USER MANUAL

# ÓLAFUR ARNALDS CELLS

SPITFIRE AUDIO

# CONTENTS

# INTRODUCTION

The latest in our acclaimed series of collaborations with Ólafur Arnalds, Cells is a library built to allow composers and producers to create with freedom. It locks beautifully together with other Ólafur libraries such as Ólafur Arnalds Evolutions, which features unique evolving string quartet textures; Chamber Evolutions, which introduced Ólafur's oft-imitated signature 'Waves' strings samples that swell and recede beneath your fingers; the intimate Composer Toolkit, including Ólafur's characterful 'felted' grand piano; and Stratus, the original polyrhythmic piano performances that sparkle and flurry around your performance. Telling a new story with every note, Cells brings the world of real-life musical collaboration to your music.

## QUICK SPECS

MAC SYSTEM REQUIREMENTS

Mac OS 11 - 14

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

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

M1 Apple computers are supported and 64 bit DAW required.

(32 bit DAWs not supported)

PC SYSTEM REQUIREMENTS

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

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

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

(32 bit DAWs not supported)

- Download Size 29.79 GB
- Dedicated plugin (AU, VST2, VST3, AAX)

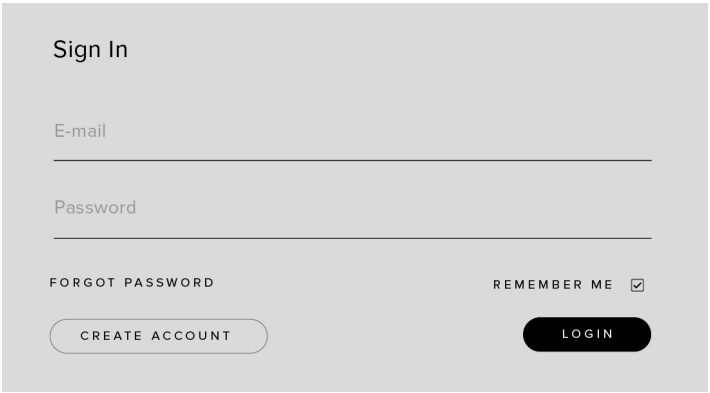
# DOWNLOADING & INSTALLING

Thank you for buying Cells. If you are new to Spitfire Audio you can get up to speed here: https://www.spitfireaudio.com/about/

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

## THE SPITFIRE AUDIO APP

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



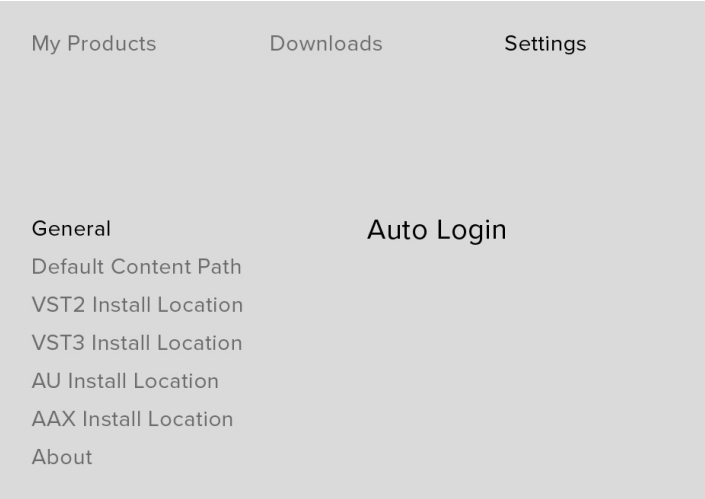

1. TABS the default tab is My Products, which shows all of the libraries on your Spitfire Account. Downloads will show currently downloading products.

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

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

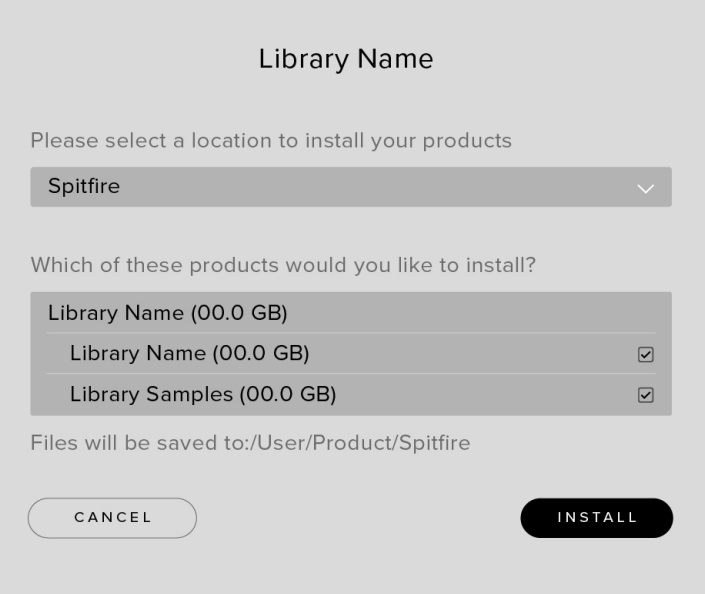
4. INSTALL/UPDATE buttons allow you to quickly start a download directly from the My Products tab, instead of clicking through to the Library. Next to the button the size of the download is shown.

# 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 location for where you wish to download your libraries. You can also set the default VST2 install location to the folder where your DAW expects to find VST files.

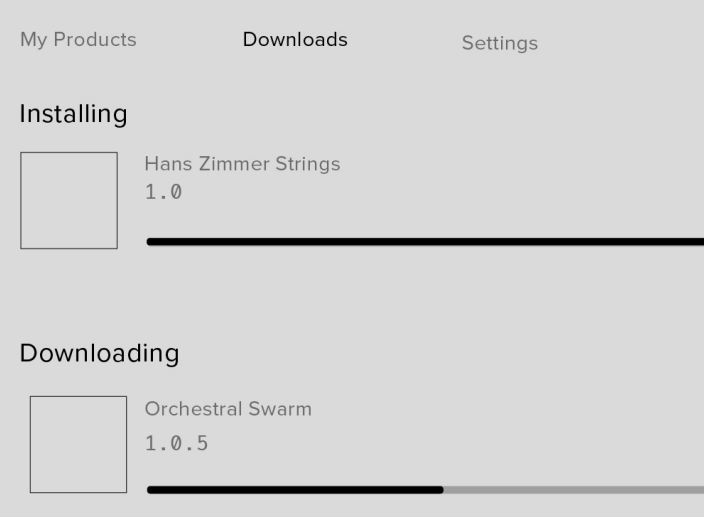
Here you can also enable Auto Login to save time in future.




Once you are happy with your preferences, click the Install button for the library. This is either directly on My Products tab under the library artwork, or it can be found by clicking on the library image and clicking the install button on the page that appears.

Clicking either of these will prompt you for a location, the default content location in your preferences will be suggested but you can select any suitable location. If installing from a hard drive, ensure that you choose the drive as the location.

Once you are happy with the location click Download.




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

# THE DEDICATED PLUGIN

Cells is its own, self contained plugin built for VST, AU and AAX, so once you've downloaded and installed you're ready to go.

## LOGIC PRO X

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

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

• Select AU Instruments > Spitfire Audio > Olafur Arnalds - Cells

## CUBASE

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

• Underneath the 'Instrument' dropdown, choose  Olafur Arnalds - Cells

• Select 'Add Track'

## PRO TOOLS

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

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

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

• You should see the Olafur Arnalds - Cells available as an option

# STANDARD INTERFACE (QUICK LOOK)

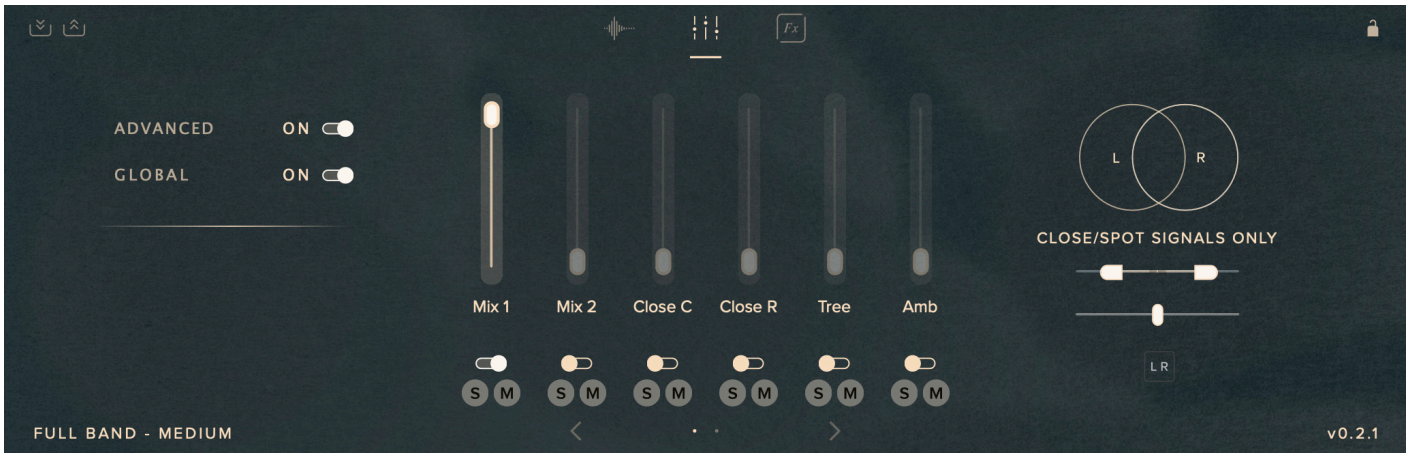
## THE CELLS STANDARD INTERFACE


## OPENING YOUR FIRST PRESETS

When you first open Cells, this is what you will see.

