

SPITFIRE AUDIO

# BDT

SPITFIRE BRITISH DRAMA TOOLKIT  
USER MANUAL

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# CONGRATULATIONS

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Thank you for purchasing Spitfire British Drama Toolkit. We can't write your music forever as you, but we can help you find your voice. The outstanding British Drama Toolkit provides the most instinctive, immediate and intense connection to the heart of your composition. Created in collaboration with composer Samuel Sim, it features an ensemble dedicated to the emotionally potent sound he is lauded for – but also presents a unique way of interacting with the players, which sets this instrument apart from anything we have created to date. This is not just a library that plays your music; it helps you compose it.

## Quick Specs

- 2,000 Samples (48k recorded at 96k)
- 9.8 GB uncompressed WAV
- 6.8 GB disk space required
- **15 GB disk space required during install**
- NKS Ready
- Compatible with Native Instruments hardware
- Free Kontakt Player Included
- Intuitive GUI with inline help
- Two perspectives (C,T)
- Multiple Articulations
- Multiple Dynamic Layers
- Multiple Instruments

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# WELCOME

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## British Drama Toolkit

British Drama Toolkit comes to life on your first play. We can tell you that it consists of a small string and woodwind section, recorded in our purpose-built dry stage at Spitfire HQ, but only once the library is under your fingers does the telepathy begin. Ensembles are mapped across the full length of the keyboard, and the playing styles are tied to velocity – from whispered textures through to bold solos. The British Drama Toolkit understands that the difference between playing softly and loudly isn't just volume – it is also about character and emotion. The British Drama Toolkit allows you to compose, arrange and complete a cue in one pass. With your eye on the drama rather than the computer, and with one patch capable of a such a huge range of expression, you can respond instinctively to the story rather than get sucked in to what Samuel calls "the vortex of the computer".

## A New Approach To Scoring

Pursuing originality in your music is one thing. Having to be original episode after episode, under pressure, is another. By achieving both, composer Samuel Sim has won multiple awards as a writer of quality, gritty, deep TV and film drama scores. Teaming up with Spitfire, Samuel wanted to create an instrument that put up no roadblocks between musical ideas and their realisation as ready to go cues. Playing styles that have not been sampled before, with bespoke bowing techniques and breathing patterns, create textures full of dramatic movement. Those same notes, played at a different intensity, switch to characterful lead lines, passing from instrument to instrument in an ensemble that shifts dynamically as you explore.

The honesty and rawness of British dramatic scoring is ingrained in this library, and is immediately at your fingertips. All it needs is your music.

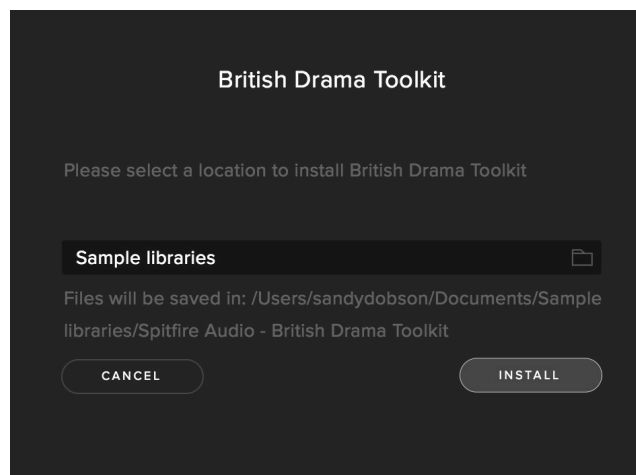
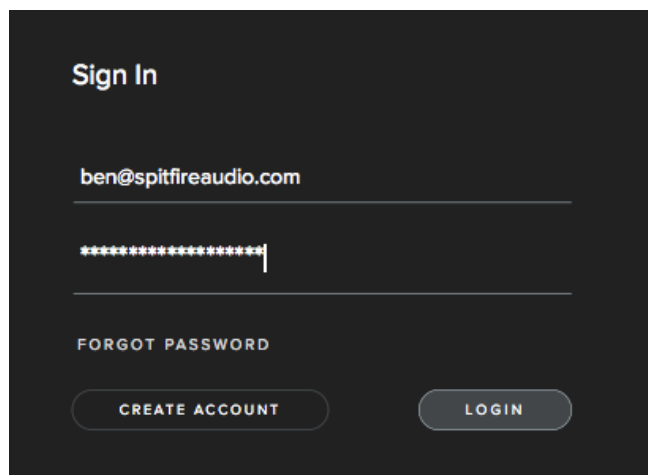
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# DOWNLOADING & INSTALLING

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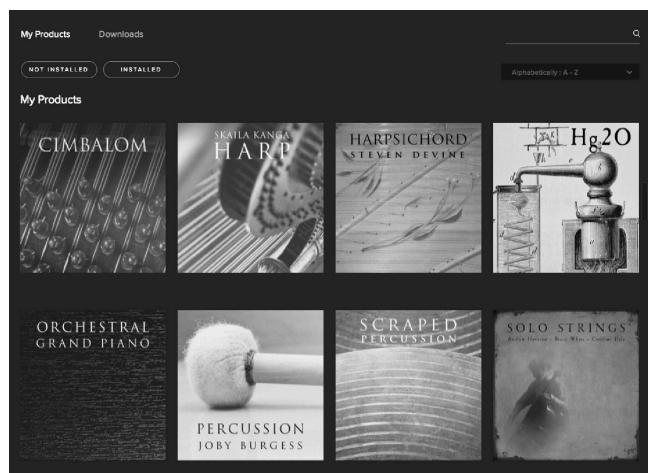
Thank you for buying Spitfire British Drama Toolkit. If you are a total newbie to this kind of thing you can get up to speed here: <http://www.spitfireaudio.com/info/basics/>

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/>



When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see your available downloads:

A default location will be generated but you'll most likely want to change this. Click on the folder icon and choose the location that you want the library to download to.



