LONDON CONTEMPORARY ORCHESTRA TEXTURES

SPITFIRE AUDIO
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Spitfire Audio - London Contemporary Orchestra Textures. Our second collaborative venture with the internationally-acclaimed London Contemporary Orchestra took us to an awe-inspiring aircraft hangar for a recording process like no other. Together we have created a completely unique, never-before-sampled sound palette — a sophisticated collection of constantly evolving organic textures, formed by layering unexpected combinations of instruments (from tuned wine glasses, to felt piano to voices). In applying the signature workshopping, performance styles and innovative techniques that have made the LCO so sought after, we have produced textures made up of indefinable, fascinating sounds. To capture these textures, we needed a space with unparalleled acoustics, which led us to the most unconventional recording space in Spitfire's eleven year sampling history — a cavernous aircraft hangar in Suffolk, England, with a remarkable 10 second reverb tail — adding incredible resonance to each note. Enhanced with our unique Evo Grid technology and mixed by renowned mix engineer, Joe Rubel, we give you access to a cutting edge, inspiring collection of instantly playable, spellbinding textures which will add incredible depth and colour to your composition.

Quick Specs

- 3468 samples
- 28.52 GB Uncompressed WAV
- 14.29 GB Disk space required
- 28.6 GB Disk space required during
- NKS ready
- Compatible with Native Instruments hardware
- Free Kontakt Player Included

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WELCOME

Following the continued popularity of London Contemporary Orchestra Strings, our next collaboration with the LCO had to be something even more extraordinary. Our collective ambition was to achieve something that no one in the sampling world had done before. Partly inspired by the orchestra's work with Thom Yorke on the 2018 remake of Suspiria, we took familiar, pre-existing organic instruments and combined them in unique ways to create indefinable, expressive and modern sounds and textures — much like an artist using an array of disparate colours to create a new, multi-tonal palette — marrying together the LCO's world class performers and ten years of experience in contemporary classical music and the film world, and Spitfire's sampling expertise and pioneering Evo Grid technology. Through the power of sampling, we have created new instruments you would never be able to recreate outside a sampler — making the impossible possible.

"The excitement with Spitfire has always been about creating new instruments - taking these old wooden boxes that people have been playing for hundreds of years and using really cutting-edge sampling techniques to combine sounds together and create something new. With this library, people will have something to play that nobody has ever heard before, or had the opportunity to mould." — Robert Ames, co-principal conductor and artistic Director of London Contemporary Orchestra.

A NEW SOUND PALETTE

From conception to recording, the process was curated and orchestrated in intricate detail. In selecting the instrumentation for each group of textures, we focused on the idea that every musical sound can be broken down into three distinct areas — the hit at the front, the sustain in the middle, and the decay or release at the end — and then chose a select instrument or ensemble to inhabit each one of these areas, blended together and lengthened by the resonance of the vast space.

We managed to retain the intimacy and expression of each sound by keeping the ensemble small and only recording up to five musicians at a time. We split these combinations of instruments into four groups — Ethereal, Mercurial, Quantum and Astral — named according to the soundscapes evoked by each bespoke combination. Each are distinct in orchestration, techniques and evolutionary style, but are also designed to complement each other when layered together.

INSIDE THE HANGER

To achieve this stunning, spacious sound, we needed to find a uniquely vast space, which led us to Old Jet, a decommissioned air hangar in Suffolk, England. Originally built to test American fighter planes, its soundproof quality and 10 second reverb tail made it the perfect setting to blend and bring to life these multifaceted, otherworldly textures. Expertly recorded by the Spitfire team, led by producer Harry Wilson, we were in close collaboration with the LCO every step of the way. In such an extraordinary live space, the recording process required much attention to detail, as the smallest sound could disturb a recording in what is meant to be a controlled environment.

"You don't have to create too much sound to agitate the air — what you receive back from the room is an incredible richness of overtones and warmth of sound.", says Hugh Brunt, co-principal conductor and artistic director. "We discovered sounds that you couldn't create without that space and orchestration, for example, a harpist bowing in an attacked way gives you a lot of high end which normally dies away quickly, so we added viola and cello harmonic sul pont to lengthen that attack and pick up the overtones, while the room strengthened its resonance."

The LCO's extensive workshopping process welcomes creative input from each of its world-class performers, all adding their own character and colour to each note. "We were in a position where we could be completely experimental. In that space, certain notes and articulations would ring in a certain way, so we played off that and made changes accordingly," says Robert. "Writing for a long reverb is a really fascinating thing to do. Trying to predict how the space is going to feed back into the notes you've written for is a really interesting thing... To have an orchestra to play with when curating these sounds — it's like the ultimate synthesiser."

This experimental approach allowed us to take the sounds to a completely new place, using unconventional techniques, such as introducing vibrating foreign objects to the instruments, experimenting with quarter tone variants, adding fifths and extra octaves, introducing a variety of bowed textures — bowed harp, bowed marimba, bow hairs threaded through piano strings, and using different parts of singers' voices to create raspy tones.