## MAIN CONTROLS AND SCALE MODE

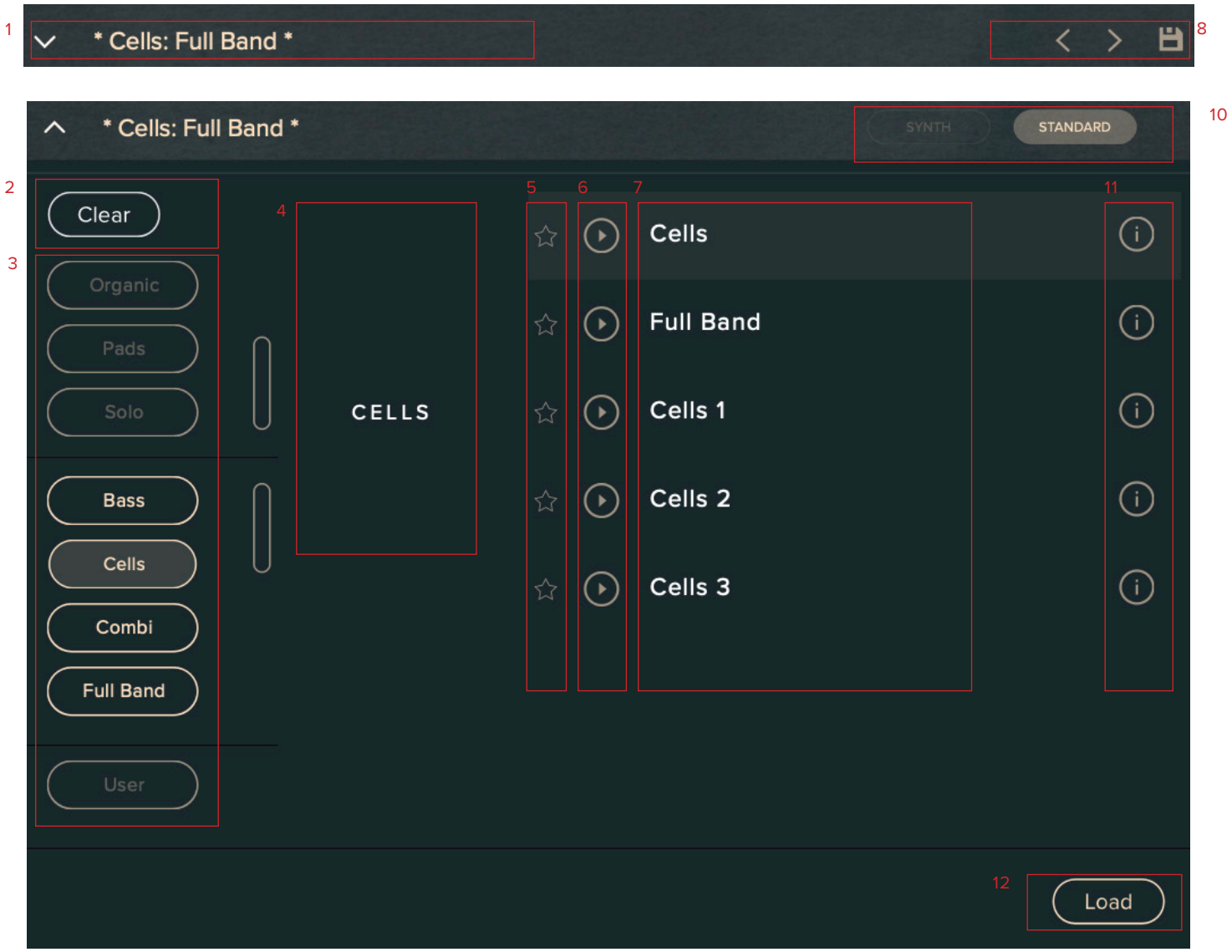

## SIGNALS




## FX


## KEYBOARD & INFO

# PRESET SELECTOR




## 1. PRESET NAME

Here you can see the currently selected preset.

## 2. CLEAR FILTERS

Click here to show all instruments at once.

## 3. FILTERS

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

## 4. INSTRUMENT GROUP

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

## 5. STAR

Favourite to add to the “starred” filter.

## 6. PREVIEW

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

## 7. PRESET LIST

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

## 8. NEXT, PREVIOUS AND SAVE

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

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

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

## 9. MODE SWITCH FILTER

Use this filter to show presets that only exist in a particular interface mode. I.e the synth engine or standard mode.
further.

## 10. INFORMATION

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

## 11. LOAD

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

# MAIN CONTROLS


## 1. VOLUME

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

## 2. DYNAMICS

Adjust the dynamic layer that you are playing here, use in conjunction with the volume to make your performances sound so much more musical.

## 3. KNOB

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

Hover over the knob and it will turn red.

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

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

**Reverb** - Increase to add reverberation to the sound.

**Release** - Extend the ends of long articulations to help blur between notes.

**NOTE - In alternative patches, such as Cells patches, you will find further controls for the knob.**

**These controls are as follows:**

**Attack** - How long the sound takes to fade in from 0.

**Decay** - How fast it takes the sound to reach the sustain level.

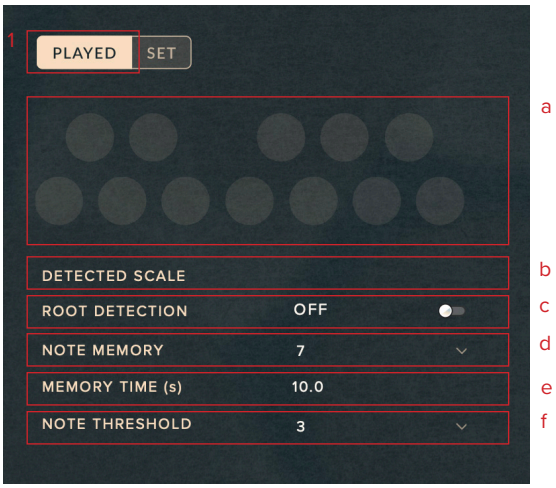
**Sustain** - The volume of the sound whilst the note is held down post the attack.

**Release** - How long it takes for the sound to fade to 0, once you have let go of the key.

**Variation** - Variation can alter scale mode technique performance. (See pg.14)

# 4. SCALE MODE

Scale Mode enables articulations which move between multiple pitches to be mapped across the keyboard according to a user-defined Scale. When a note is played by a user, the Scale Mode will intelligently play a ‘valid’ interval based on the played note and settings.




## 1. PLAYED MODE

Toggle here to change between Played and Set Mode.

Played Mode detects what scale the user is playing sets the scale accordingly. As more notes are played, the scale is continually updated.

1A. SCALE BUTTONS: The 12 central toggle will display the scale intervals here.

1B. DETECTED SCALE: Displays the scale that has been determined.

1C. ROOT DETECTION: When this is ON, the lowest note currently in the memory is presumed to be the root note.

1D. NOTE MEMORY: This controls the number of notes that are held onto in memory. If it is set to 3, then the last 3 notes will be remembered, and the scale calculated from these 3 notes.

If the memory is “full”, playing a new note will push the oldest note out of the memory.

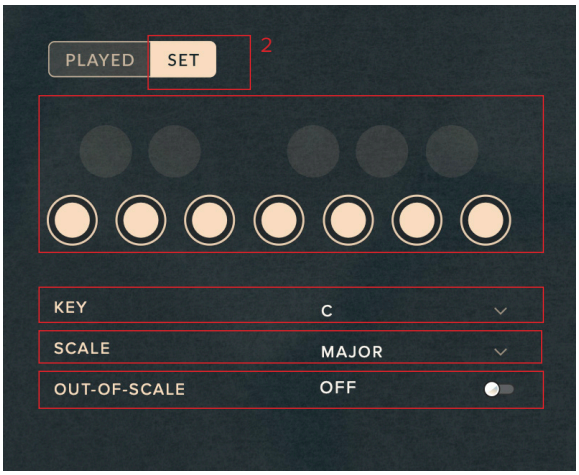
Set to more notes for a more accurate scale. However, if the user is wanting to change scales/chords often, then this should be set lower.

1E. MEMORY TIME: Notes are only held in the memory for a set length of time. This control defines how long that time is. When a note is played (and so added to the memory), after this time it will be “forgotten”.

This can be used to ensure that notes are not held on in the memory overly long, which would affect the scale calculated in future.

1F. NOTE THRESHOLD: If the scale was calculated from just 1 note, it would default to the major scale of that note. This may not be useful, and so this control allows the user to set how many notes need to be in memory before a scale is calculated.

If there are less than this number of notes in memory, then unison will play (if available). If there is no unison patch, then no sound will play.




## 2. SET MODE

**Toggle here to change between Played and Set Mode.**

**Set Mode lets** a user define any scale they like using 12-tone keyboard UI Element.

When a note is played by a user, the Scale Mode will intelligently play a ‘valid’ interval based on the played note and selected scale.

2A. SCALE BUTTONS: The 12 central toggles can have 3 states as follows:

OFF: the note is not enabled

ON: the note is enabled

NO VALID SAMPLES: Peg is greyed out, this note has no samples which fit into the selected scale.

When modifying scale buttons to differ from the chosen scale, this can be identified with asterisk icons next to the Key and Scale controls.

2B KEY: Dropdown box - with a range of all keys from C, C#, D etc. to B.

2C. SCALE: Dropdown box - with a range of scales including Major, Minor and Modes (Dorian, Phrygian as two examples)

2D. OUT OF SCALE: Toggle switch that when enabled provides the ability to trigger notes out of the selected key, and samples will play which include the

# SCALE MODE - VELOCITY PERFORMANCE

Scale mode also intuitively alters the performance technique (i.e sparse, dense, two note) depending on the velocity of your key press, and also the position of your variation control.

The below table demonstrates how each patch performs intervals using different techniques depending on your MIDI velocity.

| How velocities are mapping intervals | | |
|---|---|---|
| **Patch Name** | **Velocity Range** | **Technique Intervals** |
| **CELLS** | 0-20 | Unison, Sparse and Medium Intervals (controlled via Variation) |
| | 21-110 | Sparse and Medium Intervals (controlled via Variation) |
| | 111-127 | Two-Note |
| **MOTION** | 0-20 | Unison |
| | 21-110 | Sparse Intervals |
| | 111-127 | Gliss |
| **CLOUDS** | | Two-Note - Softer paying triggers smaller intervals. Harder playing increases the interval size. If no interval is available in the given key, Unison will play. |
| **SCATTER** | 0-30 | Unison |
| | 31-90 | Medium |
| | 91-115 | Octave |
| | 116-127 | Gliss |
| **CIRRUS** | | Gliss - Softer paying triggers smaller intervals. Harder playing increases the interval size. If no interval is available in the given key, Unison will play. |
| **INTENSITY** | 0-50 | Sparse |
| | 51-100 | Medium |
| | 101-127 | Two-note |
| **OCTAVES** | | Octave - Softer paying triggers smaller intervals. Harder playing increases the interval size. If no interval is available in the given key, Unison will play. |
| **LIVING** | 0-50 | Sparse and Medium Intervals (controlled via Dynamics) |
| | 51-80 | Octave |
| | 81-127 | Two-Note |
| **CELLS (Sparse)** | 0-20 | Unison |
| | 21-110 | Sparse |
| | 111-127 | Two-Note |
| **CELLS (Dense)** | 0-20 | Unison |
| | 21-110 | Medium |
| | 111-127 | Two-Note |
| **SHIMMER (Sparse)** | | Sparse - Softer paying triggers smaller intervals. Harder playing increases the interval size. |
| **SHIMMER (Dense)** | | Medium - Softer paying triggers smaller intervals. Harder playing increases the interval size. |
| **PARALLEL MOTION** | 0-80 | Unison |
| | 81-127 | Gliss |
| **SHIMMER** | | Unison, Sparse and Dense - Adjust variation to switch between Sparse and Dense |

## Exceptions To The Rule

A scale mode technique can have 1 to 4 different articulation layers, such as the 3 layers in the Motion technique: Unison, Sparse, and Gliss. If any of these layers becomes unavailable due to the selected scale, the remaining layers will adjust by spreading up or down the velocity range to cover the gap.