Once you've selected the location, click "install" or "download" to start.

**TOP TIP:** You will need approx *TWICE* the amount of hard drive space as the library uses (see the product page on our site for this info) to download: this is because the zip files are all downloaded, and then unzipped. This process takes a while so don't panic if it looks like its frozen!

**TOP TIP 2:** If you need to download again for any reason you can reset the download of either the whole library or just the latest update from the cog menu of the library in question. This is limited to a couple of downloads as bandwidth is expensive! Please only do this if you actually need to.

**TOP TIP 3:** If you wish, you can choose a default location for your downloads in the Preferences tab of the Spitfire Audio App.

You can click on "not installed" to see the libraries you haven't downloaded yet, or use the search function on the top right. Click "install" to start.

# NATIVE INSTRUMENTS KONTAKT

If you've 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:

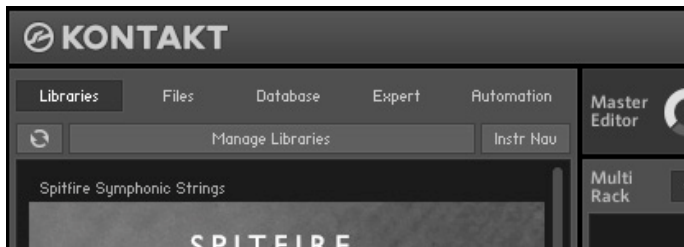
<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/downloads/>

If you'd like to find out more about the differences between Kontakt and Kontakt Player (we know, very confusing!) go to *Appendix B*.

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

1. Install Kontakt Player and Native Access (skip this step if you already have them)

2. Open the player (or Kontakt 5 full version if you have that) and click 'manage libraries' in the library browser window:



3. Native Access will open and you will need to log in or create an account if you do not have one already.

4. Click on "Add a serial" and you will be prompted to enter the serial number in this format:

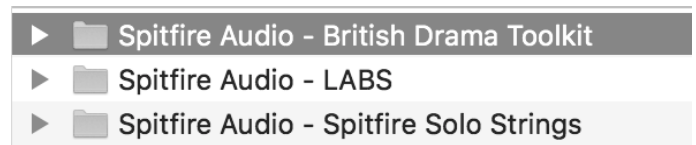
XXXXX-XXXXX-XXXXX-XXXXX-XXXXX

...This can be found in your 'ready to download' email.



6. Once you have added this you will be asked to browse to the folder containing the library. Click on "BROWSE" to direct Kontakt to the correct location.

7. Navigate to and select the "Spitfire Audio - British Drama Toolkit" folder.



8. Click on "Install" and your library is authorised. If the library does not add to the libraries pane or disappears when you re-open Kontakt, see *Appendix F - Troubleshooting and common problems*

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-5/downloads/>

If you are an established Kontakt user please make sure you absolutely have the latest version of it downloaded via NATIVE ACCESS. Our libraries are frequently updated and often simply won't work on any previous versions. We cannot describe the multitude of painful symptoms you will experience if you don't do this!

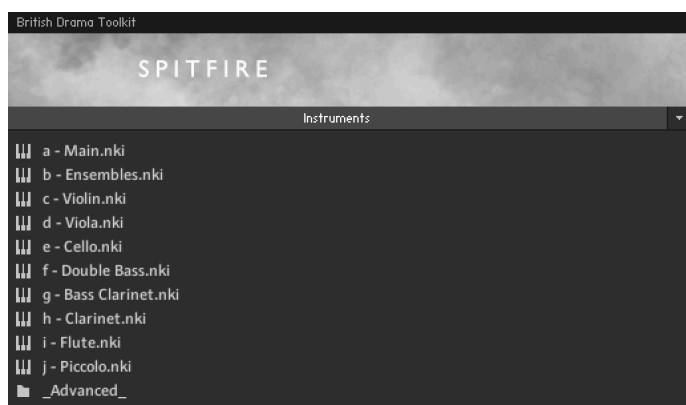
For more information about NKS and integration with Native Instruments hardware controllers and keyboards please check-out their online instructions:

<https://www.native-instruments.com/en/specials/komplete/nks/>

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# FOLDER STRUCTURE

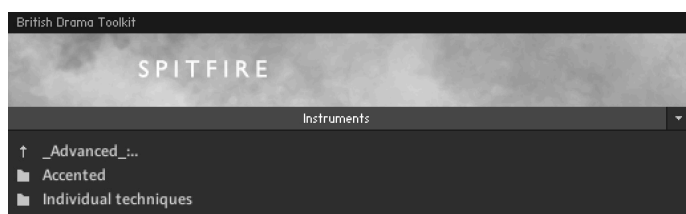
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**Accented** - contains only the accented articulations for each instrument, in these patches the loud velocity layer will start off loud and then reduce in volume, to blend with the soft and texture layers.

