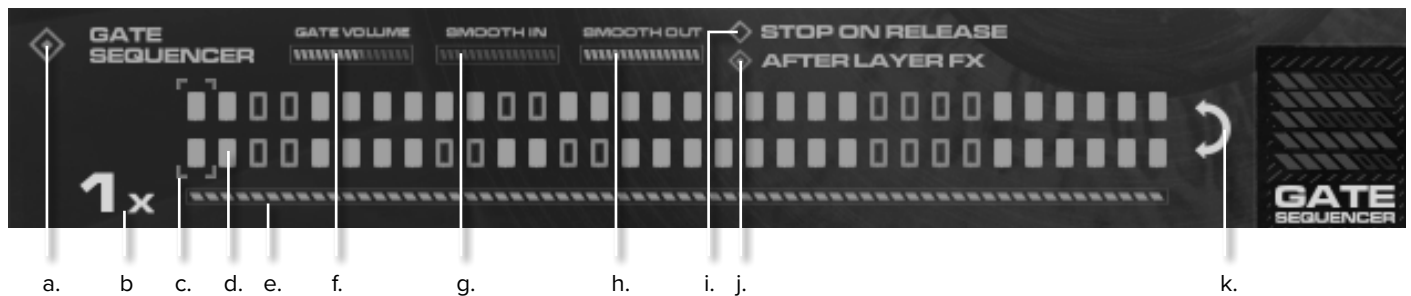
With the Gate Sequencer running, you can rhythmically mute and unmute both sounds independently.

The top line is the gate for Bay A, the bottom for Bay B. The default position is everything "on". To gate either A or B simply click on the step you wish to gate.

6a. Gate Sequencer - Switches the machine on or off.

6b Speed - Adjusts the speed of your gate sequence in relation to your DAW tempo. Low values are faster, high values are slower.

6c Transport Position - Where you are in the sequence.

6d. Gate Cell - This one is in the "on" position.

6e. Division Slider - If you need more or fewer steps than the default then use the division slider. Note that this will not affect the gate speed, but the number of steps in your pattern, particularly useful when working in a 3/4 time signature or meter.

6f. Gate Volume - This adjusts how much the gate cuts the sound. It's default position is all the way off, the more you adjust the slider the more you adjust how much the gate drops down to.

6g Gate In Smooth - Changes the shape of the front of the gate and smooths it in.

6h. Gate Out Smooth - The amount of tail the gate has. This is an especially cool tool to automate.

6i. Stop on release - Switches the gate engine off when you release your sound.

6j. After Layer FX - This switches the gate stage to after the bank FX. Something we'll come back to but if you find your gate clicking when playing lower ended material, you may find that this is the quickest and easiest fix.

6k. Flip - This swaps the sequence over so what you programmed for B will affect A and vice versa.

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

• Holding shift toggles a range of cells (i.e. press the 2nd cell, hold shift, press the 10th cell - cells 2-10 will change)

• Holding ALT affects both A and B cells (same as ALT and knob twiddling)

• Holding CMD/CTRL (Mac/PC) and clicking inverts the current sequencer track. On becomes off and vice versa.

7 FX DASH

a.   b.
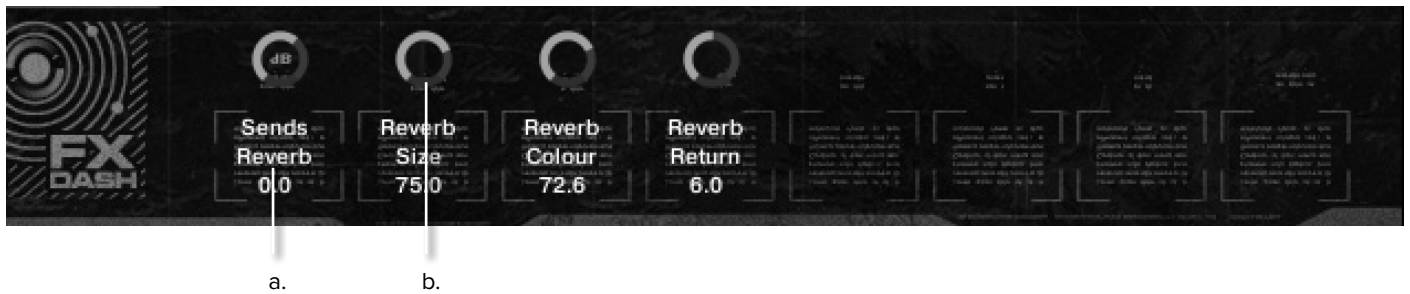
A Quick Assignable Controller Stage

These controls are assigned on the FX page (explained on page 13/14) and offer quick access to the most needed controls for your audio effects.

7a. Parameter Name - To remove this FX parameter click on the name. A numerical value of the parameter is also displayed.

7b. Parameter Dial - You can click and drag on these knobs like any others and assign them to a MIDI CC by right/control clicking.

8 PAGE BUTTONS

a.   b.

8a. The Mixer page - This is the default page. On the FX page you will need to click this to get back to the main interface.

8b. FX/Motor Tab - Click this to get to the FX page.