# TECHNIQUE SELECTOR


## 1. TECHNIQUE SWITCHER

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

## 2. VIEW SELECT

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

## 3. KEYSWITCH ADJUST

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

## 4. LOCK

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

## 5. TECHNIQUE TRIGGER

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

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

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

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

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

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

## 6. ACTIVATE

Choose between “NORMAL” and “LATCH” for your technique switching.

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

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

## 7. ROUND ROBINS

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

## 8. RESET ON TRANSPORT

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

## 9. RESET FROM KEY

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

## 10. OPTIONS

NEIGHBOUR ZONE RR: Double the number of round robins by "stealing" notes from neighbouring notes and transposing them to match the pitch.

LAYER +2: This option will play the round robins from the tone above the key played but transposed down so that it plays at the right pitch.

LAYER -2: This option will play the round robins from the tone BELOW the key played but transposed UP so that it plays at the right pitch

## 11. TRANSPOSE

Transpose the instrument up or down in 1 semitone increments.

## 12. VOICE LIMIT

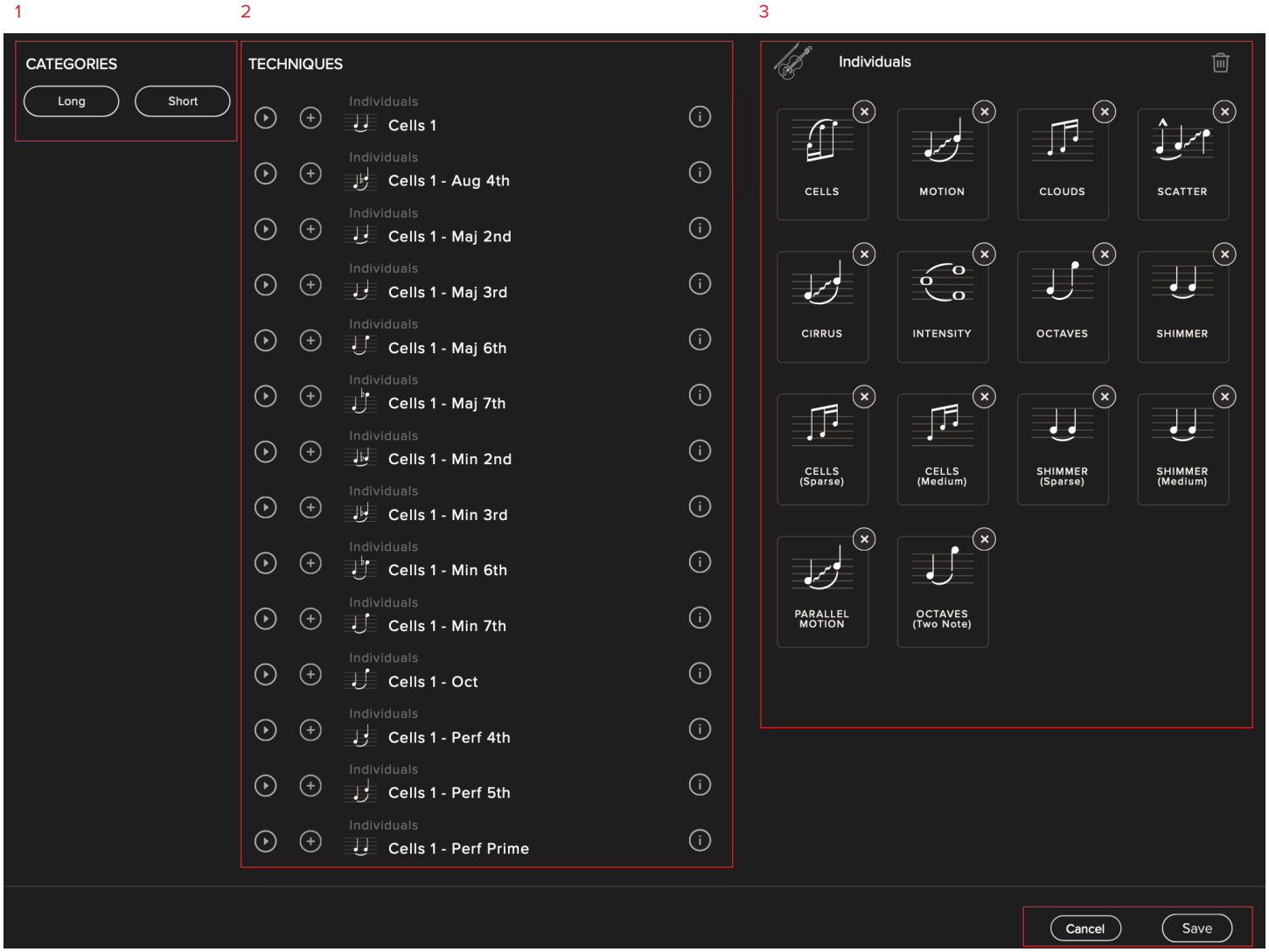
Set the maximum number of notes/voices that can sound at any time within that singular technique.

## 13. TECHNIQUE EDITOR

Opens the Techniques Editor, allowing you to customise and edit your preset (see pg. 17).

# TECHNIQUE EDITOR

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




## 1. CATEGORIES

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

## 2. TECHNIQUES

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

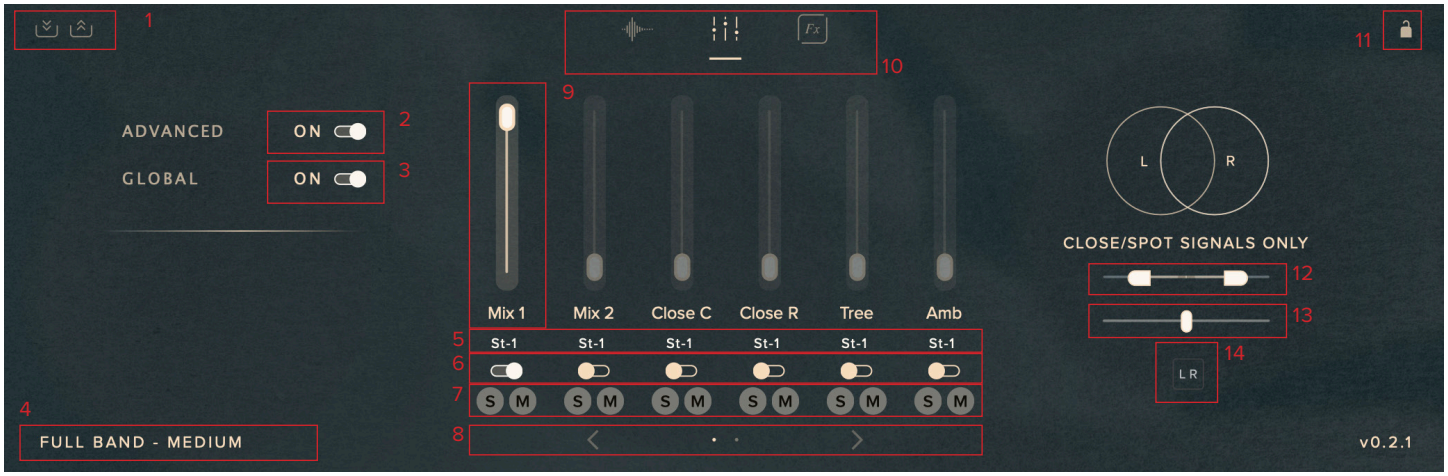
## 3. TECHNIQUES ARRANGER

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

## 4. CANCEL / SAVE

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

# SIGNAL MIXER




## 1. MIXER PRESETS

Load and save your own mixer presets here, this is a good way for you to share your mixes across different instruments and presets.

## 2. ADVANCED

Toggle to see a simple view of this signal mixer.

## 3. GLOBAL

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

## 4. TECHNIQUE NAME

## 5. STEREO OUTPUTS

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

## 6. SIGNAL ON/OFF

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

## 7. SOLO / MUTE

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

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

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

Alt+click on a solo unsolos all.

Alt+click on a mute unmutes all.

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

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

## 8. SIGNAL NAVIGATION

Click the right arrow to access additional signals. Unused signals are greyed out.

## 9. SIGNAL FADER

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

## 10. VIEW SELECT

Choose between the Technique Switcher, Mixer and Effects.

## 11. LOCK

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

## 12. STEREO WIDTH

Adjust the stereo width of the close and vintage signals here. Right-click to assign to a MIDI cc#. Affects Close and Vintage signals only.

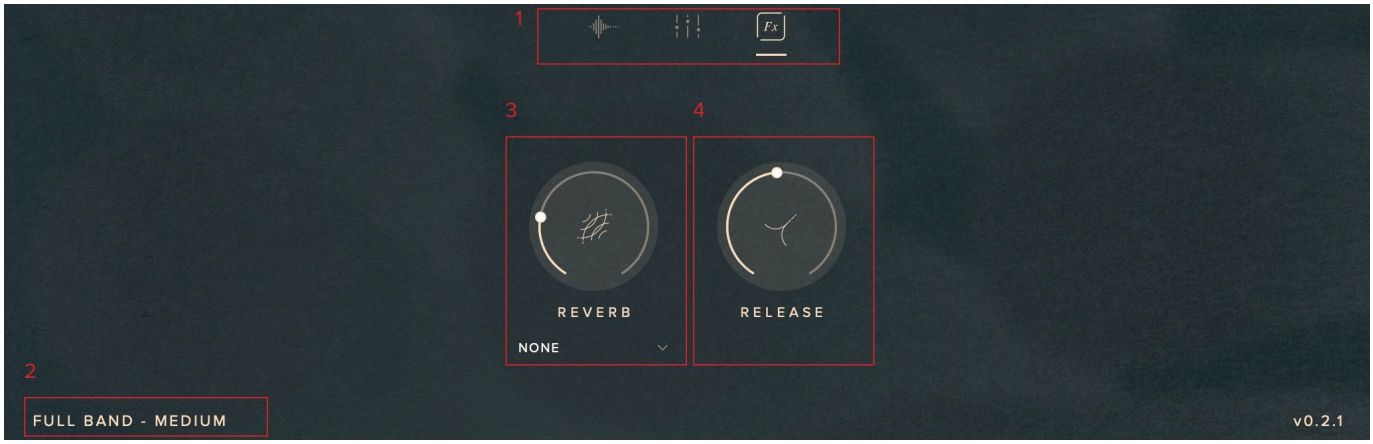
## 13. PAN

Adjust the position of the close and vintage signals within the stereo field. Affects Close and Vintage signals only.