Our recording expertise and acclaimed Evo Grid technology adds extra dimensions to each sample, offering you a distinctive, ever-changing kaleidoscope of progressive techniques, with instant playability. Choose between a range of mic positions for extra control — Close, Tree, Ambient and Outrigger, Room or add plate reverb or stretch the samples on each individual texture. The close mics give you much closer attention to detail, while still giving a sense of the expanse and warmth of the room. Every sound has been mixed by renowned mix engineer Joe Rubel (Sherlock with Michael Price, Floating Points, Ed Sheeran), with an option to choose his definitive mix (just select 'The Mix').

Recorded across 12 intervals and arranged on a 10 x 32 grid, part of the genius of this library lies in its interface. Housed in our Evo Grid UI, you can instantly select which Evo sits on each of the 12 key ranges, or generate randomised Evolutions. Enjoy instant gratification with these engaging and inspiring long articulations that change over time, organised in a grid with infinite possible combinations.

For the newly initiated, Evolutions are hyperlong articulations that change sometimes subtly and sometimes radically over time before looping, giving you unexpected results. Evolutions have become widely adopted amongst the composer community as the most effective means of easily writing music that is able to subtly change over time without variation in melodic content. These textures can be developed, shaped, treated, processed further, offering you a rich range of possibilities.

Blended to create unique, organic evolving sounds, designed to inspire, Textures can be applied to a wide range of compositions to take you to the forefront of modern music-making — from left-field electronic music to orchestral scores. With 32 expansive, evolving textures, and over 50 curated presets, giving you almost endless combinations of thousands of sounds, we offer you a new world of inspiration at your fingertips.

"MY HOPE FOR COMPOSERS IS THAT THEY GET A TASTER OF WHAT IT'S LIKE TO BE WITH THE LCO IN THE STUDIO…A SNAPSHOT OF THE KIND OF CREATIVITY THAT HAPPENS BETWEEN COMPOSERS, ORCHESTRATORS AND MUSICIANS, DISTILLED INTO A LIBRARY' — ROBERT AMES, CO-ARTISTIC DIRECTOR & CO-PRINCIPAL CONDUCTOR

THE LONDON CONTEMPORARY ORCHESTRA

Winner of the Ensemble category at the Royal Philharmonic Society Music Awards in 2015, the London Contemporary Orchestra has established itself as one of the world's most innovative and respected ensembles, focused on commissioning and developing new music and scores, and performing live all over the world. Formed in 2008 by co-Artistic Directors and conductors Robert Ames and Hugh Brunt, the LCO is at the top of their game, having collaborated with a wide array of musicians, creative figures and platforms, including Radiohead, Frank Ocean, Jed Kurzel, Steve Reich, William Basinski, Mica Levi, Actress, Arcade Fire, Goldfrapp, Beck, Foals, Nike, Secret Cinema, Boiler Room, NTS, Resident Advisor, Terry Riley, Hannah Perry and Vivienne Westwood. Highlights include sold-out performances at renowned venues such as the Roundhouse, Printworks, Tate Modern, Southbank Centre, There Will Be Blood: Live at the Barbican, the critically-acclaimed site-responsive series Imagined Occasions, and live broadcasts on BBC Radio 3. The orchestra has a strong arrangement, recording and performance record for world class film and television music, having recorded soundtracks such as The Master, Alien: Covenant, Macbeth, Phantom Thread, Assassins' Creed, You Were Never Really Here, McMafia, Suspiria, American Animals, Moonlight, There Will Be Blood and Under the Skin, and featured heavily on Radiohead's 2016 A Moon Shaped Pool.

DOWNLOADING & INSTALLING

Thank you for buying LCO Textures. 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: 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 **Preferences** 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 search your products and arrange either by size or name.
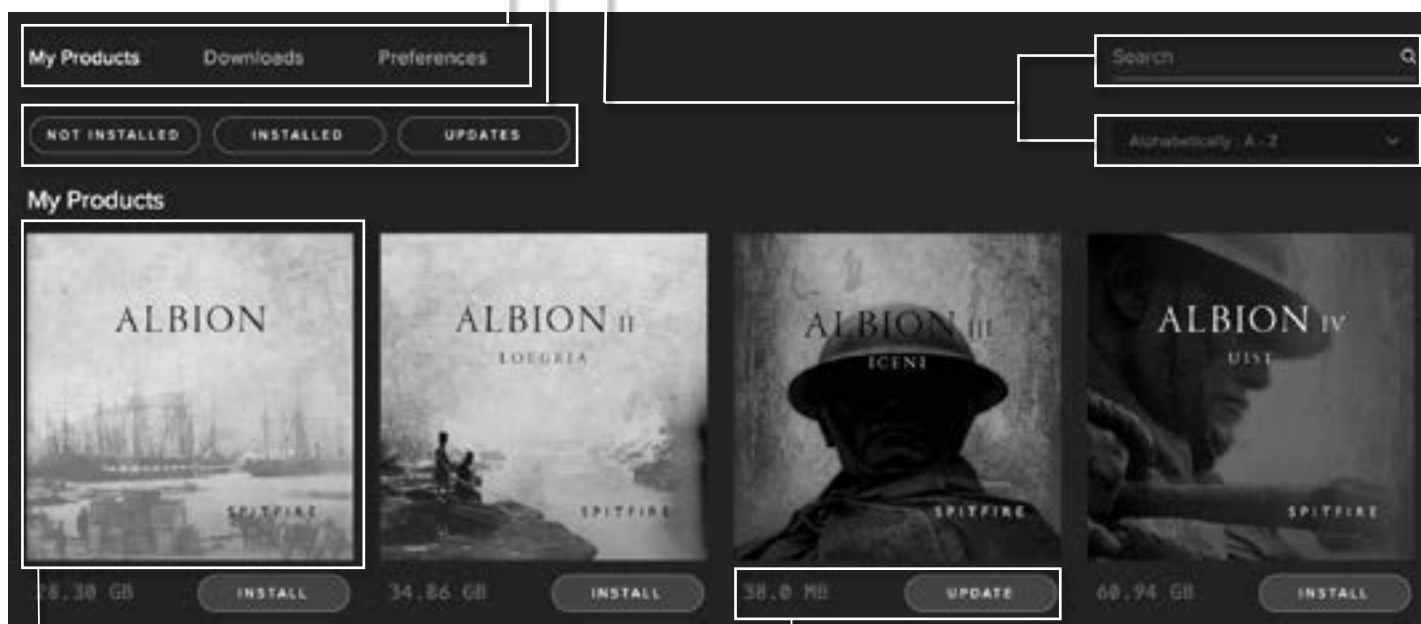
LIBRARY All libraries and plugins in your collection will appear with their artwork on the My Products tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements and insructions as well as where to find Reset and Repair options.