THE FX PAGE

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

1. AN FX RACK

There are 5 FX racks in the eDNA engine. Every one of them behaves the same, save for the motor FX rack discussed later. Here's how the master, bay A & B and Aux FX racks behave.
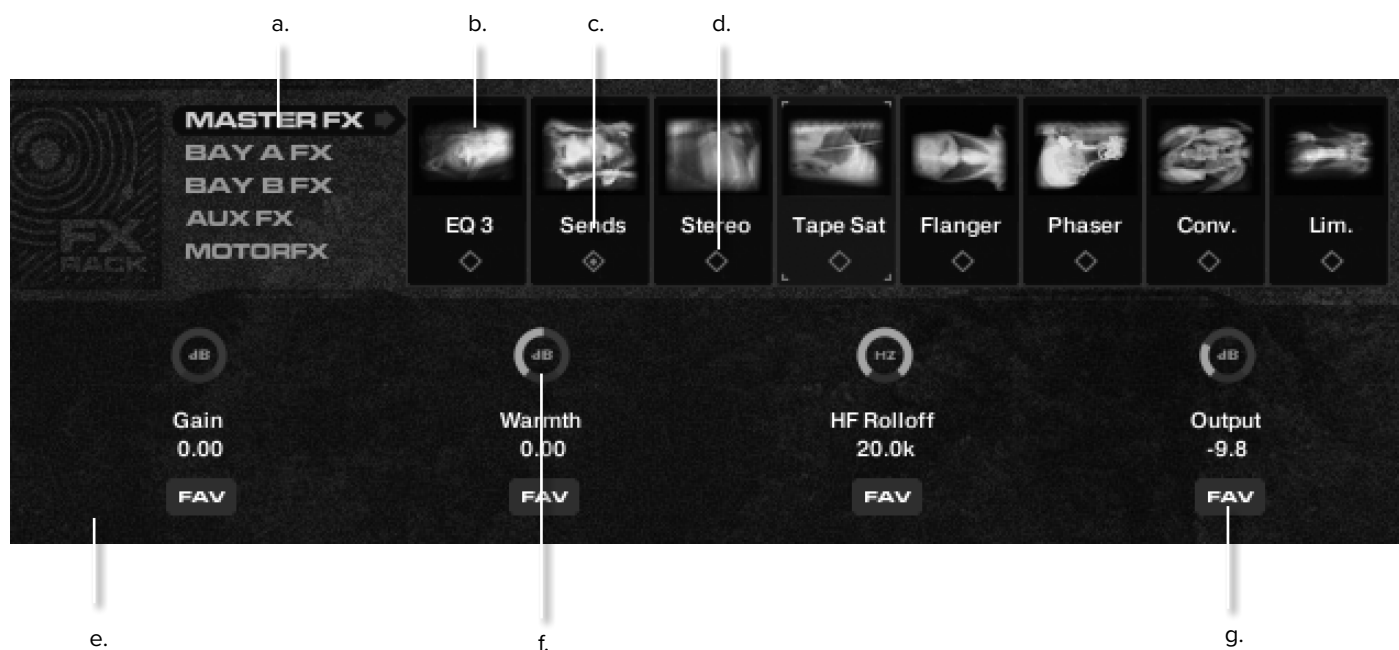

1a. FX Stage - This toggles between the 5 different FX racks available to you in eDNA.

1b. Effect Icons - These depict the different effect plug-ins available in the 8 enclosures per rack. click these to display the effect parameters on the dash below (e2).

1c. Effect Name

1d. Effect Bypass - or on/off. Shown here bypassed (or off). To activate click on this button.

1e. The plug-in Dash - displays the plug-in parameters. Click on the effect icon (b). To access the parameters for the effect you want to tweak.

1f. Plug-in Parameter - you will NOT be able to assign a controller to this parameter directly. It must first be loaded into the Quick FX dash on the main mixer page as described below

1g. FAV Buttons - or "favourite'. These allow you to load your favourite FX onto your "Quick FX" dash. You also need to do this if you want to automate any of the effects or tweak them via a controller. To remove simply click on the FAV button again.

Going back to the Dash on the main mixer page you will now see your FAV knobs in the FX dash.

(Remember to assign a controller, Right/ CTRL click on the knob itself and wiggle your controller).

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

eDNA'S FX SIGNAL PATH

Below is a diagram of what the signals are doing under eDNA's hood so you can best decide at which stage you wish to add and tweak your effects. We have pre-curated the FX racks according to their stage in the signal path. So verbs and FX more on sends with phases, flangers and distortion on more direct stages.

```
   SOUND BAY 'A'                              SOUND BAY 'B'
        |                                          |
        v                                          v
     WOBBLES                                    WOBBLES
        |                                          |
        v                                          v
     LPF / HPF                                  LPF / HPF
        |                                          |
        v                                          v
     'A' FX ------> 'A' FX        'B' FX <------ 'B' FX
        |           SEND          SEND              |
        |             |             |               |
        v             |             |               |
   X-FADE MIXER       |             |               |
        |             |             |               |
        v             |             |               |
   GATE STAGE         |             |               |
        |             |             |               |
        v             v             v               v
   MASTER FX --> MASTER FX --> AUX FX
                   SEND
        |                          |
        +------------+-------------+
                     v
                  OUTPUT
```
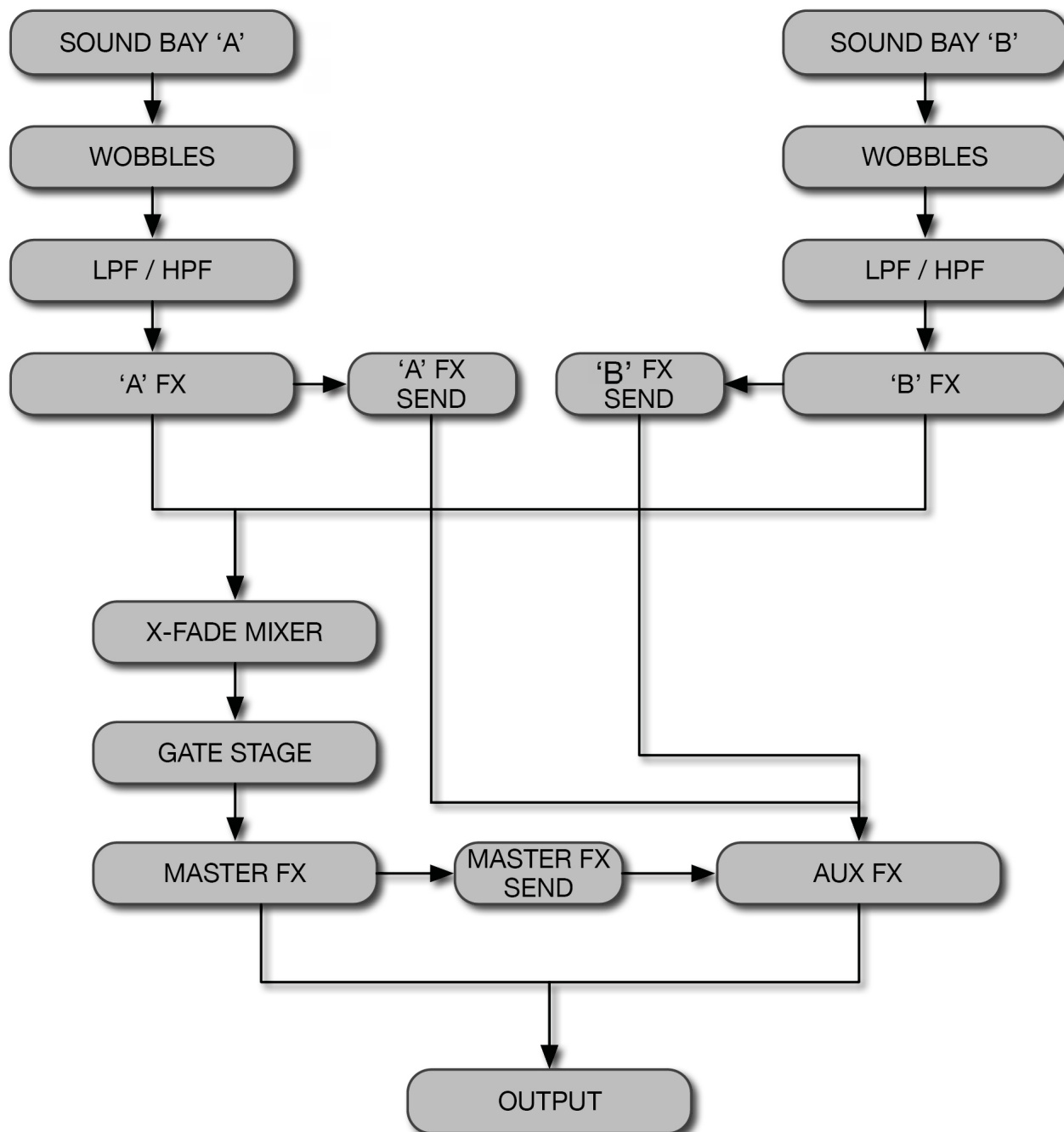
THE FIVE DIFFERENT FX STAGES (1.)