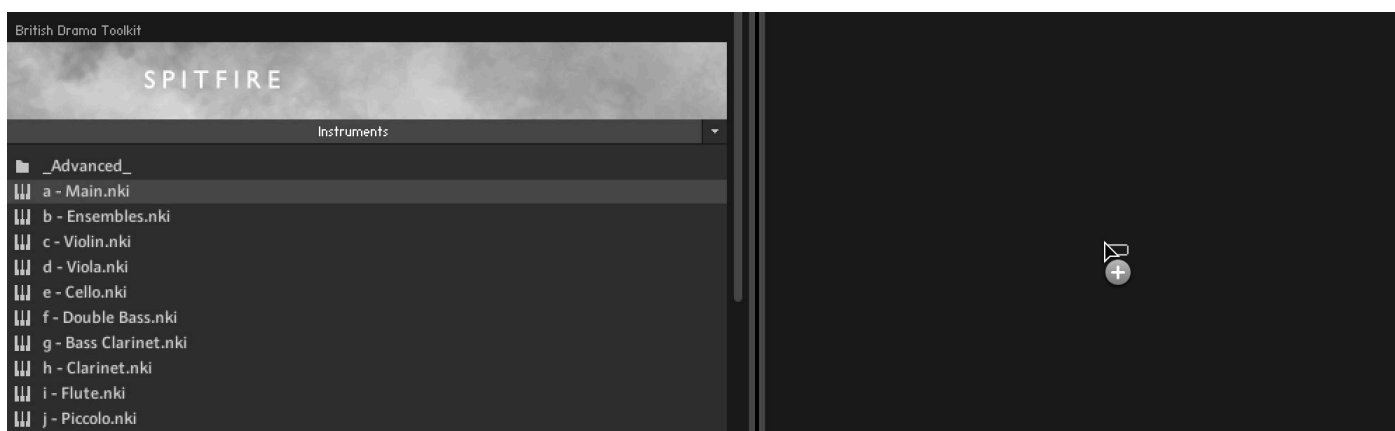
**Individual Articulations** - each separate articulation in its own patch.

If you click the Instruments bar to expand it you will see that you have a 'basic' startup palette for each instrument, plus the Ensemble, these are your basic patches which contain a selection of curated 'work-horse' articulations.



If you click the **\_Advanced\_** folder to expand it you will see that your instruments fall into 2 categories (explained on the right). 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.

## 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!

# A QUICK LOOK

## SWITCHING VIEWS



When you first load up a Spitfire British Drama Toolkit preset you'll be greeted with this GUI. This is one of 3 pages that you can switch between using the panel switcher shown below:



Click on these to switch views or pages:

1. General Overview
2. Expert View
3. Velocity Layer View. (The view shown above)

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

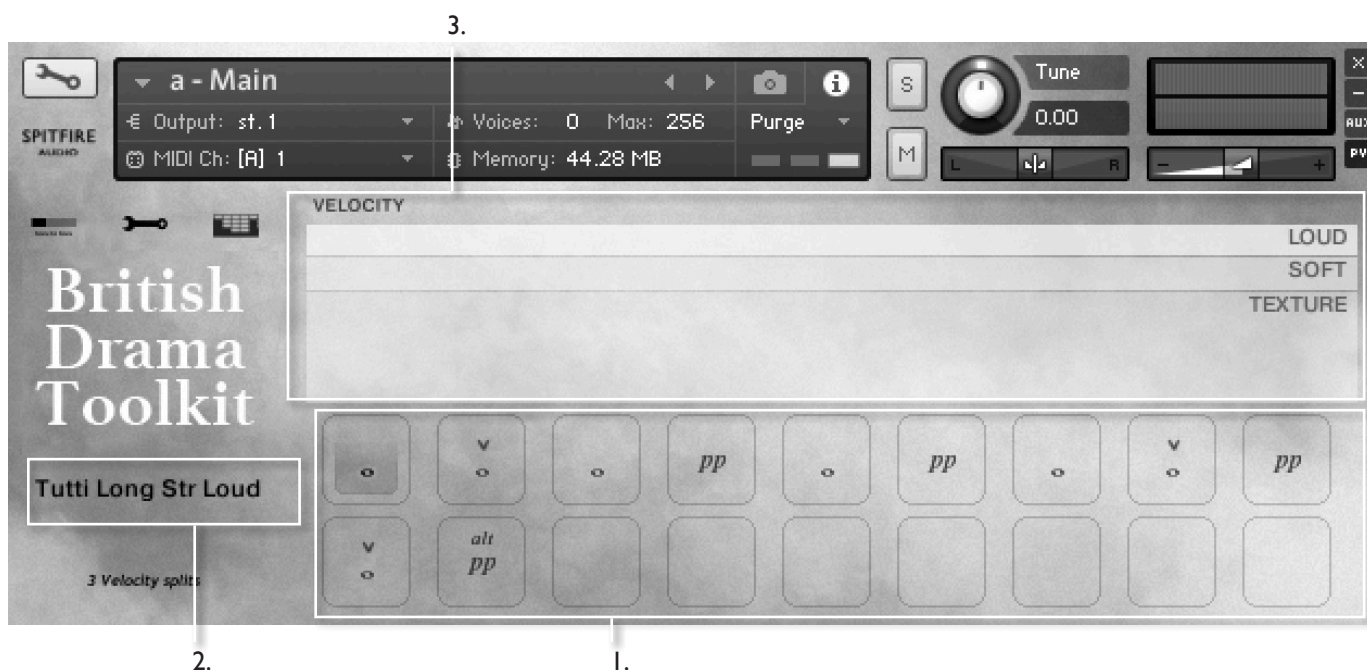
## ASSIGNING CONTROLS IN KONTAKT

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

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



# THE VELOCITY LAYER VIEW



## 1. ARTICULATION SWITCHER

These icons denote key articulations, display the current articulation playing and act as switches between them (alongside their associated keyswitches at the bottom of your keyboard).

If what you're playing stutters, or feels delayed or cuts out make sure everything is loaded, as some of these articulations are very deep sampled.

### LOAD STATUS:



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

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

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

## 2. SIDE BAR

Tells you what articulation you're playing.

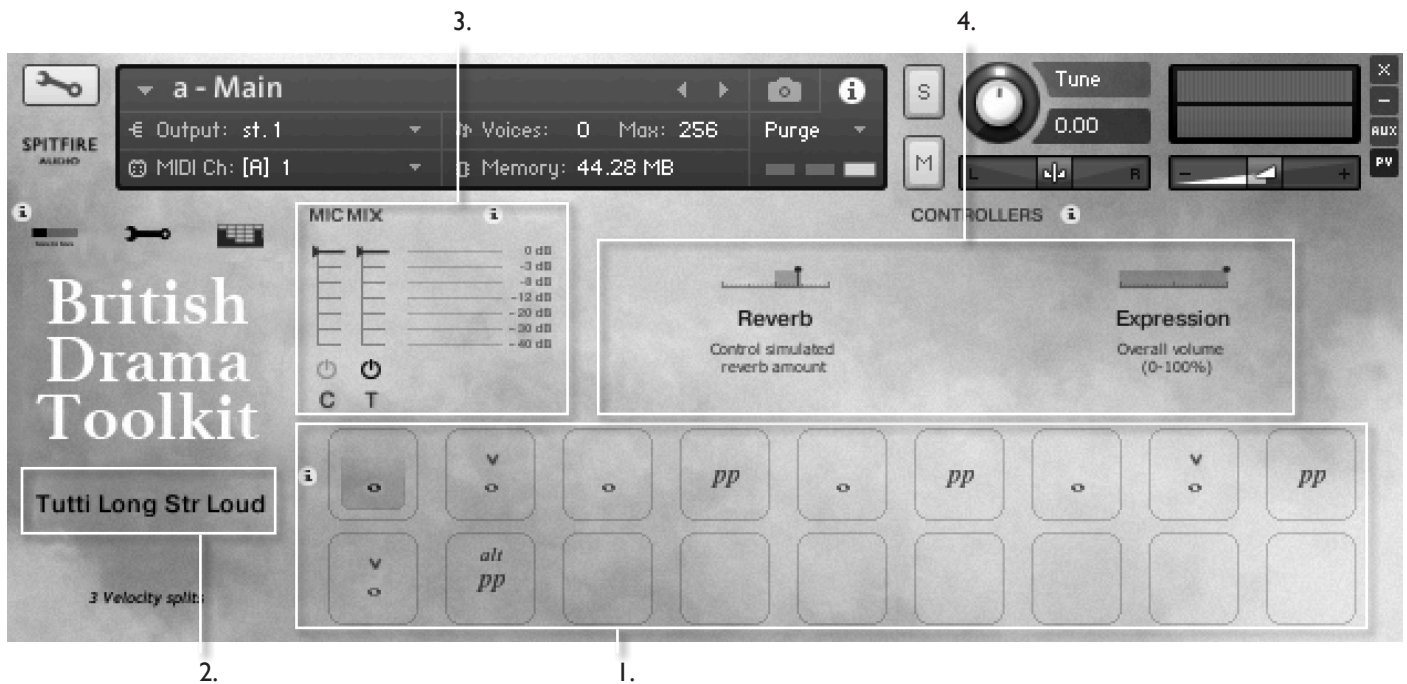
## 3. VELOCITY LAYER DISPLAY

This view is unique to British Drama Toolkit, showing the velocity split for the currently selected articulation. Each note played will appear as a black bar starting at the bottom of the texture split and finishing in the split which corresponds to the velocity of the note.

Playing at a high velocity will trigger samples from LOUD in the screenshot above, playing softer will trigger samples from SOFT and playing even softer still will trigger TEXTURE samples. Some articulations will have only two splits and a handful of individual articulations will have just one.

These layers are explained in more detail on page 10.

# THE GENERAL OVERVIEW PANEL



## 1. ARTICULATION SWITCHER

This behaves just like the articulation switcher in the velocity layer view on the previous page.

## 2. SIDE BAR

Again, just like the velocity layer view this tells you what articulation you're playing.