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, you will need twice as much available space to allow the download to unzip correctly.

THE SPITFIRE APP PREFERENCES
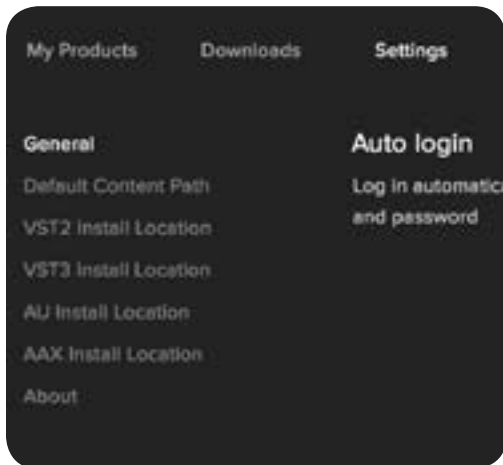
If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the Settings tab. Here you can set the Default Content for your downloads.

You can also enable Auto Login to save time in future.
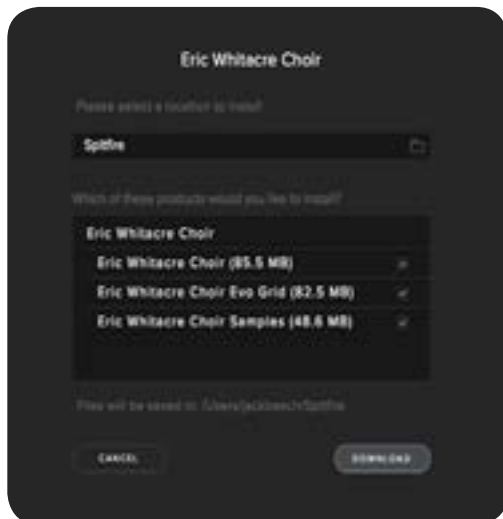
Once you are happy with your preferences, click the Install button for the library, either directly on the My Products tab under the library artwork, or it can be found by clicking on the library image.

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

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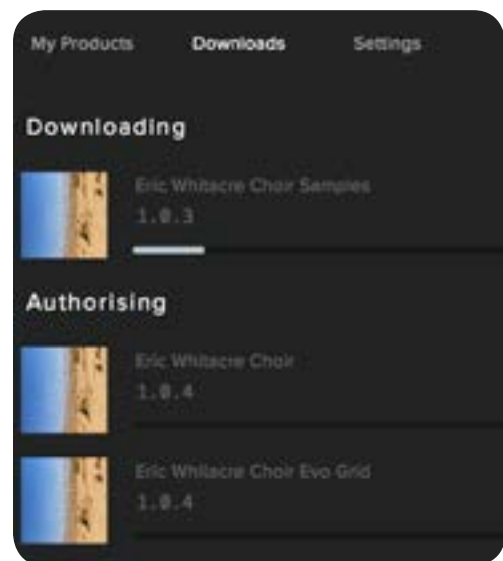
After clicking download you will be directed to the Downloads tab where you can watch the progress if you like. You can of course leave the Downloads tab and start other downloads but at this point you should leave the Spitfire App open until the download completes.

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-6-player/

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

To find out more about the differences between Kontakt and Kontakt Player go to Appendix B.