## 14. INVERT

Click to swap the left and right channels.

# MAIN FX




## 1. VIEW SELECT

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

## 2. TECHNIQUE NAME

## 3. REVERB

You can add additional reverb to the sound here.

Choose from a list of impulse responses using the dropdown menu.

## 4. RELEASE

Allows you to change the amount of release trigger you hear. This only applies to Long techniques.

**NOTE - In alternative patches, such as Cells patches, you will find further controls for the FX.**

These controls are as follows:

**Attack** - How long the sound takes to fade in from 0.

**Decay** - How fast it takes the sound to reach the sustain level.

**Sustain** - The volume of the sound whilst the note is held down post the attack.

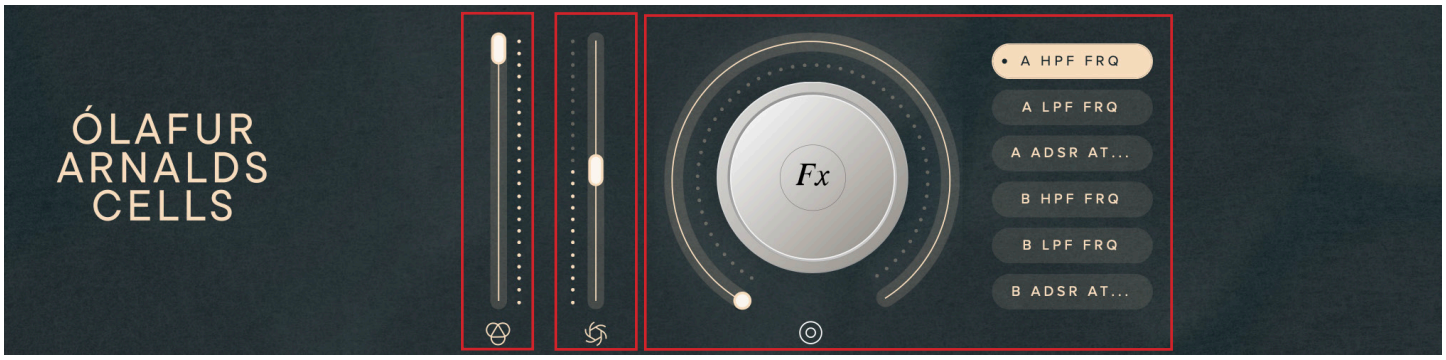
**Release** - How long it takes for the sound to fade to 0, once you have let go of the key.

**Variation** - Variation can alter scale mode technique performance. (See pg.14)

# EDNA MAIN INTERFACE VIEW

EDNA is Spitfire's Synth Engine and it is quite complex. It is accessed from the dropdown menu in the top menu. Once selected, this is what the interface shows:

# THE EDNA MAIN CONTROLS




1. VOLUME

Often referred to as “Expression” in our Kontakt Libraries, this is an overall level control.

2. CROSSFADER

This controls the mix percentage between Bay A and B

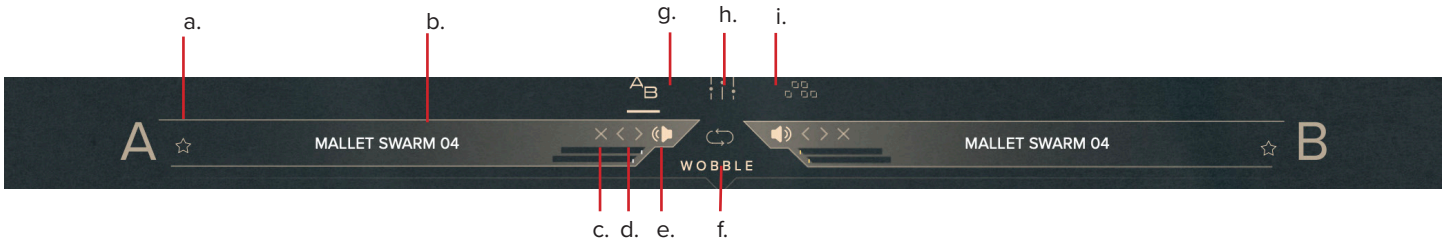
3. KNOB

The configurable knob controls any of the other available parameters for the technique selected.

Hover over, and click and you will be able to assign any of the remaining available controls to the knob.

Tip: ALT right click any control to assign it to this knob.

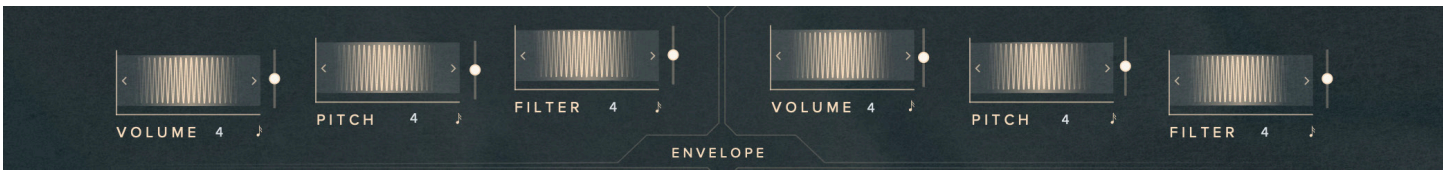
Tip: Right click on any of these controls to assign them to a MIDI controller. Remember that if you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.




## 1. SOUND BAYS

The Sound Bays display which sounds are loaded (b) and allow you to favourite (a) and mute (e) the sound as well as swapping the bays with the button in the centre (f).

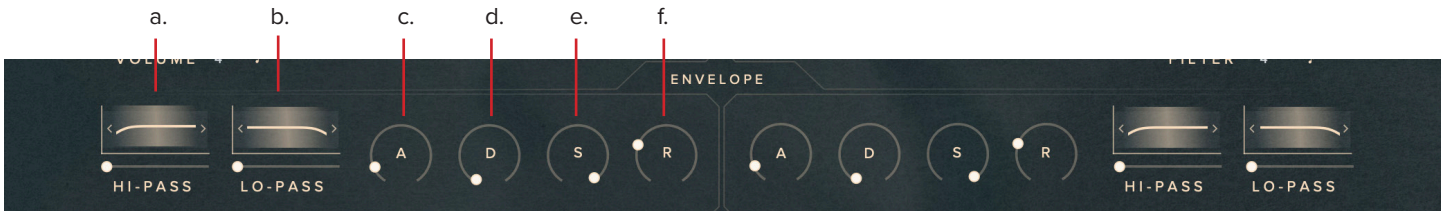
You can also browse for, and load different sounds from the browser (b) as well as unloading the sound (c) and navigating back and forth through the available sounds (d). Finally, use (g) to view the main eDNA panel, (h) to view the FX Pages and (i) to view the Gate Sequencer.




## 2. WOBBLES

Wobbles are low frequency oscillators (LFOs) which are linked to Volume, Pitch and Filter.

Each of these has a frequency (a) and an amount (b) which you can change by clicking and dragging up or down. These can be assigned to your MIDI controller by right clicking.




## 3. ENVELOPE SECTION

This section is made up of the Filters and ADSR.

Filters - Two filters, low pass (cuts frequencies above the cutoff point) and high pass, (cuts frequencies below the cutoff point)

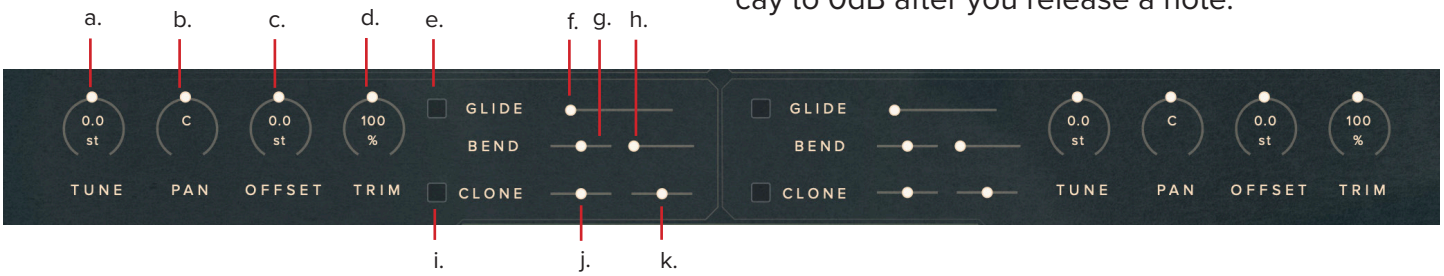
Click and drag the curve (a) up or down to adjust the frequency cut off of the filter. Pull the slider (b) left to right to adjust the resonance of the filter.

ADSR - The ADSR controls the amplitude envelope of the sound.

Adjust the Attack (c) to create a slow or fast fade in to your sound.

The Decay (d) drops the volume to the Sustain level (e).

Release (f) sets the time it takes the sound to decay to 0dB after you release a note.




## 4. SAMPLE / NOTE CONTROLS

4a. Tune - Adjusts the pitch of the sample in 50 cent (quarter tone or half semitone) steps. To have a smooth dial (which moves in 5 cent steps) click SHIFT and then move the knob.

4b. Pan - Moves the instrument within the stereo field left and right.

4c. Offset - Is the quickest way of changing the samples you're using. Use this in conjunction with the tune knob to get the desired effect.

In context: offsetting by + 7 keys, you will hear the sample for the note 7 keys higher. If you then tune down 7 semitones you will hear the correct note with a different sample.

4d. Trim - Is a gain stage. It helps you tweak the volume balance between sound bay A & B.

In Context: use this if a Bay A instruments needs balancing against Bay B.

Bend Controls - These control what happens when you use the pitch bend wheel.

4e. Glide ON - This activates the glide control.

4f. Glide Amount - Slide this amount up to increase the time it takes to reach the target note, exaggerating the glides between notes.

4g. Bend Amount - This controller sets the extreme bend amount up to 2400 cents.

4h. % Bend - This controller then sets how much in % the pitch bends. For example, if you set the right to 2400 cents, then the left to -100% you get a bend of -2400 cents. If you put the left slider to +50% you get a bend of +1200 cents.

4i. Clone On - This activates the clone control.

4j. Coarse Tune - This tunes the clone up and down in 100 cent (1 semitone) steps to +/- 1200 cents (1 octave).

4k. Fine Tune - This tunes the clone further in smaller increments +/- 100 cents (1 semitone/halftone).

## 5. OSCILLATE MIXER

The mixer cross fades between the sound in Bay A and Bay B, much like a DJ's mixer.

5a. Oscillate Mixer check box - Click on this to turn on the Oscillator.

5b. Stop On Release - this returns the fader to the Stop position/stops the effects after all notes are released.