Master FX

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

Layer FX A & B

These FX affect either sound bank A or B independently of each other and the mixer slider. You can also place the gate engine before or after the layer FX, depending on if you wanted to gate a reverb or keep the verb tail intact.

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

ABOUT SENDS.

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

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

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

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

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

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

2 MOTOR FX
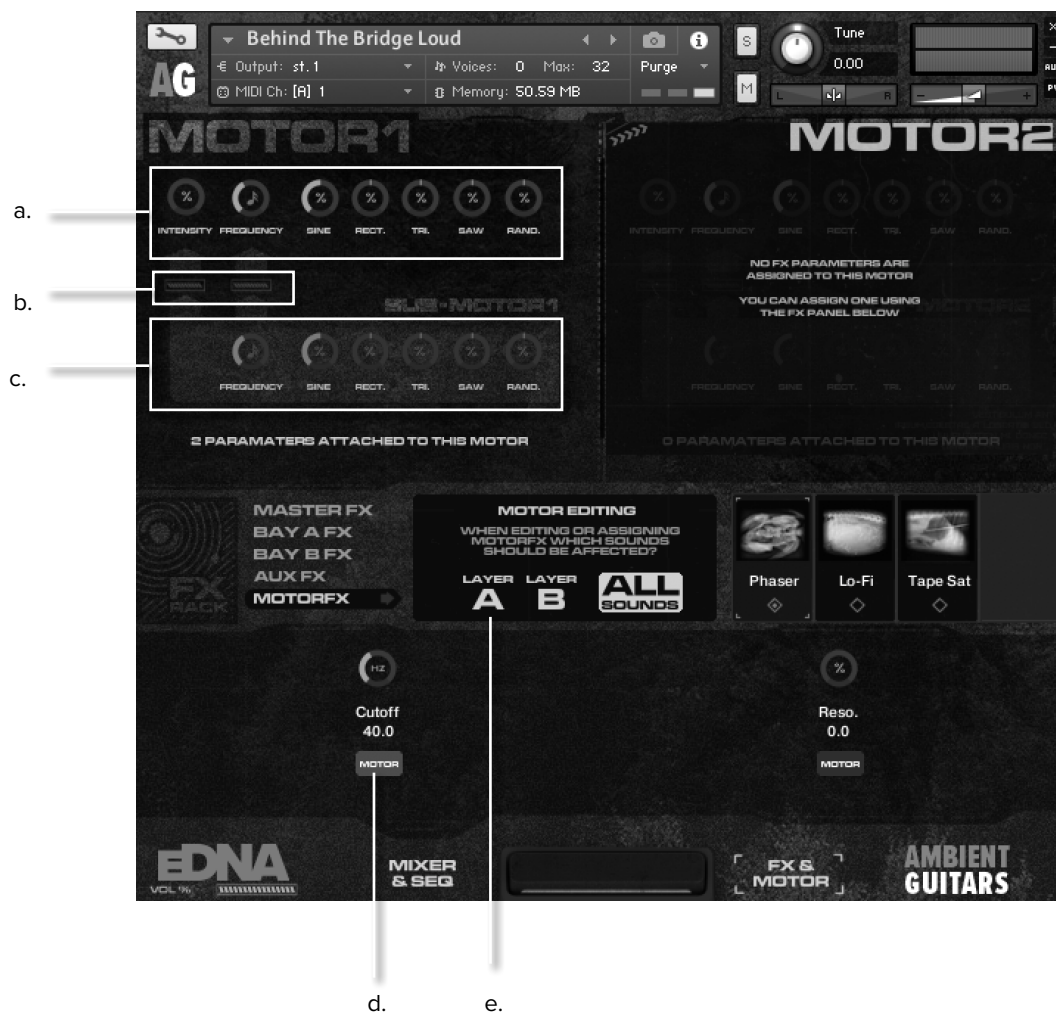
A. MAIN MOTOR
B. SUB TO MAIN CONTROLS
C. SUB MOTOR
D. ASSIGN CONTROL TO MOTOR
E. MOTOR POSITION IN SIGNAL PATH

The MotorFX Bay is slightly different from the other four FX Bays. You can select where in the signal path you would like it to sound (e) and assign certain parameters to one of the two Motors using the buttons under each parameter (d).

These parameters can be assigned to either of the two motors at the top of the page which are essentially complex low frequency oscillators.

Instead of a single LFO like the Wobbles, Motors have a main LFO (a) which is itself controlled by a second sub-LFO (c). Both the intensity and frequency can be oscillated by different amounts using the controls between the two (b).

a1.   a2.   a3.
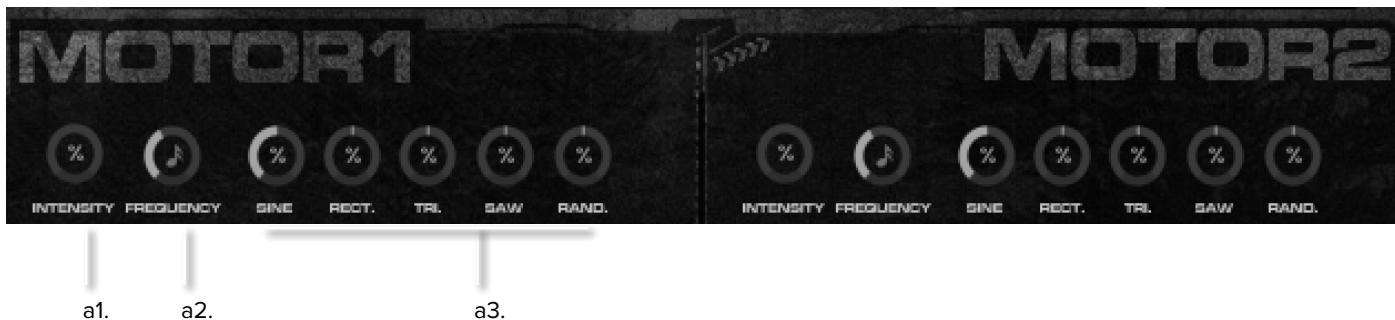
a1. Intensity - this controls how much the motor is going to affect your FX parameter.