## 3. MIC MIX

This is the simplified Mic Mix, giving control over the two perspectives, Close (C) and and Tree (T). The power buttons under each fader will enable and disable the signals. Clicking on the C or T under each fader will allow you to route the signal to the available outputs in Kontakt.

## 4. EXPRESSIVE CONTROLLERS

**Reverb** - Controls the amount of simulated reverb applied to the sound, with the slider fully left there is no reverb added, and fully to the right the maximum amount of reverb is added.

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



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# ARTICULATIONS

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Unlike many other Spitfire Libraries, in British Drama Toolkit a single 'Articulation' will often contain two or three different techniques divided by velocity (as described on page 8). Below are descriptions of these velocity layers. Most often the articulation name will describe which layers are combined, for instance the **Texture Strings Loud Woodwinds** articulation in the Main patch has Strings playing in the Texture layer and Woodwinds playing in the Loud layer.

## TEXTURE

The most ubiquitous layer in British Drama Toolkit, the player plays very softly and texturally so that a single note or chord can be held and you will hear subtle movement or fluctuations in timbre. Perfect to accompany the other layers mentioned below.

The actual techniques used in this layer will vary by instrument so in the Cello this might involve some semi improvised bowing techniques such as ricochets whereas the Bass Clarinet might adjust their embouchure for a more "airy" or "breathy" sound.

## LONG SOFT

The Soft articulation is most like a traditional long or "normale" articulation, it will stand out when played over the texture layer above but would equally work well accompanying the Loud or Accented layers below.

## LONG LOUD

In this layer the note is performed with some virtuoso flair, this might involve re-bowing the note in the strings for example, this layer is perfect for playing out melodic lines, dramatic bass lines or holding inverted pedal notes. These notes will stand out when played alongside the soft or texture layers and is less suited to accompaniment.

## LONG ACCENTED

The Accented articulations have a loud layer which will start out loud and perhaps strident but this will reduce gradually until it blends well with the softer layers below.

## LONG ALT

The articulations marked "Alt" simply contain an alternative arrangement of layers, they can be used interchangeably with the Long Loud articulations to give a slightly different timbre or character.

## LONG HARMONICS

This strings technique involves placing a finger softly on the string (usually a perfect fourth) above the fingered note, causing the strings to resonate at a higher note, played softly this can have a haunting, ethereal sound and played louder can be bright and sometimes shrill.

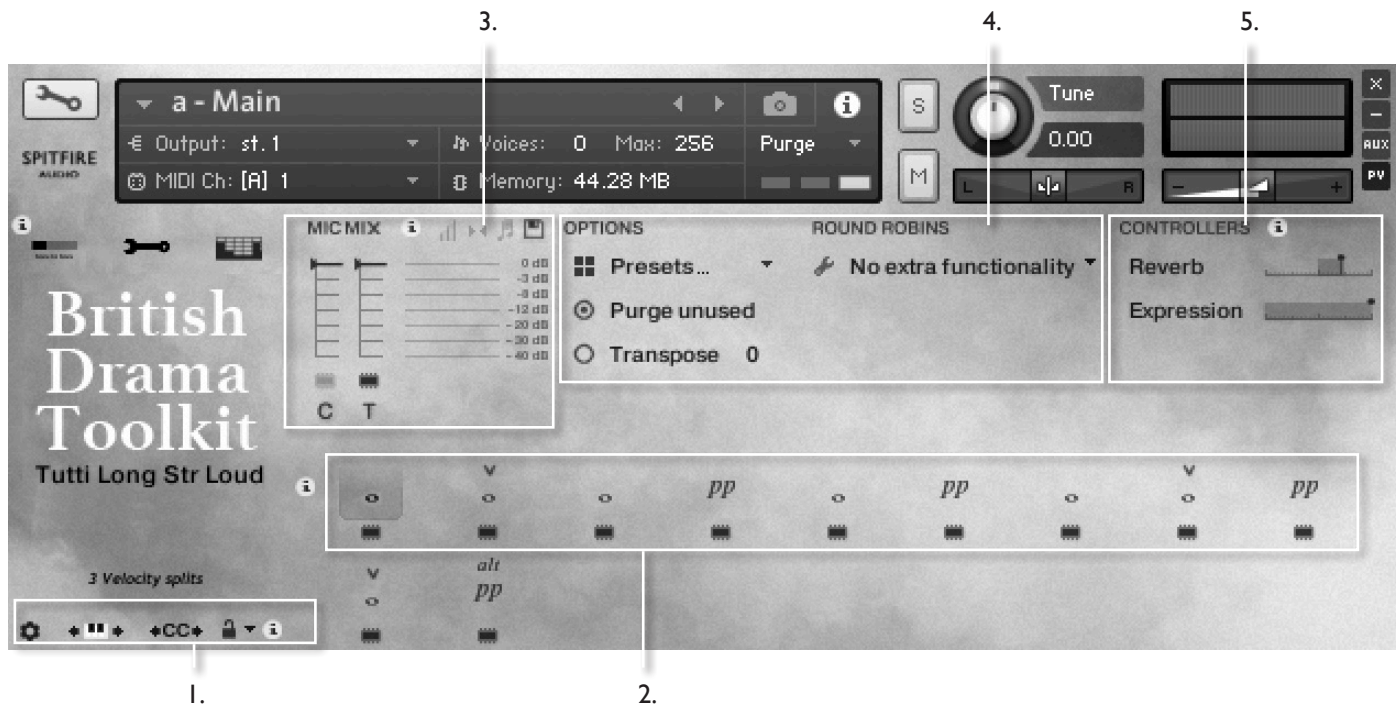
## LONG CHIFFS

Specific to the Flute and Piccolo in BDT, a chiff is produced by a sharp burst of air at the start of the note which gives the note a bright and immediate attack with lots of interesting overtones.