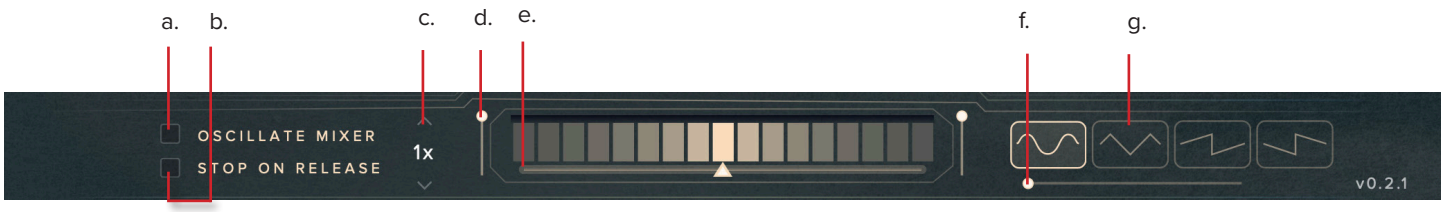
5c. Speed - Synced to your host DAW tempo, adjust up or down to affect the frequency of the Oscillator.

5d. Direction Strength - These control the amount the XFader travels in each direction. Both sliders at 50% will oscillate half way in and out of each bay.

5e. The X-FADER - This is the cross fader between bay a & b.

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

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

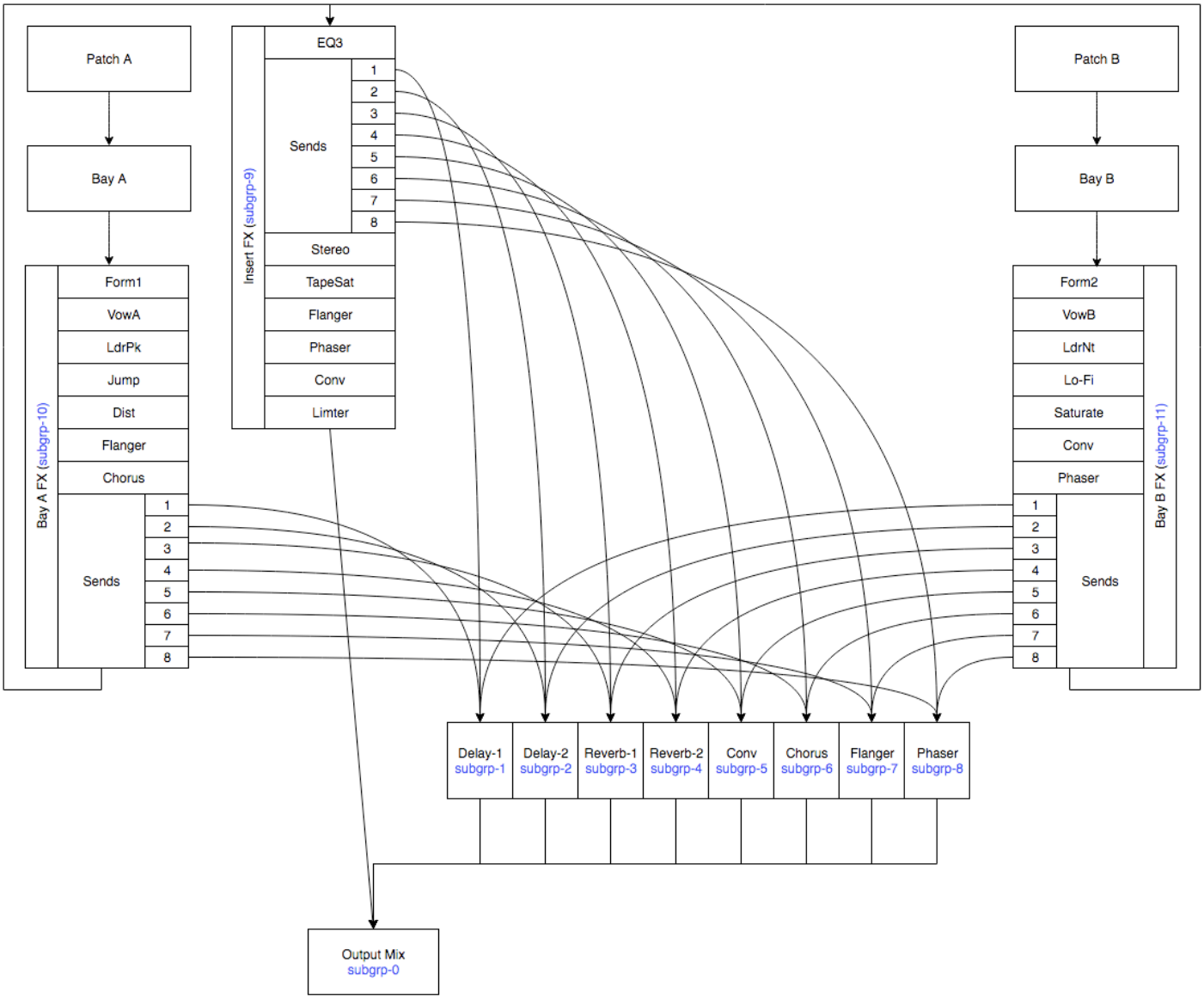


# THE EDNA FX PAGES

## eDNA FX SIGNAL FLOW

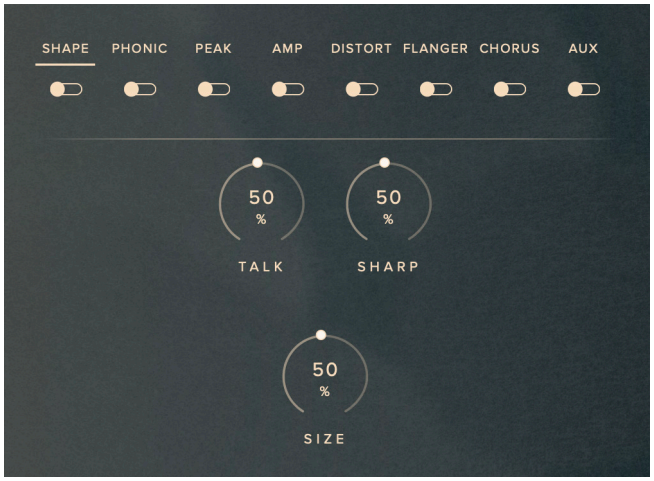
Below is a diagram of what the signals are doing under eDNA's hood so you can best decide at which stage you wish to add and tweak your effects.

We have pre-curated the FX racks according to their stage in the signal path. Common send FX such as Reverbs and Delays are found on the AUX FX. Phases, Flangers and Distortions are found as direct inserts, for example Bay A and B.



# EDNA BAY A FX

## SHAPE



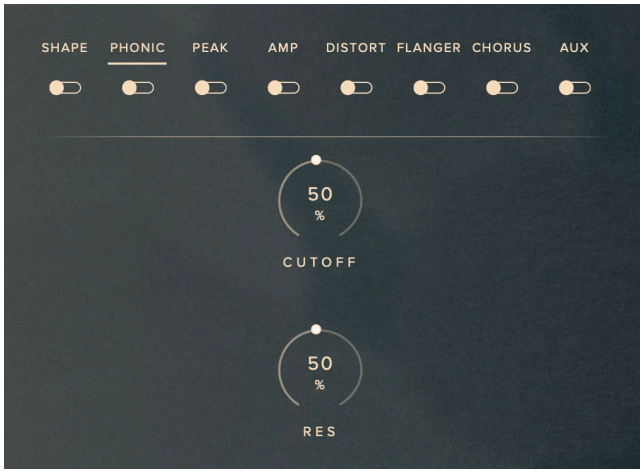

Associated with a talk box effect, a filter which can target the vowel sounds.

**Talk** - Controls the frequency response of the filter.

**Sharp** - Similar to a resonance control on a synth, this control provides a boost or cut to the notches.

**Size** - Similar to a frequency cutoff control.

## PHONIC

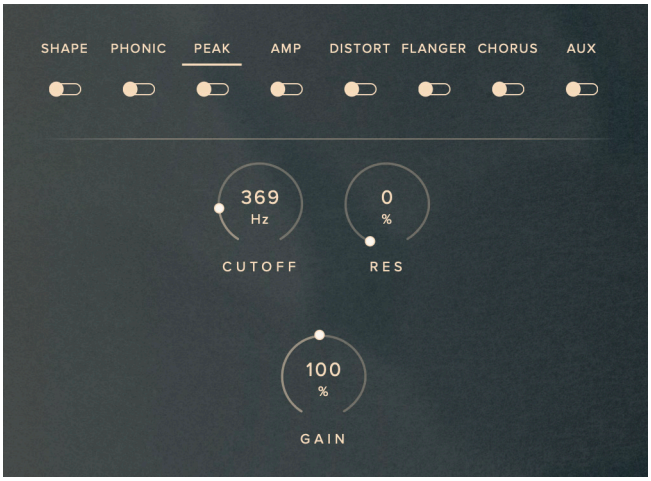



Similar to the shape, this is another filter emphasising vowel sounds.

**Cutoff** - Changes the frequency centre of the filter.

**Resonance** - This control emphasises the filter cut off point.

## PEAK



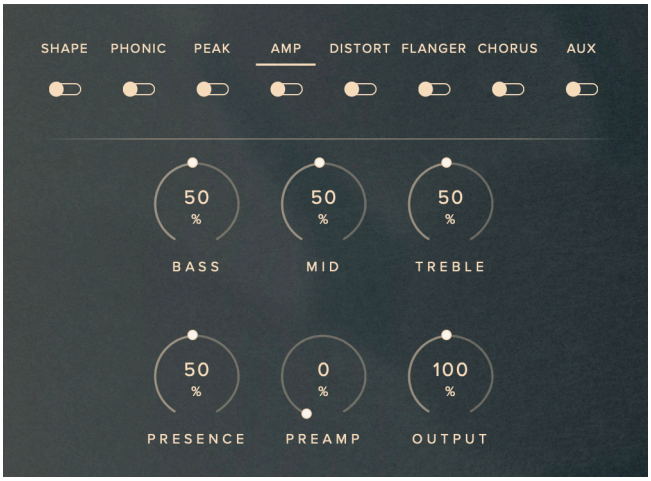

A Ladder Peak filter that emphasises frequencies at the cut off point.