a2. Frequency - controls the speed of the LFO.

a3. Wavetable - The 5 knobs to the right (c) affect the shape in which your motor controls the parameter. So (just like wobble amounts) first try adjusting the depth of the sine wave (an equal smooth shaped wave) then to remove it pull the knob to the centre. Then try adding a rectangle wave or triangle. You can then create more chaotic shapes by dialling up more than one of these controls. But things can get out of hand quite quickly so remember, if you're in trouble, pull everything back to the centre.

b1. b2. c1.   c2.
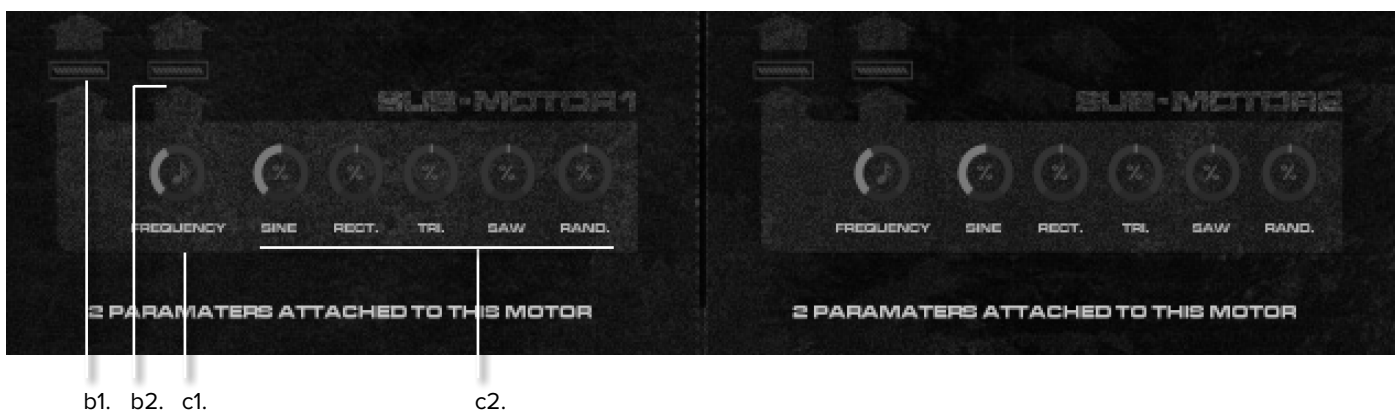
b1. Sub to Main Intensity - This slider controls the intensity of the sub motor control to the intensity control of the main motor

b2. Sub to Main Frequency - This slider controls the intensity of the sub motor control to the frequency control of the main motor.

c1. Sub Motor Frequency - This then controls the speed in which you're motorising the two possible parameters within the main motor.

c2. Wavetable - Similar to the motors above, the wave shape can be controlled from here.

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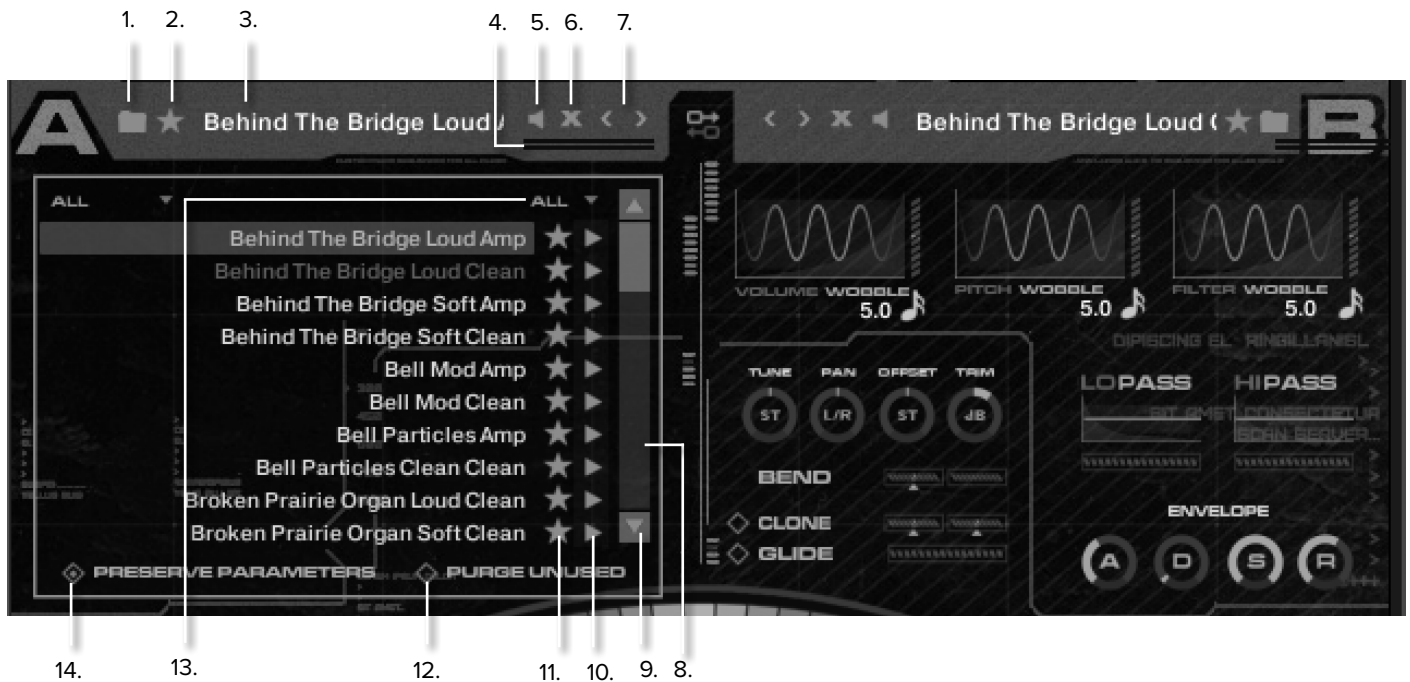
Go appendix C to find more out about the individual FX.