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

2. Open the player (or Kontakt 6 full version if you have that) and click 'Manage Libraries' in the library browser window:
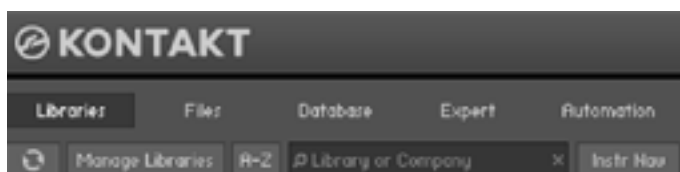
3. Native Access will open and you will need to log in or create an account if you do not have one already.

4. Click "add a serial". You will need 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 - LCO Textures" folder.

8. 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/download/

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 checkout their online instructions:

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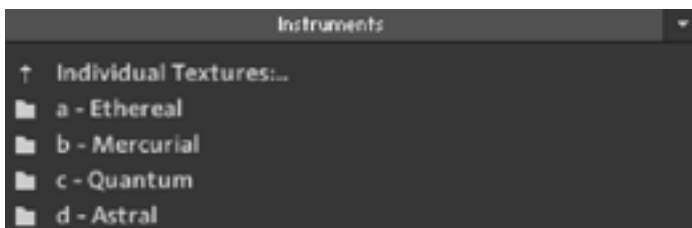
FOLDER STRUCTURE

If you click the 'Instruments' bar to expand it you will see that there is one main patch "Textures Grid" and one main folder, "Advanced" which contains two subfolders "Curated Presets" and "Individual Textures"
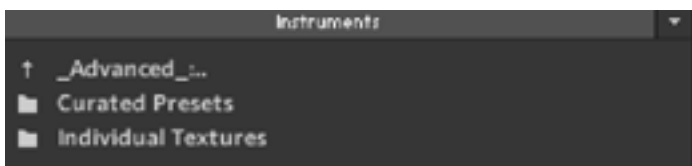
Within the Individual textures are 4 subolders containing all individual textures.

Ethereal - These textures comprise
Sopranos
Mezzo Soprano
Alto
Tenor
Baritone
Bass
Percussion
Cello

Mercural
Flute (plus Alto & Contra)
Harp
Viola
Cellos

Quantum
Flute (plus Alto & Contra)
Piano
Viola
Cellos

Astral
Percussion
Felt piano
Cello Harmonics

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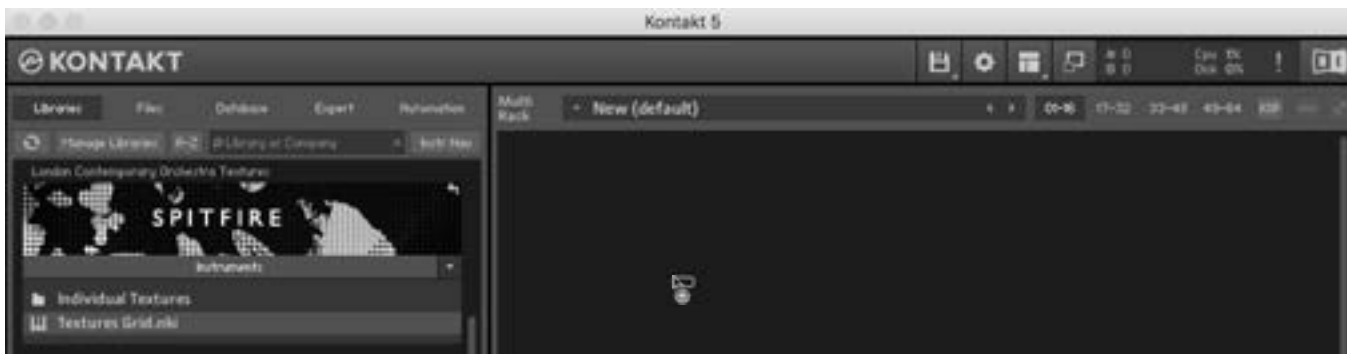
Double click an 'nki' file (this is Native Instruments' file extension for a Kontakt instrument) to load, or indeed drag the instrument (it'll have the little keyboard icon and the suffix .nki) from the left pane into the right pane.

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!