**Cutoff** - Changes the frequency centre of the filter.

**Resonance** - This control emphasises the filter cut off point.

**Gain** - Control the overall volume after the filter stage.

## AMP




**Bass** - Modifies Bass frequencies.

**Mid** - Modifies Mid frequencies.

**Treble** - Modifies High frequencies.

**Presence** - Boosts upper mid frequencies.

**Preamp** - Use this to increase drive and distortion.

**Output** - Adjust the volume level after the FX.

## DISTORT


**Drive** - Increase or decrease the amount of distortion.

**Damp** - Increase this to increase high frequencies. Similar to a presence control.

**Output** - Adjust the volume level after the FX.

## FLANGER


**Depth** - The LFO modulation amount. Increase this for a greater range of sweeping.

**Feedback** - Controls the amount of output signal that is returned into the input.

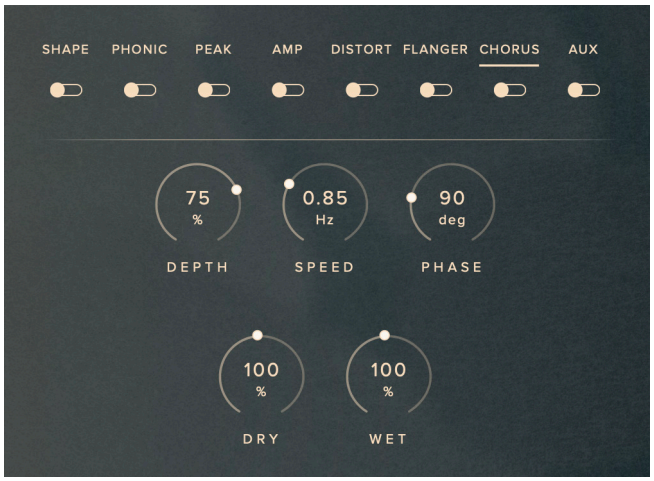
**Speed** - Controls the rate of the LFO variation.

**Phase** - The phase difference between the left and the right channels.

**Colour** - Adjusts the delay of the effect, lower values result in an effect similar to a Phaser.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

## CHORUS



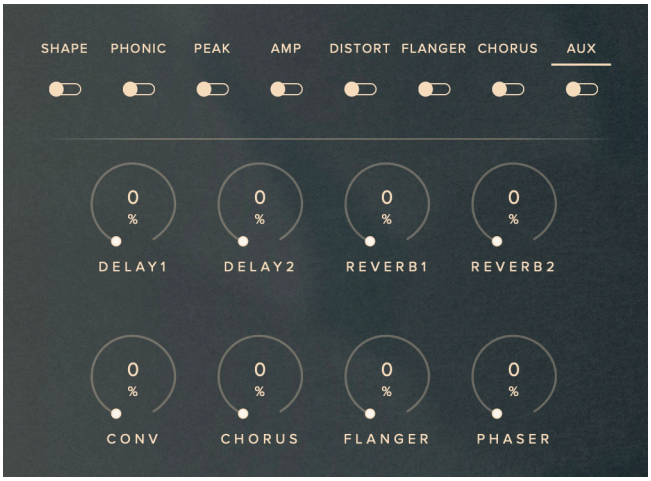

**Depth** - The LFO modulation amount.

**Speed** - The Frequency of the LFO.

**Phase** - The phase difference between left and the right channels.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

## AUX SENDS



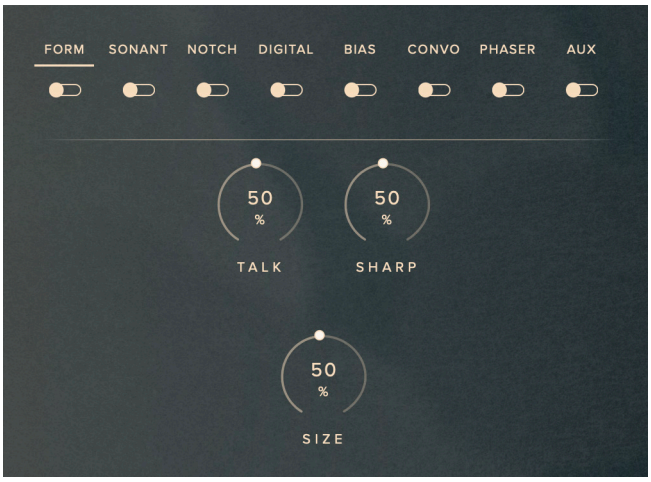

8 FX sends. These will not be heard unless activated under the AUX FX section.

2x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser. Turn the sends on, and adjust the FX settings in the AUX FX returns area.

# EDNA BAY B FX

## FORM



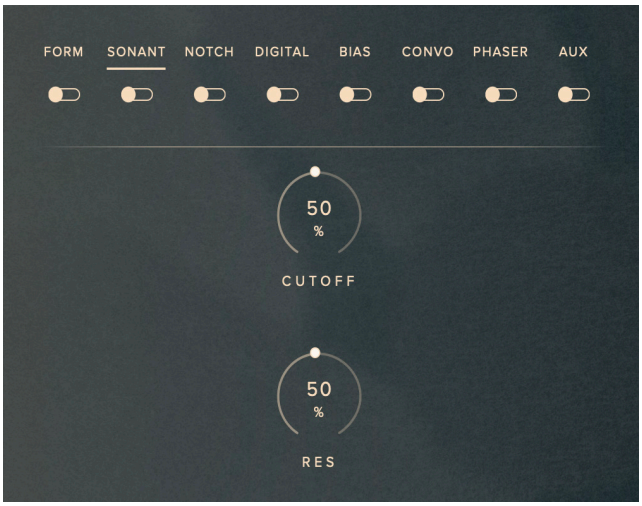

A filter which can target the vowel sounds.

**Talk** - Controls the frequency response of the filter.

**Sharp** - Similar to a resonance control on a synth, this control provides a boost or cut to the notches.

**Size** - Similar to a frequency cutoff control.

## SONANT

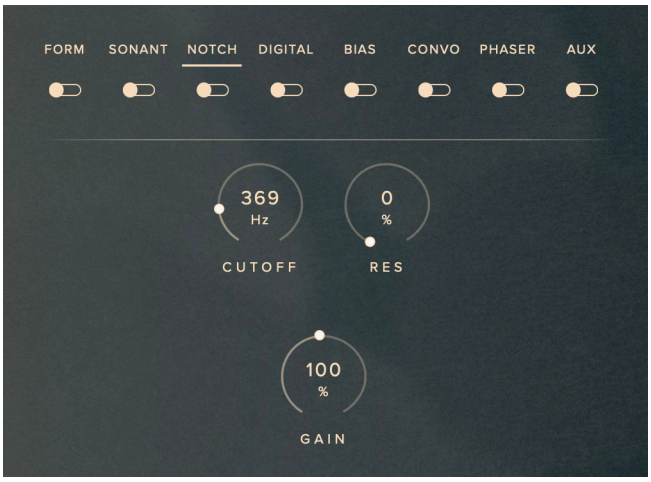



Similar to Phonic.

**Cutoff** - changes the frequency centre of the filter.

**Resonance** - This control emphasises the filter cut off point.

## NOTCH



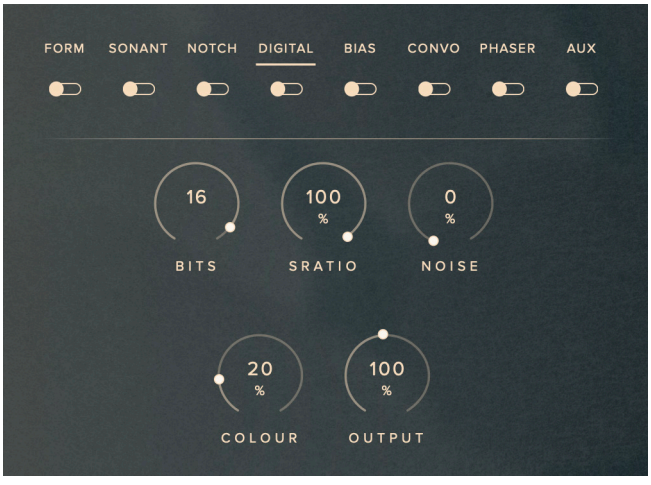

Similar to Peak however the Notch Filter cuts two bands either side of the cut off point.

**Cutoff** - changes the frequency centre of the filter.

**Resonance** - This control emphasises the filter cut off point.

**Gain** - Overall volume output after the FX.

## DIGITAL




**Bits** - Adjust the quantisation of the audio to a different bit-depth.

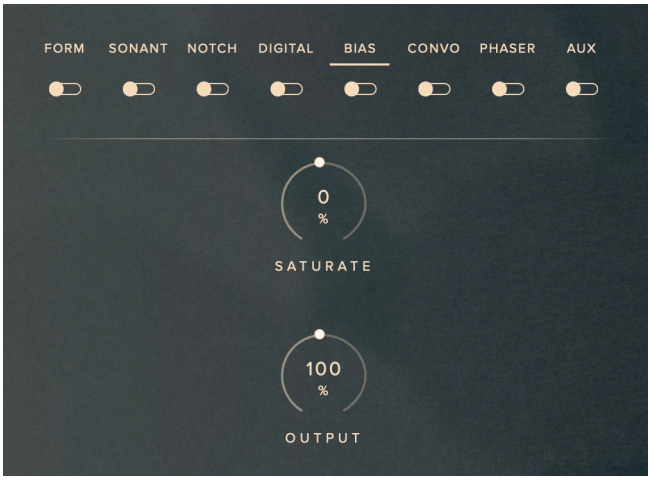
**Sratio** - Adjust the samples of the audio to a different sample rate.

**Noise** - Adds noise to the audio signal.

**Colour** - Adds a frequency variation to the noise.

**Output** - Overall volume output after the FX.

## BIAS




A saturation based Amplifier.

**Saturate** - Increase this to add a gentle compression. Similar to the drive of analogue tape.

**Output** - Overall volume output after the FX.

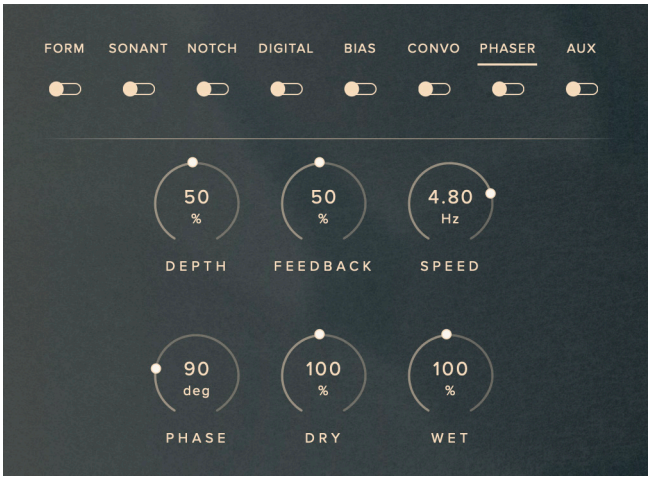
## CONVOLUTION


**Pre Delay** - Adjust the onset of the reverb in ms.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

**Drop-down Menu** - Choose from a range of different impulses.

## PHASER




**Depth** - The LFO modulation amount. Increase this for a greater range of sweeping.

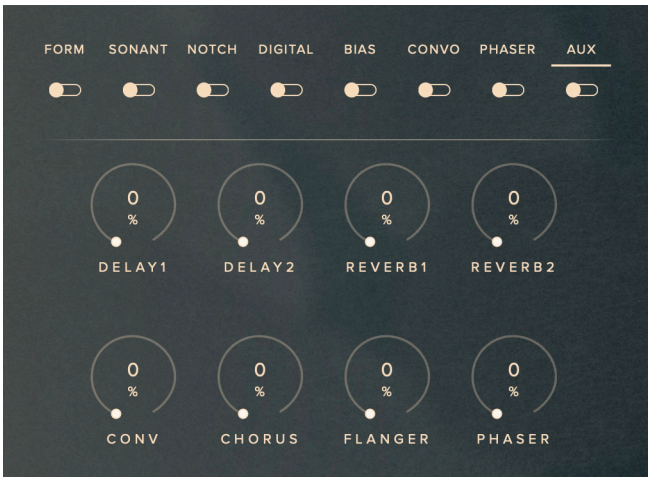
**Feedback** - Controls the amount of output signal that is returned into the input.