THE EDNA BROWSER

Once you've had a play with our specially prepared presets you may want to make some of your own. In both the Factory Sounds and Full Presets patches, you can browse the available sounds via the browser.

1. Browser button - opens/closes the browser window.

2. Rating - you can give your sound a rating from 1-5 to make it easier to locate using filters.

3. Sound name.

4. Level Meter - These are independent meters in each bay so you can see exactly who is outputting what.

5. Mute button - toggles the sound on and off independently of the xfader and/ or gate stage.

6. Purge Button - this empties the bay.

7. Scroll Buttons - These move the sound along to the next in the list, or back one. A quick and easy way to browse, but also you'll find that sounds are grouped together in similar sets. So if you're happy with a sound but would like it to be maybe a little different in character, this is often a quick way of checking out if we had another stab at it. Maybe something similar but a bit brighter for example.

8. Scroll Bar - holding shift slows the scroll speed, or you can use the scroll avenues for finer detective work.

9. Scroll Arrows - these allow finer browsing still.

10. Audition Buttons - check the sound before you commit! (you can also CMD click on the instrument name to preview).

11. Favourites Stars - displays sounds that you have tagged as favourites and also acts as toggles to tag more.

12. Purge Unused - Purges unused sounds from memory (anything not in an active layer). Use this to save memory when you've finished building your sound. When this is turned on 'previewing' each sound in the browser is unavailable. It defaults to off.

13. Instrument Browser Filters - allow you to refine your search based on ratings

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

THE EVOLUTIONS GRID
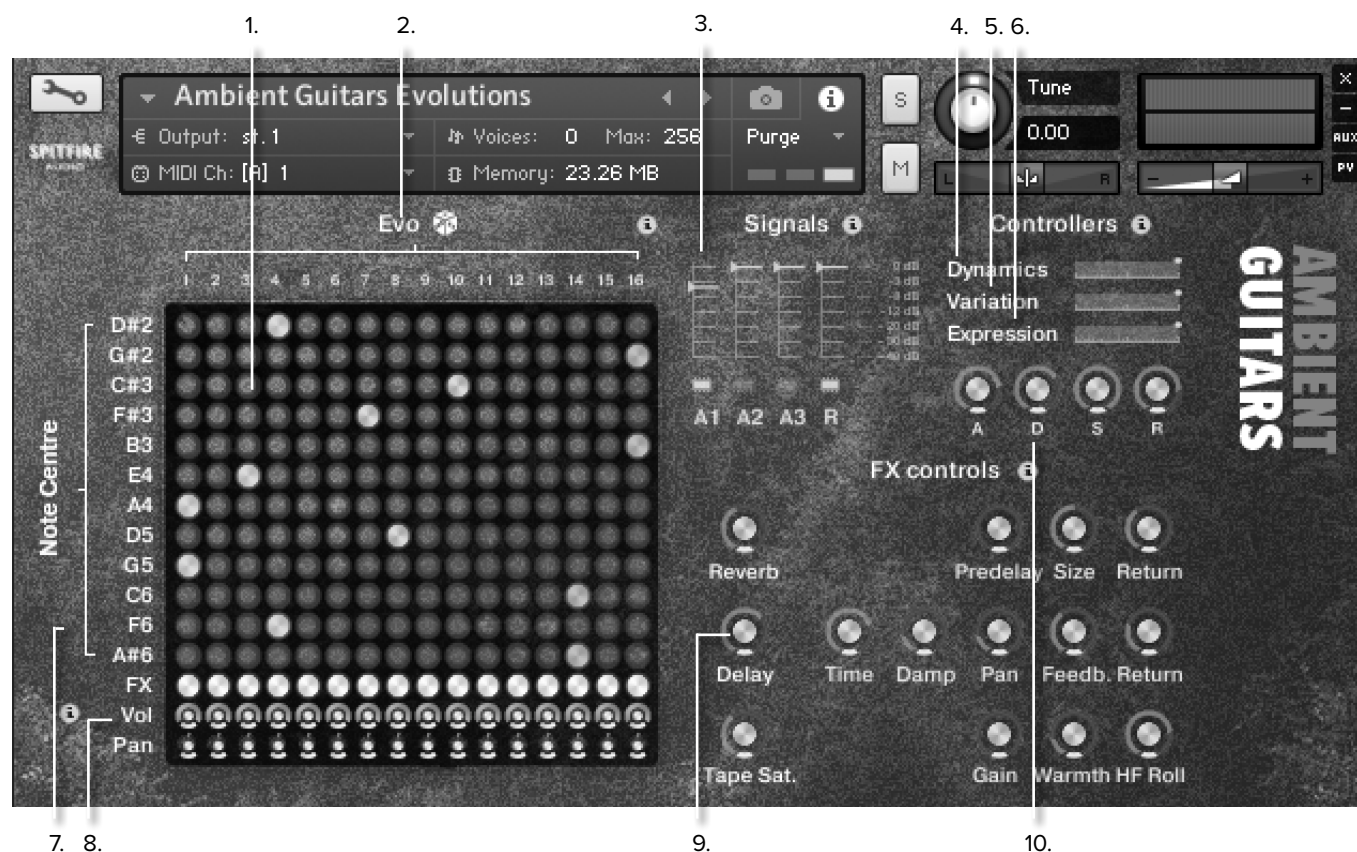
1. The Grid or Pegboard

This is where all the action happens. A great way to instantly create your own sets of evolution. The pegs behave like toggles, click on them to select a peg and they'll automatically disable any peg on the same X or Y axis. On the Y axis are the pitch centres, on the X axis are the Evos.

2. Evo

Evolutions are considerably longer than the longs you get in standard string libs. This is because they evolve, change, mutate, and return to their original state before looping. We've purposefully recorded each evolution at a different tempo so when you start pegging up different Evolution on your grid and playing them together after a while the different evolution will start to undulate against each other.

HOT KEYS

Holding down CMD while clicking a Evolution will assign that Evolution to all note centres vertically

Holding down SHIFT while clicking an Evolution will draw a line from the last selected Evolution (ie click D#2: evo1, then hold shift and click A#6: Evo10; you'll get a diagonal line from top-left to bottom-right.)

The Dice

Clicking on this icon just to the right of the "Evo" title and selecting "Randomise with any" creates a completely random pattern with almost infinite possibilities. Hit this button and it's likely no one else on the planet is using the same map of sounds as you are.