1. The Grid or Pegboard

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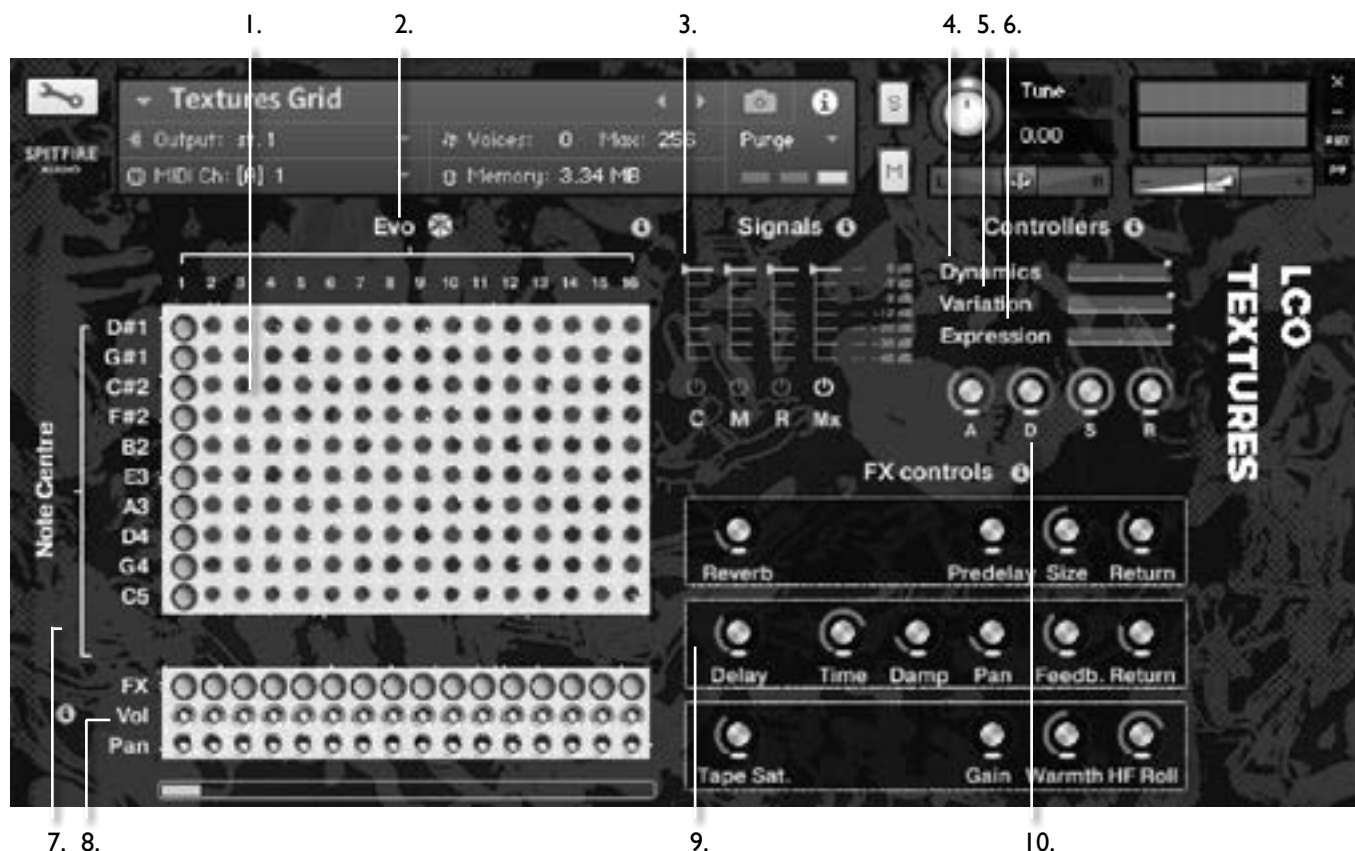gles, click on them to select a peg and they'll automatically disable any peg on the same X or Y axis. On the Y axis are the pitch centres, on the X axis are the Evos.

2. Textures

Textures are long evolutions which 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 Texture at a different tempo so when you start pegging up different Textures on your grid and playing them together after a while the different Texture will start to undulate against each other.

HOT KEYS

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

Holding down SHIFT while clicking an Texture will draw a line from the last selected Texture (ie click D#1: evo1, then hold shift and click C5: 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 what we calculate to be 1.13x10^15 possibilities. Hit this key and it's likely no one else on the planet is using the same map of sounds as you are.

HOT KEYS

The Dice - Click to assign pegs randomly to any of the 32 Textures, a few options are available. Among them are:

Click the dice and choose "randomise only visible" to limit the random pegs to the Textures currently shown on screen,

Click the dice and choose "randomise in column" to have a more uniform vertical arrangement during randomisation.

3. Mixer

LCO Texture has four different mic options on the Textures Grid: Close, Main Array, Room and Mix, these can all be controlled with the mixer.

Click on the ROM tabs beneath the sliders to load/ purge mics/ mixes. CMD 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 string libs 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).

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 Textures start 6 seconds into the sample. (CC#2)

6. Expression

A simple display 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 for each Evo based across the 'amen' intervals (perfect 4ths) 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 CMD click 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.

For those who would rather see all this demonstrated rather than reading about it, please see our video at https://www.youtube.com/watch?time_continue=4&v=M7t2EFXq5lE
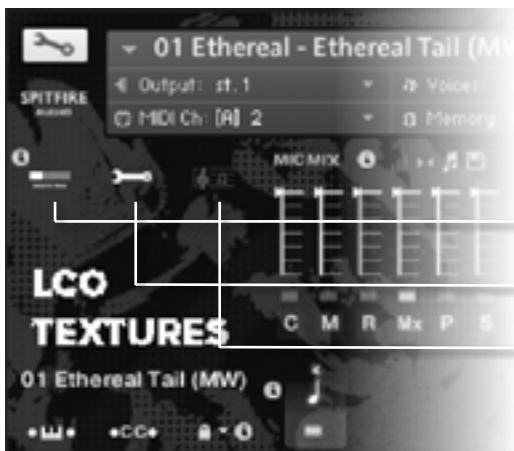
INDIVIDUAL TEXTURES

SWITCHING VIEWS

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

When you first load up an individual Texture 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 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.