**Speed** - Controls the rate of the LFO variation on the all pass filter.

**Phase** - The phase difference between the left and the right channels.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

## AUX SENDS




8 FX sends. These will not be heard unless activated under the AUX FX section.

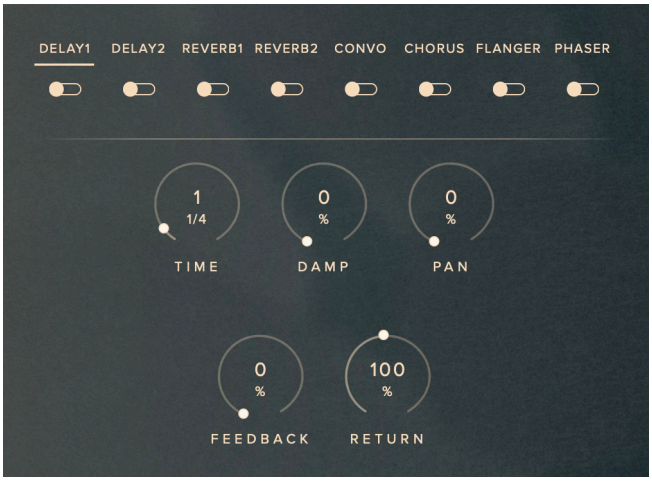
2x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser. Turn the sends on, and adjust the FX settings in the AUX FX returns area.

# AUX FX

Aux FX are the FX called by the AUX sends from Bay A and Bay B FX. You can also send to AUX FX from the Master FX. To hear these FX, the sends need to be active under Master FX, Bay A FX or Bay B FX.

## DELAY 1 & 2




**Time** - The delay time in notation. For example 1/8 = a delay time of 1 quaver / 8th note.

**Damp** - With each delay repetition the high frequencies are attenuated.

**Pan** - Create a stereo delay where delay fluctuates between L/R channels.

**Feedback** - Controls the amount of repetitions that occur.

**Return** - Overall FX volume level.

## REVERB 1 & 2


**Pre Delay** - Adjust the onset of the reverb in ms.

**Size** - Increase the size to give the impression of a larger room.

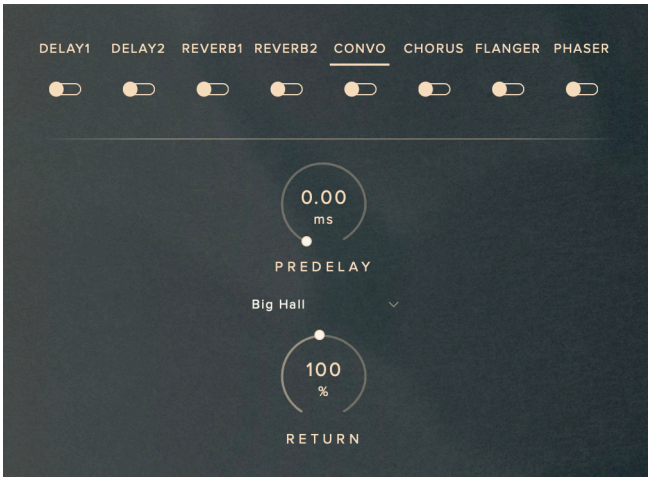
**Stereo** - Increase the stereo width of the reverb.

**Damp** - The room absorption control.

**Colour** - Lower values will resemble softer room material, whereas higher values resemble more reflective surfaces.

**Return** - Overall FX Volume level.

## CONVOLUTION

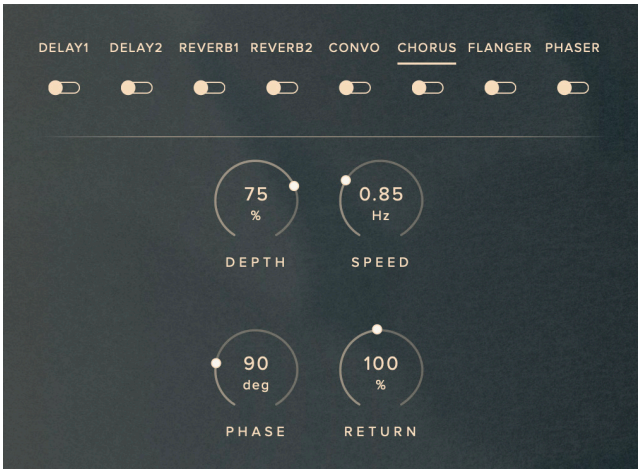



**Pre Delay** - Adjust the onset of the reverb in ms.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

**Drop-down Menu** - Choose from a range of different impulses.

## CHORUS



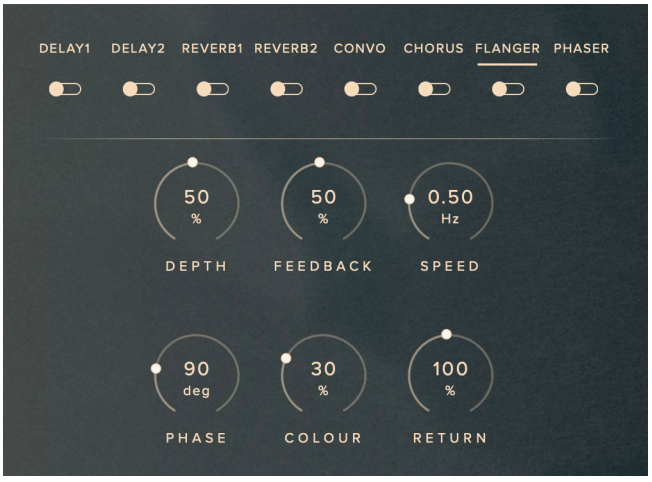

**Depth** - The LFO modulation amount.

**Speed** - The Frequency of the LFO.

**Phase** - The phase difference between left and the right channels.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

## FLANGER




**Depth** - The LFO modulation amount. Increase this for a greater range of sweeping.

**Feedback** - Controls the amount of output signal that is returned into the input.

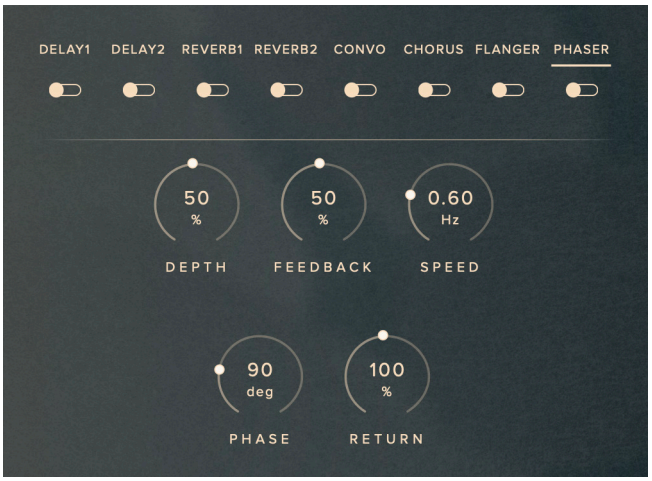
**Speed** - Controls the rate of the LFO variation.

**Phase** - The phase difference between the left and the right channels.

**Colour** - Adjusts the delay of the effect, lower values result in an effect similar to a Phaser.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

## PHASER




**Depth** - The LFO modulation amount. Increase this for a greater range of sweeping.

**Feedback** - Controls the amount of output signal that is returned into the input.

**Speed** - Controls the rate of the LFO variation on the all pass filter.

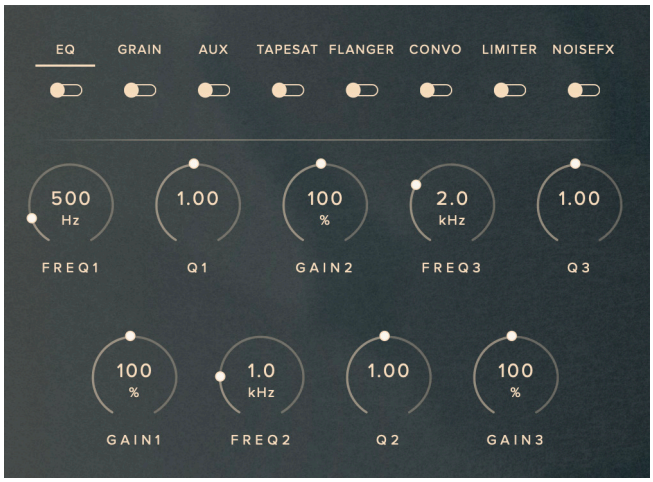
**Phase** - The phase difference between the left and the right channels.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

# MASTER FX

Master FX are placed at the end of the signal chain, and all sounds in the plugin are processed through these FX.

## EQ



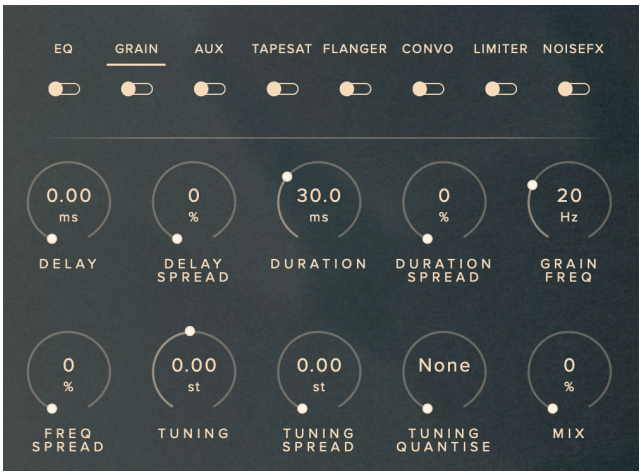

3 bands to adjust the frequency spectrum.