A few other options are available. Among them are: "randomise only visible" to limit the random pegs to the Evolutions currently shown on screen and "randomise in column" to have a more uniform vertical arrangement during randomisation.

3. Mixer

Ambinet Guitars has six different mic options on the Evolutions Grid: A1, A2 A3 and R. These can all be controlled with the mixer. *See Appendix D*

Click on the ROM tabs beneath the sliders to load/ purge mics/ mixes. Click on the mic acronyms to assign to a Kontakt output... Especially useful when creating surround signals.

Controllers:

Three controllers that vary the sound as you play. These can be assigned a unique controller number so you can automate or adjust via an external controller. To un-assign, assign or just to see what CC number is assigned to any control RIGHT or CTRL CLICK.

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

4. Dynamics

On most of our libraries this would control the crossfade mix between differerent dynamic samples, loud and soft. But because the timbral changes are handled within the original performances this is just an artificial dynamic controller. (CC#1).

5. Variation

At 100%, the samples start at the very beginning so you get that long build up. All the way to the left at 0% makes the Evolutions start 6 seconds into the sample. (CC#2)

6. Expression

A simple control that denotes any expression controller (CC#11) data. This controller is favoured by the composing fraternity as the 'loudness' automation of choice, leaving volume (CC#7) as more of a trim controller when mixing.

7. Note Centre

We have recorded 12 separate samples in perfect 4ths for each Evo across the keyboard. The reason for this is to create an asymmetry across the octaves to again increase the inspiring surprises you're likely to enjoy.

8. FX, Volume, Pan

The FX peg is a simple toggle in/out that allows a nominal send to the FX rack (9.) to the right.

The Volume trim pots allow balancing of Evos against each other. Useful when using Evos that are simply louder by nature.

The Pan pot allows you to pan the different Evos within the stereo field, especially useful if one part of the section is speaking louder than the other.

HOT KEYS

Holding down CMD while clicking FX will toggle all evo FX on/off.

Clicking an FX, then holding shift and clicking another will turn those and all the FX between them on or off (ie. click evo 4 FX, then hold shift and click evo 8 FX; you'll get a line from evo FX 4-8).

Holding down ALT while changing pan/vol will affect all evos.

Holding down CMD while clicking pan/vol/FX controls will reset them to default.

9. FX Deck

We have specially curated some easy to use and effective FX from the Kontakt host FX engine. For more details on these controls please consult your Kontakt user manual. If you wish to punch out these effects and use your own in your DAW or via outboard clicking on the mic acronyms in the mixer to assign channels to a Kontakt output and you can then send the signal where you need it.

10. A.D.S.R.

Or Attack, Decay, Sustain, Release. A standard set of parameters used in most synthesizers to control the "shape" of the sound, turn attack up to really slow the sound's entry, decay determines how quickly the sound dies off to the 'sustain' level which is controlled by the next knob. Finally the release knob controls how quickly the sampler 'lets go' of the sample when you let go of the key.
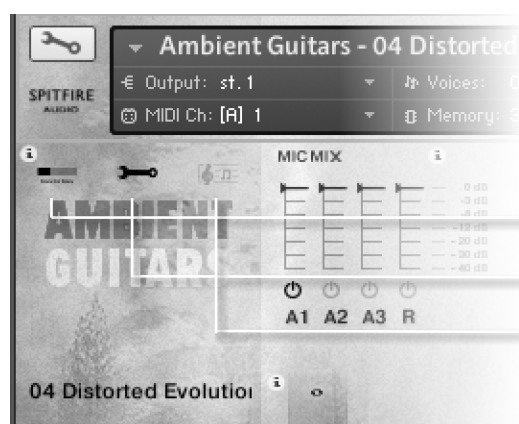
SWITCHING VIEWS

Along with the Evolutions Grid, all of the seperate Evolutions are available as patches and load up in our standard GUI.

When you first load up an individual Evolution you'll be greeted with this GUI. This is one of 2 pages that you can switch between using the panel switcher...

Click on these to switch views or pages:

1. General Overview (the view shown above)

2. Expert View

3. Ostinatum (not used in this library)

All of which are discussed in more detail over the next few pages.

All GUI controls can be assigned a unique controller number so you can automate or adjust via an external controller. To unassign, assign, or just to see what CC number is assigned to any control, RIGHT or CTRL CLICK.

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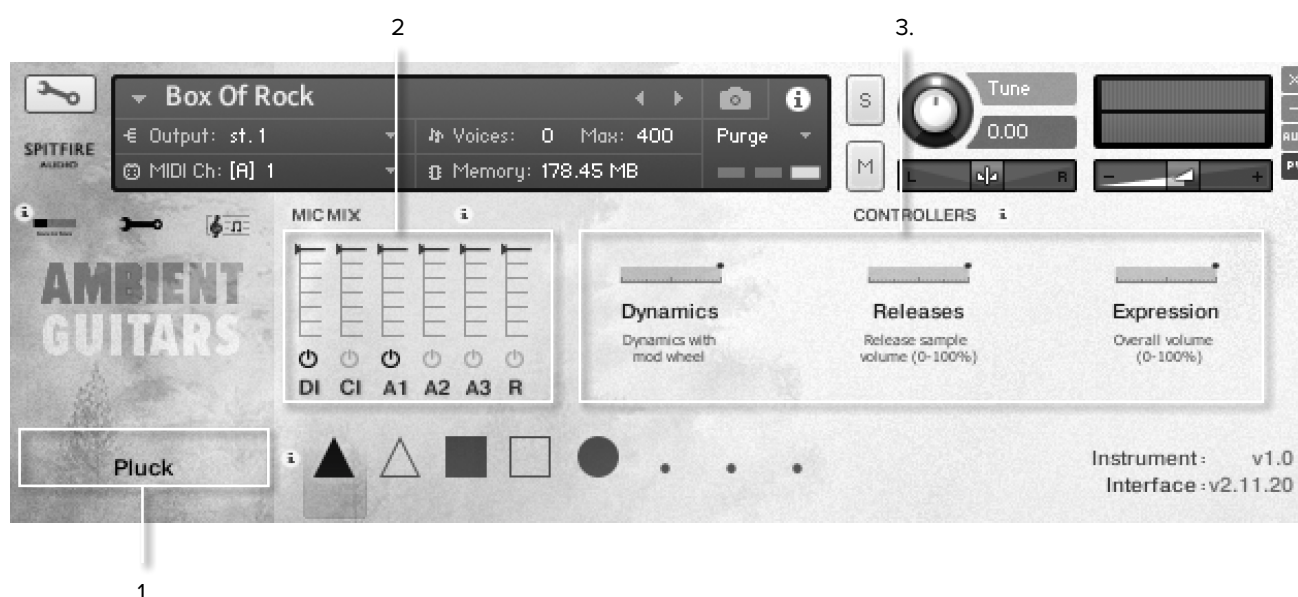
1. SIDE BAR

Tells you what patch you're playing.