THE 'GENERAL OVERVIEW' PANEL
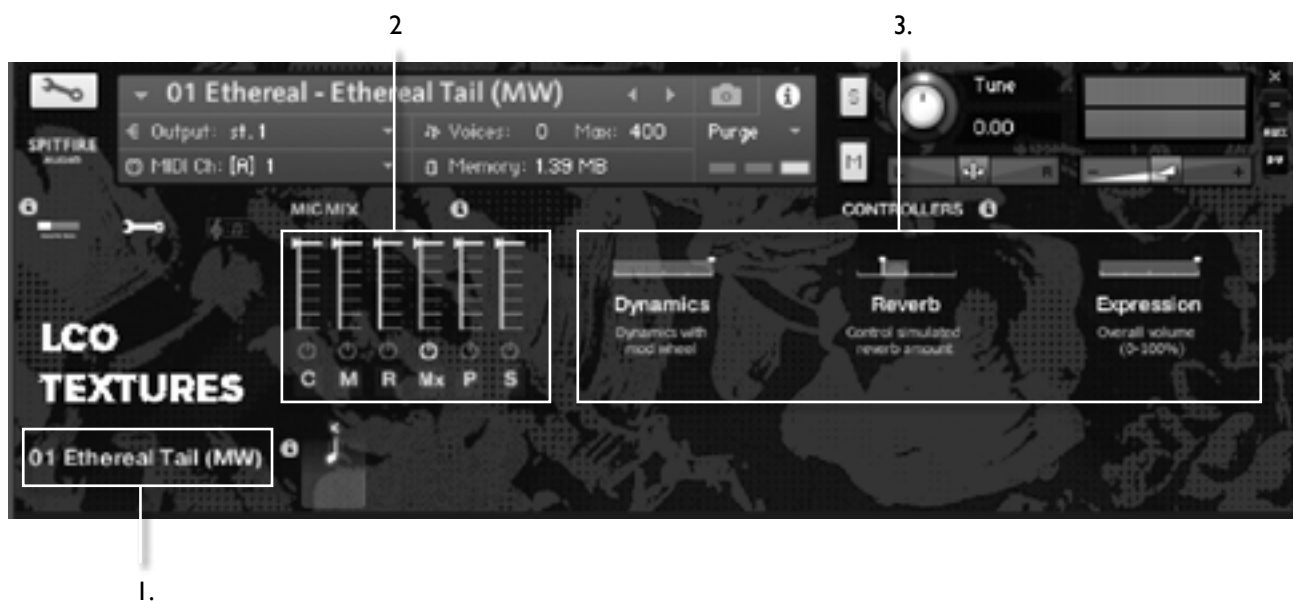
1. SIDE BAR

Tells you what instrument you're playing.

2. MIXER

There are four different mic options: Close, Main Array, Room, Mix, Plate, and Stretched, these can all be controlled with the mixer.

 See Appendix D for more information on this.

Click on the ROM tabs beneath the sliders to load/ purge mics/ mixes. CMD 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 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 for those of you who can't hear a violin without reaching for your mod wheel (CC#21).

Reverb - Adds a simple reverb onto the Textures.

Expression - Instrument trim, so this adjusts the volume within the dynamics. (CC#11).
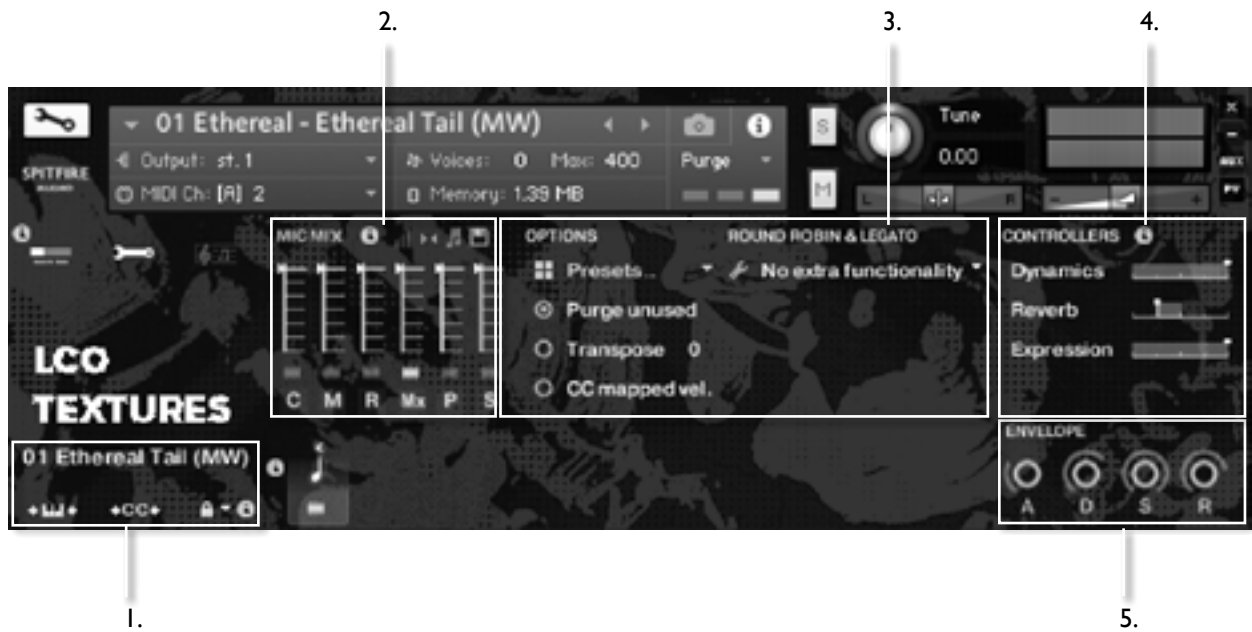
1. SIDE BAR

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. None of the patches in this library contain different articulations though it will deactivate the patch as desired if used in conjunction with other patches.