## LONG CHATTER

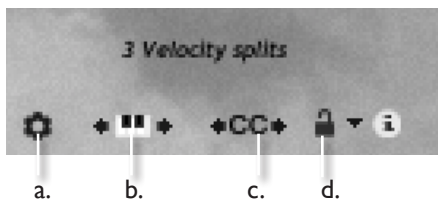
This technique in the Clarinet and Bass Clarinet involves repeating the note in seemingly random rhythmic patterns, when the notes are layered together the effect is a busy, chattering sound.

# THE EXPERT VIEW

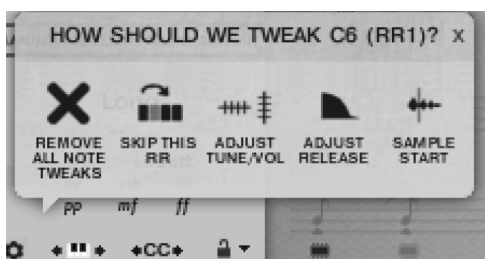


## I. SIDE BAR

On the 'General Overview' page this simply displays the articulation being played. In the 'Expert View' there are some additional functions:



**Ia. THE COG** - a. The Cog - Awesome tool for fine tuning & tweaking your presets.



- **HOW SHOULD WE TWEAK?** - Then your last note played will be displayed, if this is correct get tweaking.
- **SKIP THIS RR** - Will simply make it always jump along to the next round robin in the cycle.
- **ADJUST TUNE/VOL** - Will adjust the tuning and or volume of the last played note.
- **ADJUST RELEASE** - This will alter the level of the release trigger (which will affect the perceived decay of that note).
- **SAMPLE START** - If it feels loose adjust to the right, tight adjust to the left (NB this is only available in full "cog" patches).
- **REMOVE ALL NOTE TWEAKS** - This removes all custom changes you have made with the Cog.

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

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

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

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

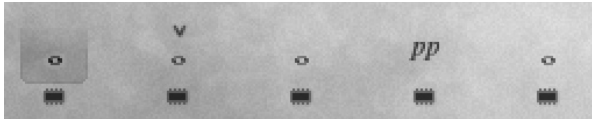
Locked Artic' - This locks your articulation so it doesn't change either via front panel or keyswitch.

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

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

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

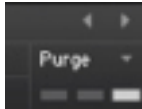
Shared Keyswitches - In larger libraries, this setting allows you to spread keyswitches across multiple palettes of articulations.



## 2. ARTICULATION SWITCHER

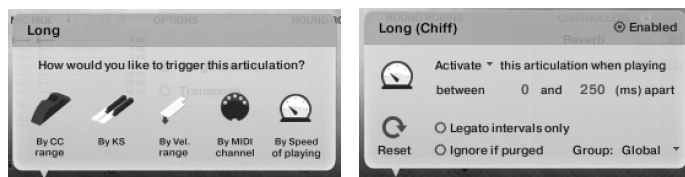
This works the same as it does in the 'General Overview' panel, with the addition of 'load chips' beneath each articulation. These load them in and out of memory as you wish. Remember before playing an articulation you've loaded in make sure it's fully loaded!

### LOAD STATUS



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

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



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

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

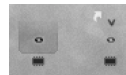
**“By Velocity Range”** - Due to the way in which velocity is handled in this library, this setting is probably of limited use.

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

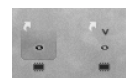
**“By Speed Of Playing”** - A function that allows you to switch articulations based on the playing speed of your performance. When selected, it provides options to specify a triggering time-range in milliseconds. (See right hand menu above). For example,

you could specify that 'Long (Chiff)' should be activated if the time between playing each interval is between 0 and 250ms (pictured above). Fully configurable to suit the user's playing style and needs and can be deactivated by unchecking 'Enabled' (or if not in the artic switching screen, simply holding ALT/MENU and clicking the articulation icon on the stanza).

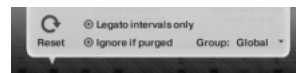
When an articulation has a 'trigger' assigned to it, it shows a little short-cut icon above to let you know that it has been customised.



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



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



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

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

## OTHER WAYS TO SWITCH ARTICULATIONS

Alongside switching your articulations manually by hand, via key-switch or via the advanced methods mentioned above you may also want to try a system we've named UACC (universal articulation controller channel). Whereby each and every possible style of articulation has been given a unique CC data number. Simply use CC#32 and the table found in Appendix E to see how this can work for you.