2. MIXER

Ambinet Guitars has six different mic options for the Evolutions: DI, CL A1, A2 A3 and R. These can all be controlled with the mixer.

Evolution patches contain only 4 mic options: A1, A2 A3 and R.

    DI - Direct straight from the pedals

    CI - Clean Showman with ribbon

    A1 - Echolette / Selmer with ribbon

    A2 - Bassman amplifier with dynamic

    A3 - Swart with dynamic

    R - Stereo room microphones

Click on the ROM tabs beneath the sliders to load/ purge mics/ mixes. Click on the mic acronyms to assign to a Kontakt output... Especially useful when creating surround signals.

3. EXPRESSIVE CONTROLLERS

Dynamics - On most of our string libs this would control the cross-fade mix between differing dynamic samples, loud and soft. But because the timbral changes are handled within the original per-formances, this is just an artificial dynamic controller for those of you who can't hear a violin without reaching for your mod wheel (CC#1).

EXPRESSION - Instrument trim that adjusts the volume within the dynamics. (CC#11)

2. 3. 4.

1. 5.

1. SIDE BAR

On the 'General Overview' page this simply displays the instrument being played. In the 'Expert View' there are some additional functions which relate to articulations and keyswitches. Evolutions in this library do not contain different articulations. However in Ambient Guitars some the distortion patches contain this feautre.

2. MICROPHONE MIXER

There are six different mic options. In Ambient Guitars these vary patch to patch but can all be controlled with the mixer.

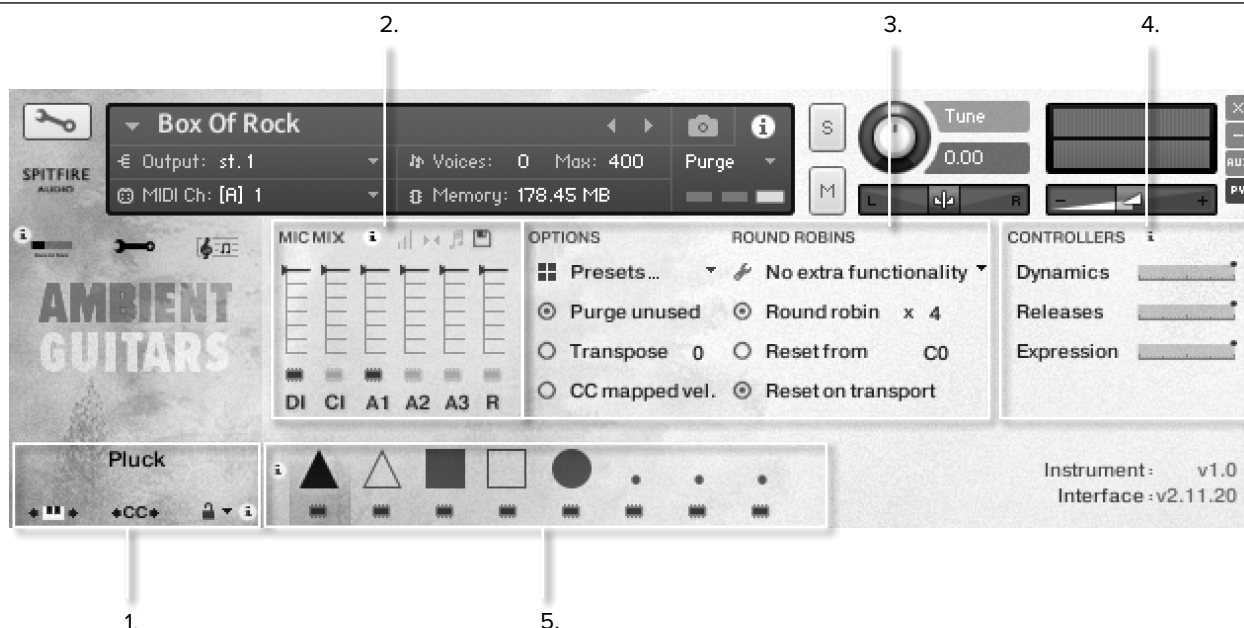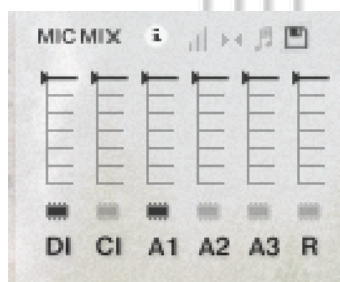See Appendix D for more information on this.

a. b. c. d.

Click on the ROM tabs beneath the sliders to load/ purge mics/ mixes. Click on the mic acronyms to assign to a Kontakt output... Especially useful when creating surround signals.

a) Pick from 4 different velocity curves to suit your controller.

b) This option provides stereo width and pan controls for each signal.

c) The music note allows you to retain Mic Mix's when changing articulations. (Note: Not possible with individual evolutions)

d) The Floppy disk allows you to save, load, and reset mix presets.

3. GENERAL CONTROLS

OPTIONS

PRESETS - Memory saving options that will unload certain sample content.

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

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.

CC MAPPED VEL(OCITY) - In Evolution atches the dynamics are always controlled with the dynamics slider rather than key velocity. For other patches, toggling this changes whether the library velocity responds to the Keyboard sensitivity or Dynamics Fader.

ROUND ROBINS

Round Robins options allow you to double up usng neighbouring zones to create more Round Robins per note.

4. EXPRESSION CONTROLS

DYNAMICS - On most of our string libraries this would control the crossfade mix between differing dynamic samples, loud and soft. But because the timbral changes are handled within the original performances, this is just an artificial dynamic controller. (CC#1).

RELEASE - CC#17 Dialled in all the way helps blur the transitions when using long articulations in slow passages.

EXPRESSION - Instrument trim that adjusts the volume within the dynamics. (CC#11)

5. ARTICULATION DISPLAY

This demostrates what articulation is current selected.

APPENDIX A - KONTAKT vs. KONTAKT PLAYER

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

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6/

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

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

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

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6/pricing-kontakt-5/crossgrade-offer/

If the library you want to use is NOT a 'Player' library then you need to buy the full retail version of Kontakt.
Then you can also load 'non-Player' libraries like some of our other ranges, Harp, Piano, Harpsichord, etc.