2. MICROPHONE MIXER

There are six different mic options: Close, Main, Room, Mix, Plate, Stretched. These can all be controlled with the mixer.
See Appendix D for more information on this.

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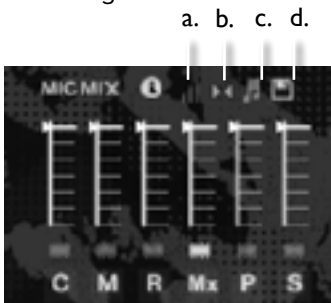

2a VELOCITY RESPONSE
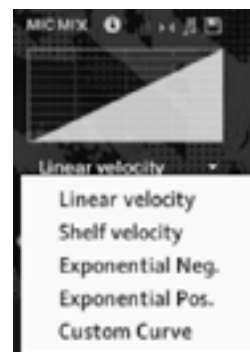
Pick from 4 different velocity curves to suit your controller.

2b CLOSE PAN MIC COLLAPSER

This Close pan Mic Collapser allows you to refine how the stereo image is handled. You also have the ability to set this *per microphone*. This is particularly useful if you are using the close mics on one of the combination patches and want to change one instrument and not the other.

2c MIC MIX TO ARTICULATION LINKER

Not used in this library.

2d MIXER PRESETS

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

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.
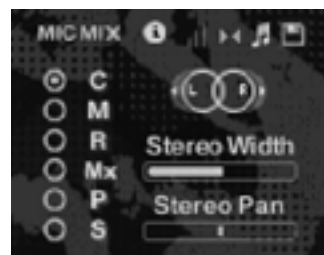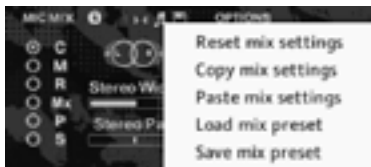
TRANSPOSE - Toggle this on and tweak the number to the right to transpose your instrument. Note this is not the same as tuning, the instrument will actually offset the samples to the selected pitch.

CC MAPPED VEL(OCITY) - In this library, dynamics are always controlled with the dynamics slider rather than key velocity so this option has no effect

ROUND ROBINS & LEGATO

Round Robins and legato are not used in this library

4. EXPRESSION CONTROLS

DYNAMICS - On most of our string libs 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).

REVERB - We have added the option to add some reverb here

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

5. ADSR

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.

APPENDIX A - RECOMMENDED TECH SPECS

THIS LIBRARY IS ONLY COMPATIBLE WITH KONTAKT 5.6.8 OR LATER

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 7200rpm eSata, USB2 or 3, or Thunderbolt audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:
We recommend Windows 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: USB2 or USB3, Thunderbolt, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". If you can use 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 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! We heartily endorse Plogue Bidule (http://www.plogue.com) as a virtual rack/ routing system.

APPENDIX B - KONTAKT vs KONTAKT PLAYER

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

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

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

APPENDIX C - PRESET/ARTICULATION LIST

ETHEREAL:
Voices (Sopranos, Mezzo Soprano, Alto, Tenor, Baritone, Bass), Percussion, Cello

MERCURIAL:
Flute (plus Alto & Contra), Harp, Viola, Cellos

QUANTUM:
Flute (plus Alto & Contra), Piano, Viola, Cellos

ASTRAL:
Percussion, Felt piano, Cello Harmonics

ETHEREAL
    Ethereal - Ethereal Tail (MW)
    Ethereal - Ethereal Tail (Vel)
    Ethereal - First Light
    Ethereal - Ethereal Tail (MW)
    Ethereal - Ethereal Tail (Vel)
    Ethereal - Shimmer Oscillations
    Ethereal - Frozen Overtones
    Ethereal - Space Chatter
    Ethereal - Aurora Borealis
    Ethereal - Celestial Sand
    Ethereal - Cosmic Refraction
    Ethereal - Vapour Undulation

MERCURIAL
    Mercurial - Mercurial Tail (MW)
    Mercurial - Mercurial Tail (Vel)
    Mercurial - Mercurial Tail (MW)
    Mercurial - Mercurial Tail (Vel)
    Mercurial - Infinity Shudder
    Mercurial - Fractured Air
    Mercurial - Chrome Ocean
    Mercurial - Gravitational Lens
    Mercurial - Primordial Soup
    Mercurial - Bantam Supernovae
    Mercurial - Effervescent Arc
    Mercurial - Frozen Light