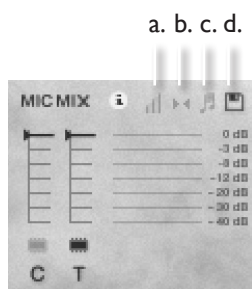
**POWER TIP:** Whilst there are many ways to switch between articulations, many pros still prefer to have a different articulation in a single instance per track on their DAW. This enables them to assign different reverb levels and bake helpful stems that can be used in conjunction with live instruments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

### 3. MICROPHONE MIXER

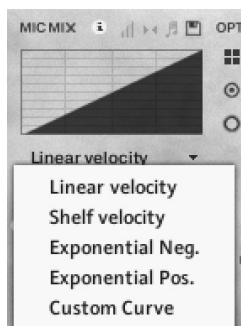
Giving you greater control over the blends of microphone positions for your work.

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

On the top right of the mixer controller section are some deeper mixing options.

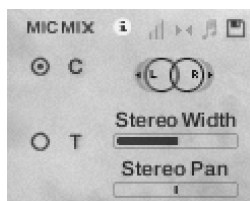


#### 3a VELOCITY RESPONSE



Pick from 4 different velocity curves to suit your controller.

#### 3b PAN MIC COLLAPSER



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

STEREO WIDTH - Allows you to control how far the stereo

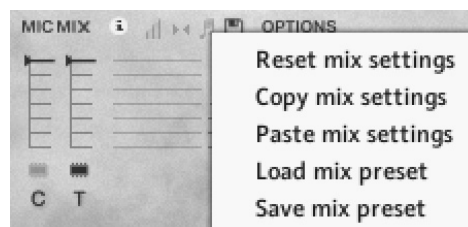
image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

#### 3c MIC MIX TO ARTICULATION LINKER

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

#### 3d MIXER PRESETS



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

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

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

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## 4. GENERAL CONTROLS

### OPTIONS

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

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

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

### ROUND ROBINS

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

- **“No extra Functionality”** - Is the standard default where round robins are used as they were intended.
- **“Neighbouring Zones”** - pulls from neighbouring zones, so for an ‘8RR’ instrument, you effectively cycle through up to 24 different sounding notes when pressing a key. It’s still just playing the one RR at a time, though giving you more of them.
- **“2x Round Robin With Skip”** - plays two RR simultaneously, so you get a thicker sound, it’s the equivalent of plopping two notes on top of each other in your DAW (and it drops the overall volume ~6db so that the levels remain the same but it just sounds thicker). NB THIS IS NOT AVAILABLE TO LEGATO TRANSITIONS. This plays the pairs and moves ahead by 2 RR. In this mode RR is effectively halved. e.g., if you press a note it would play RR1/RR2 then RR3/RR4 ,etc.
- **“Layer 2x Round Robins With No Skip”** - As above but this plays a pair but doesn’t move ahead by 2 so that RR isn’t halved. So if you press a note it would play RR1/RR2, then RR2/RR3, then RR3/RR4.

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

**RESET FROM F0** - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on &

play the key selected (default F0) to reset.

## 5. EXPRESSION CONTROLS

Dial these CCs into your midi controller for an infinite choice of emotional and human responses.

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

**REVERB - CC# NOT ASSIGNED** Controls the amount of simulated reverb applied to the sound, with the slider fully left there is no reverb added, and fully to the right the maximum amount of reverb is added. This is not assigned as it is intended to be a set value and automating this parameter may introduce artefacts into the sound.



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# APPENDIX A - RECOMMENDED TECH SPECS

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IF YOU PLAN TO USE THIS LIBRARY WITH THE FULL VERSION OF KONTAKT PLEASE MAKE SURE YOU HAVE THE LATEST VERSION OF KONTAKT 5 INSTALLED.

## RECOMMENDED SPEC:

The better your computer, the better the performance of any Spitfire module. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to 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 recommended).

## MACs:

We recommend Mac OS X 10.10 or later (latest update), Intel Core 2 Duo, 4 GB RAM (8 GB recommended).

## DRIVES:

USB3, Thunderbolt, or eSata SSDs. Ask your dealer for drives that are suitable for "AV use". If you can afford an SSD drive, 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 5 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!

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# APPENDIX B - KONTAKT vs KONTAKT PLAYER

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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-5/downloads/>

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-5/pricing/crossgrade-offer/>

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

Then you can also load 'non-Player' libraries like some of our other ranges, Spitfire LABS, Harp, Piano, Harpsichord, Solo Strings etc. Please note that non-Player library instruments will not appear on the Kontakt libraries pane and so can't be added as a library as Player libraries need to be. Instead, these libraries will simply need to be loaded via the Kontakt files browser or alternatively you can add the library as a favourite to the Kontakt Quick Load window.