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

APPENDIX B - RECOMMENDED TECH SPECS

IF YOU PLAN TO USE THIS LIBRARY WITH THE FULL VERSION OF KONTAKT PLEASE MAKE SURE YOU HAVE THE LATEST VERSION OF KONTAKT 6 INSTALLED.

RECOMMENDED SPEC:

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

PCs: We recommend Windows 7 or later (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64 X2, 4 GB RAM (8 GB minimum).

MAC: We recommend Mac OS X 10.10 or later. Intel Core 2 Duo, 8 GB RAM

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

HOST: The Kontakt 6 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If your main DAW is not a newish machine, or has a limited spec, and you're planning on building or adding Spitfire to an already large orchestral palette, you could consider running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g. via Midi or MOL). This will assist your loading times, and will allow your DAW to do what it does best, sort out all your note ons and note offs!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MICS & MIXES

        DI - Direct straight from the pedals

        Cl - Clean Showman with ribbon

        A1 - Echolette / Selmer with ribbon

        A2 - Bassman amplifier with dynamic

        A3 - Swart with dynamic

        R - Stereo room microphones

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

See appendix B

Q: HOW CAN I REDOWNLOAD A PRODUCT?

With the continuous improvements to our Spitfire App, we have incorporated the ability to reset your own downloads, be it the entire library or the most recent update! This can easily be done via your Spitfire App. To reset both your entire library download or the latest update; Open up the Spitfire App and log in with your account email and password.
• Select the download you wish to re-download
• In the cog menu choose Reset Download > Entire Download/Latest Update
• This will reset your whole download/your latest update
You can repeat this process for any of the libraries you own. Note that there is a limit to how many times you can reset your downloads in a certain time frame. If you do exceed your reset limit please get in touch.

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

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

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

• Free space on your hard drive, please allow slightly more space than the library size for your install.

Other issues;
• Spitfire App freezes in the "Extracting" stage for hours. This may be because our libraries are often very large files, and this is the stage where the compressed files are extracted and placed in their final locations on the hard drive. There could be hundreds of GB of content to unpack, so it really can take hours. If you're unsure whether it has crashed or is simply extracting files, visit the installation folder you chose when you started the install. If everything is working normally you'll see various files appearing in the folder (or one of its sub-folders).

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

Q: I'VE LOST MY INSTRUMENT FILES

In some cases, instrument files may get lost when transferring libraries from one place to another, or if an update has gone wrong. If this happens, the best way forward is to re-download the library in question. This will ensure you will get all of the content you are missing.

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

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

Q: I'VE FORGOTTEN MY PASSWORD?

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

Q: WHAT IS THE NCW COMPRESSED FORMAT?

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

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

We have no direct influence on your actual download speeds, our libraries are hosted on Cloudfront servers which are normally very quick but it may well be that at certain times of the day when traffic is particularly busy, your ISP may throttle your connection speeds. We would advise you to leave your download running overnight as speeds should ramp up at less busy times. Our Spitfire App downloader aims to use as much of the available bandwidth as possible to give you the quickest possible speeds, and may take several minutes to reach its peak.

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two installs. This means that you are allowed to download and install on two computers you own, say your main rig and your mobile rig. The best way to get your library on both of your machines is to copy it from one to another via an external HDD. It saves you from having to re-download the whole library again!

Q: CAN I TRY BEFORE I BUY?

No - it is not 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 previous purchased products do not show up in the 'Installed' section or in the 'Not Installed' section either. It may be that you have purchased these under another email address. Checking other possible email addresses for your previous purchases may help to find these missing products. If this is not the case, and these missing products were purchased a few years ago, please create a support ticket telling us your account email address, and any serial numbers you may have to go with these missing products. Our support team can also merge one or more accounts together if you'd like to consolidate all your purchases in one place. The more information, the quicker we can get you back up and running!

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our Spitfire App downloads into the folder you choose, so it is always good to choose the folder above where you want the download to go. The best file path for our products is something very simple, a long file path will cause errors as there is a character limit on how far the Spitfire App can read. We advise a file path of something along the lines of: Samples Drive > Spitfire Audio - always point the downloader to the folder 'Spitfire Audio' (the folder above the library) for all downloads and updates. When it comes to downloading/updating - if you have a folder called 'Spitfire Audio' always point the Spitfire App to the folder Spitfire Audio - never go into this folder and choose the actual library in question.

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

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

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

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

All of our libraries are compatible on both PC and Mac computers (as they run inside Kontakt). You can download all of our libraries on either PC or Mac and they will work if you need to transfer them across to the other operating system. We advise to do this by copying the library you want to move across to an external HDD and then copying it to and then copying it to your other machine.

Q: 'SAMPLES MISSING' ERROR MESSAGES

In some cases, samples files may get lost when transferring libraries from one place to another, or if an update has gone wrong. You may also get this error in some cases if you installed library on a drive with just under the minimum necessary amount of space to install the library (remember that you need DOUBLE the size of the final library to install successfully - see above). If this happens, the best way forward is to re-download the library in question. That will ensure you will get all of the content you are missing. For more information on how to re-download a product, please see the beginning of this appendix.

Q: HOW TO BATCH RESAVE A LIBRARY?

There are two main reasons to batch resave: First it speeds up the loading of patches and secondly, it can help you find missing samples and relink them to the patches so that you don't need to search every time you load a patch. Bear in mind that it can sometimes take a few attempts to batch resave, and if Kontakt crashes the first time you try, you could go into the instruments folder and batch resave a bit at a time -- go by sub folders for example, just to lessen the load on Kontakt.

Q: I WANT TO BUY A COLLECTION, BUT I ALREADY OWN ONE OR MORE OF THE PRODUCTS IN IT?

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

Q: I'VE LOST MY SERIAL NUMBER FOR PRODUCT ACTIVATION

Emails get misplaced and you might find that you are out of luck when you need to find a past serial number. The best place to find all of your serial numbers would be to log into your Spitfire Account HERE. Under there you will find all of your Spitfire Audio serial numbers. If you find that the serial number you are looking for is not there, please contact us at www.spitfireaudio.com/support with all of the relevant information.

Q: I THINK I HAVE FOUND A BUG

In some cases we can't squash them all and bugs shamefully make their way through. If you think you have found a bug, please contact us with all the relevant information;
• A description of the bug you have found
• A screencast (video) of the bug happening, or an audio example
• The exact patch name (or patches) in question and also the library giving us as much detail as possible will help us get to the bottom of the issue.