QUANTUM
    Quantum - Quantum Tail (MW)
    Quantum - Quantum Tail (Vel)
    Quantum - Quantum Tail (MW)
    Quantum - Quantum Tail (Vel)
    Quantum - Space Reverberation
    Quantum - Gravity Pillow
    Quantum - Subatomic Magnet
    Quantum - Onyx Wave
    Quantum - Drone Distortion
    Quantum - Octave Bloom
    Quantum - Space Forest
    Quantum - Distortion Halo

ASTRAL
    Astral - Astral Tail (MW)
    Astral - Astral Tail (Vel)
    Astral - Glass Winds
    Astral - Glass Bloom
    Astral - Microtonal Interference
    Astral - Frozen Waves
    Astral - Whisper Trills
    Astral - Still Air
    Astral - Tremor Drones
    Astral - Glass Quiver

CURATED PRESETS
  Astral - Mystic Keys
  Astral - Shimmer Wave
  Aurora Borealis - Drone
  Celestial Hike
  Cosmic Refraction - Drone
  Distortion Halo - Drone
  Ethereal - Textural Pipes
  Ethereal - Twist Of Fate
  Ethereal - Voices Of The Deep
  Ethereal Tail - Drone (Vel)
  Expanding Multiverse Pad
  Fractured Air - Drone
  Frozen Light - Drone
  Frozen Waves - Drone
  Glacial Shifts
  Glass Bloom - Drone
  Glass Winds - Drone
  In Solace
  Microtonal Mindcloud A1
  Microtonal Mindcloud A2
  Microtonal Mindcloud B1
  Microtonal Mindcloud B2
  Octave Bloom - Drone
  Quantum - Rolling Waves
  Red Shift
  Rusty Organ
  Shimmer Oscillations - Drone
  Space Forest - Drone
  Space Reverberation - Drone
  Still Air - Drone
  Textures Grid - Abandoned Voices
  Textures Grid - Arrival
  Textures Grid - Aurora Rhodes
  Textures Grid - Cathedral Walls
  Textures Grid - Close But Far
  Textures Grid - Decompression
  Textures Grid - Deep Space
  Textures Grid - Depths Of Valhalla
  Textures Grid - Earthrise
  Textures Grid - Electric Swarms
  Textures Grid - Feedback Drone 1
  Textures Grid - Feedback Drone 2
  Textures Grid - Chrome Surfer
  Textures Grid - Impending Storms
  Textures Grid - Into The Void
  Textures Grid - Night Organ
  Textures Grid - Out Of Reach
  Textures Grid - Piano Whisper
  Textures Grid - Plume Delays
  Textures Grid - Probe Scanners
  Textures Grid - Rattle Pad
  Textures Grid - Room Resonance
  Textures Grid - Scratchy Swell Pad
  Textures Grid - Short Crystal Shards 1

  Textures Grid - Short Crystal Shards 2
  Textures Grid - Storm Creaks
  Textures Grid - String Theory
  Textures Grid - Stutter Roll
  Textures Grid - Synthesized Reality
  Textures Grid - The Aether
  Textures Grid - Cosmic Reflector
  Textures Grid - Touch Of Life
  Textures Grid - Vocal Airs
  Textures Grid - Wormholes

MICS & MIXES

TEXTURE GRID MICROPHONES:
  Close
  Main Array
  Room
  The Mix — by Joe Rubel

INDIVIDUAL TEXTURES MICROPHONES:
  Close
  Main Array
  Room
  Plate Reverb
  Stretched

APPENDIX D - MIC & MIX ACRONYMS

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

M - Main Array. This is a combination of the Tree Microphones and the Outrigger Microphones.

Tree refers to the "Decca" tree of three mics placed above the conductors podium.

Outriggers are mics placed wide apart to the left and right of the tree. These give a similar balance of room and band but with a broader stereo spread

R - Room. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal fed to your Ls & Rs speaker sends for true surround information.

MX - Mix. This mic position is a custom blend of the above signal by mix engineer Joe Rubel

P - Plate. The samples recorded for this signal were processed via a Plate Reverb

S - Stretched. The samples recorded for this signal were stretched 2x to create a pad like effect

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 toolbar under Library > 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: I HAVE FAST INTERNET, WHY IS MY DOWNLOAD SLOW?

We have no direct influence on your actual download speeds, our libraries are hosted on Amazon S3 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 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 '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 Spitfire 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.
- Navigate to the page of the product you wish to reset.
- Next to the "installed" icon is a cog wheel. Under this you have an option to "Reset". Choose "latest update".
- This will reset your latest update ready to install.

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 from spitfireaudio.com/info/library-manager/.

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

We run all our orders through a fraud checking process. The automatic fraud check takes 20 minutes (but can take up to an hour during a very busy period, eg. Black Friday), 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 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 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 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 on the Spitfire Audio Website: https://www.spitfireaudio.com/my-account/serial-numbers Alternatively, log into your Native Instruments account here: https://www.native-instruments.com/en/, 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.

https://spitfireaudio.com/support

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: 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.

Q: I'VE FORGOTTEN MY PASSWORD?

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

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.