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# APPENDIX C - INSTRUMENT/ARTICULATION LIST

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## Instruments:

a - Main  
b - Ensembles  
c - Violin  
d - Viola  
e - Cello  
f - Double Bass  
g - Bass Clarinet  
h - Clarinet  
i - Flute  
j - Piccolo

## Advanced

### Accented

a - Main - Texture Woodwinds Loud Strings Accented  
a - Main - Texture Woodwinds Soft Strings Accented  
a - Main - Tutti Long Loud Strings Accented  
b - Ensembles - String Ensemble Long Accented  
c - Violin - Long Accented  
d - Viola - Long Accented  
e - Cello - Long Accented  
f - Double Bass - Long Accented Alt  
f - Double Bass - Long Accented

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## Individual articulations

### Main

a - Main - Strings & Woodwinds Soft Alt  
a - Main - Texture Strings Loud Woodwinds  
a - Main - Texture Strings Soft Woodwinds  
a - Main - Texture Woodwinds Loud Strings  
a - Main - Texture Woodwinds Soft Strings  
a - Main - Tutti Long Loud Strings  
a - Main - Tutti Long Loud Woodwinds  
a - Main - Tutti Long Soft

### Ensembles

b - Ensembles - Bass Clari & Clari Long Chatter Loud  
b - Ensembles - Bass Clari & Clari Long Chatter Texture  
b - Ensembles - Bass Clari & Clari Long Chatter  
b - Ensembles - Bass Clarinet & Clarinet Long Soft  
b - Ensembles - Bass Clarinet & Clarinet Long  
b - Ensembles - Flute & Piccolo Long Alt  
b - Ensembles - Flute & Piccolo Long Chiffs  
b - Ensembles - Flute & Piccolo Long Soft Alt  
b - Ensembles - Flute & Piccolo Long Soft  
b - Ensembles - Flute & Piccolo Long  
b - Ensembles - String Ensemble Long Soft  
b - Ensembles - String Ensemble Long  
b - Ensembles - Woodwind Ensemble Long Soft  
b - Ensembles - Woodwind Ensemble Long

### Violin

c - Violin - Long Harmonics  
c - Violin - Long Loud  
c - Violin - Long Soft  
c - Violin - Long

### Viola

d - Viola - Long Harmonics  
d - Viola - Long Loud  
d - Viola - Long Soft  
d - Viola - Long

### Cello

e - Cello - Long Harmonics  
e - Cello - Long Loud  
e - Cello - Long Soft  
e - Cello - Long

### Double Bass

f - Double Bass - Long Alt  
f - Double Bass - Long Harmonics  
f - Double Bass - Long Loud  
f - Double Bass - Long Soft Alt  
f - Double Bass - Long Soft  
f - Double Bass - Long

### Bass Clarinet

g - Bass Clarinet - Long Chatter  
g - Bass Clarinet - Long Loud  
g - Bass Clarinet - Long Soft  
g - Bass Clarinet - Long

### Clarinet

h - Clarinet - Long Chatter  
h - Clarinet - Long Soft  
h - Clarinet - Long

### Flute

i - Flute - Long Alt  
i - Flute - Long Chiffs  
i - Flute - Long Loud  
i - Flute - Long Soft Alt  
i - Flute - Long Soft  
i - Flute - Long

### Piccolo

j - Piccolo - Long Alt  
j - Piccolo - Long Chiffs  
j - Piccolo - Long Loud  
j - Piccolo - Long Soft Alt  
j - Piccolo - Long Soft  
j - Piccolo - Long

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# APPENDIX D - MIC & MIX ACRONYMS

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## STANDARD ARRAY:

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


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

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# APPENDIX E - UACC

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

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


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

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

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

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

## UACC KEYSWITCH

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

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

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

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# APPENDIX F - FAQs & TROUBLESHOOTING

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## Q: WHAT IS THE DIFFERENCE BETWEEN KON-TAKT 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 (journalled) on Mac.
- Free space on your hard drive, please allow at least double the space for the respective library. This is because your library is downloaded compressed, then uncompressed into a separate location, then the original is deleted. So briefly during install, there are two copies of the library on disk. To solve this problem use a drive with more space (the size you'll need during install is listed on the website page of the product you bought).

Other issues;

- Spitfire 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 you see a "Download interrupted" message, this may be caused by a change in IP, usually the case with people using a VPN, or people who for some reason started a download in one country and tried to resume it in another. In this case, please submit a support ticket and we can unblock you.

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

## Q: I'VE LOST MY INSTRUMENT FILES

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

## 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 2-4 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: VEP - CONTROLS / GUI HAS DISAPPEARED!?

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

## 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.

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

**Q: CAN I TRY BEFORE I BUY?**

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

**Q: HOW DO I UPDATE MY PRODUCTS?**

The main premise of downloading our products is that our Spitfire 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: HOW DO I REDOWNLOAD THE LATEST UPDATE?**

With the continuous improvements to our LSpitfire App, we have incorporated the ability to reset your own downloads. This can easily be done via your Spitfire App.

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 > Latest Update

- This will reset your latest update

You can repeat this process for any other updates you wish. If you do not see the option to reset your download in your Spitfire App, we would advise downloading the latest version of the Spitfire App from [spitfireaudio.com/info/library-manager/](http://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), 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](mailto: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.

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## **Q: 'SAMPLES MISSING' ERROR MESSAGES**

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

## **HOW TO BATCH RESAVE A LIBRARY**

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

## **Q: I WANT TO BUY A COLLECTION, BUT I ALREADY OWN 1 OR MORE OF THE PRODS 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 Native Instruments account [HERE](#), and traverse to the My Products, Serials, And Downloads section. Under there you will find all of your serial numbers, including your Spitfire Audio serial numbers. If you find that the serial number you are looking for is not there, please contact us with all of the relevant information.

## **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 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.



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