**Frequency** - Controls the band location.

**Gain** - Controls the boost or cut in dB, of frequency.

**Q** - Controls the bandwidth of the chosen frequency.

## GRAIN FX




**Delay** - The time offset from within the delay line from which the grains are generated.

**Delay Spread** - Random distribution of delay times measured as a percentage of the delay parameter.

**Duration** - The duration of each grain.

**Duration Spread** - Random distribution of grain duration, measured as a percentage of the duration parameter.

**Gain Frequency** - The frequency at which new grains are generated.

**Frequency Spread** - Random distribution of grain frequency, measured as a percentage of the grain frequency parameter.

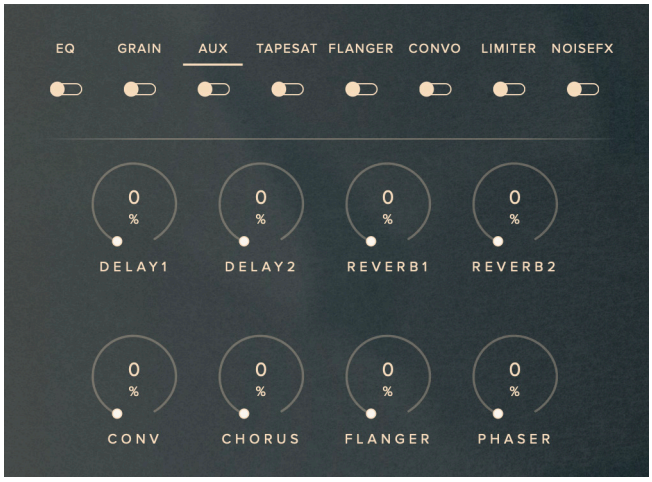
**Tuning** - The pitch tuning of grains in semitones.

**Tuning Spread** - Random distribution of grain tune, measured as a semitone from the grain tune parameter.

**Tuning Quantise** - Select which scale the tuning of the grains should follow.

**Mix** - The overall mix of the granular effect.

## AUX SENDS

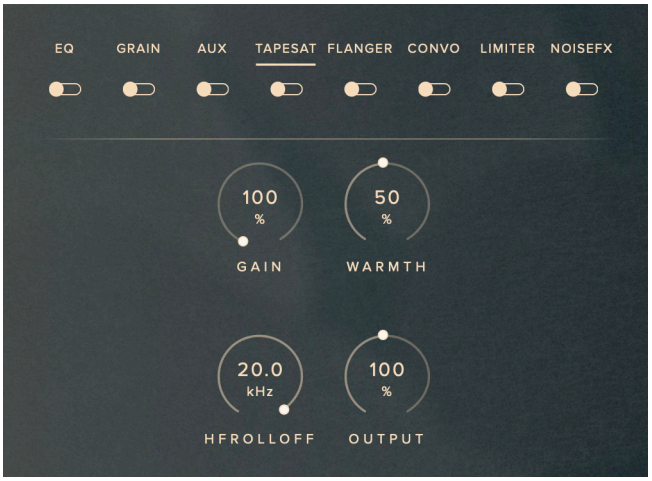



8 FX sends. These will not be heard unless activated under the AUX FX section.

2x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser. Turn the sends on, and adjust the FX settings in the AUX FX returns area.

## TAPE SATURATION




Tape Saturation emulates gentle compression and distortion of recording to tape.

**Gain** - Increasing this will create a greater distortion.

**Warmth** - a tone control for the tape and adds in harmonics.

**HF Roll off** - attenuates high frequencies.

**Output** - allows the user to compensate for any gain reduction.

## FLANGER


**Depth** - The LFO modulation amount. Increase this for a greater range of sweeping.

**Feedback** - Controls the amount of output signal that is returned into the input.

**Speed** - Controls the rate of the LFO variation.

**Phase** - The phase difference between the left and the right channels.

**Colour** - Adjusts the delay of the effect, lower values result in an effect similar to a Phaser.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

## CONVOLUTION


**Pre Delay** - Adjust the onset of the reverb in ms.

**Dry / Wet** - Adjust the balance between the original signal, and the processed signal.

**Drop-down Menu** - Choose from a range of different impulses.

## LIMITER


Limiters are a safeguard against clipping of the overall output signal, with a ratio of 1.100 and a fast attack.

**In Gain** - Sets input signal gain. Turn this up until attenuation is heard.

**Release** - In ms, how long it takes for the Limiter to return to its unprocessed signal.

**Output** - Compensates for any gain reduction.

## NOISE FX


Add characterful noise to the signal chain.

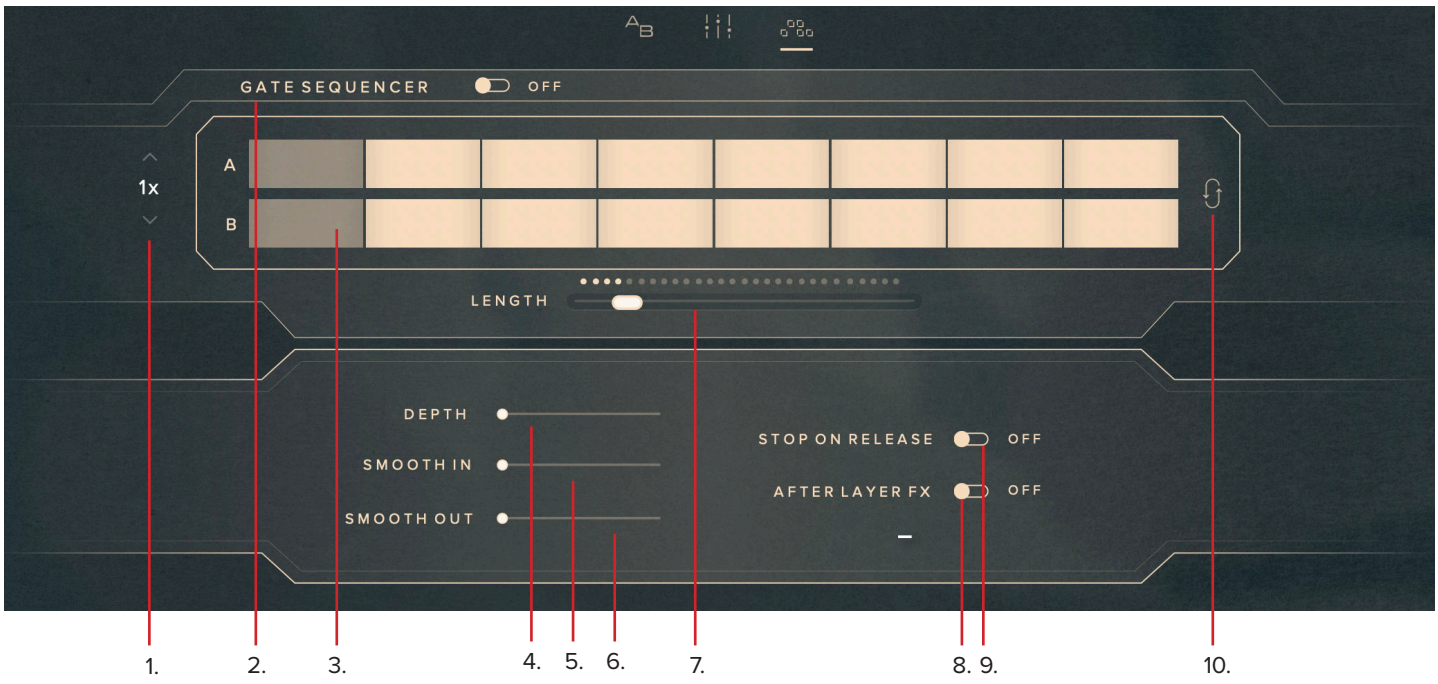
**Level** - Increase and decrease the noise level.

**Dropdown** - choose a noise fx preset.

# GATE SEQUENCER

The Gate Sequencer rhythmically mutes and unmutes both sound bays independently. The top line is the gate for Bay A, the bottom for Bay B.

The default position is everything “on”. To gate either A or B click on the step you wish to gate.




**1. Speed** - Adjusts the speed of your gate sequence in relation to your DAW tempo.

**2. Gate Sequencer** - Switches the machine on or off.

**3. Gate Cell** - Click these in / out to activate a sequence.

**4. Volume** - This adjusts how much the gate cuts the sound. It’s default position is all the way off, the more you adjust the slider the more you adjust how much the gate drops down to.

**5. Smooth In** - Changes the shape of the front of the gate and smooths it in.

**6. Smooth Out** - The amount of tail the gate has.

**7. Length** - If you need more or fewer steps than the default length, use the division slider. This will not affect the gate speed, but the number of steps in your pattern. Particularly useful when working in a 3/4 time signature.

**8. After Layer FX** - This switches the gate stage to after the bank FX.

**9. Stop on release** - Switches the gate engine off when you release your sound.

**10. Flip** - This swaps the A/B sequence around.

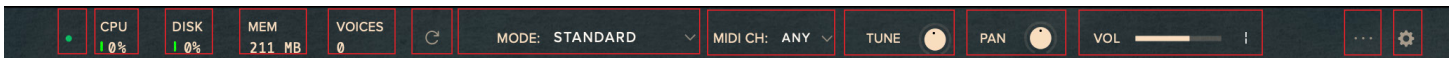
We have also have some quick keys that help you tweak and experiment quickly and easily:

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

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

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

# TOP MENU




## 1. LED

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

## 2. CPU METER

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

## 3. DISK METER

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

## 4. MEMORY

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

## 5. VOICES

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

## 6. REFRESH

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

## 7. MODE SWITCH

Use this dropdown menu to change between the standard interface, and the Grid interface.

## 8. MIDI CH

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

## 9. TUNE

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

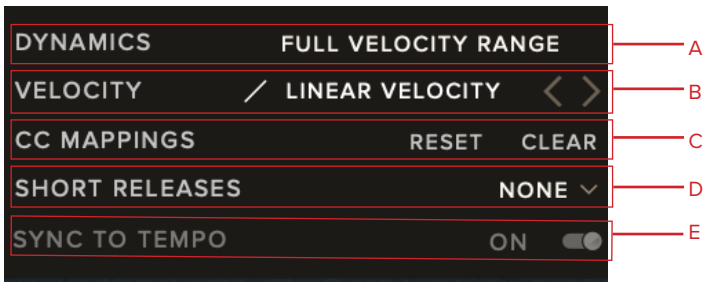
## 10. PAN

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

## 11. VOLUME

Control the overall volume of the instrument.

# 12. PRESET SETTINGS




## A. VELOCITY MAPPED TO DYNAMICS

Different behaviours for the Dynamics fader.

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

These settings will change how hard you need to hit the keyboard to trigger different layers. Velocity mapped to dynamics will allow you to control short note velocity with the mod wheel.

## B. VELOCITY

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

## C. RESET AND CLEAR CC MAPPINGS

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

Clear will remove all CC mappings on the plugin.

## D. SHORT RELEASES

Timed: Will allow you to release a note earlier than the length of the sample.

Untimed: Triggers a release at the end of the sample, meaning the full performance of the note will need to play out.

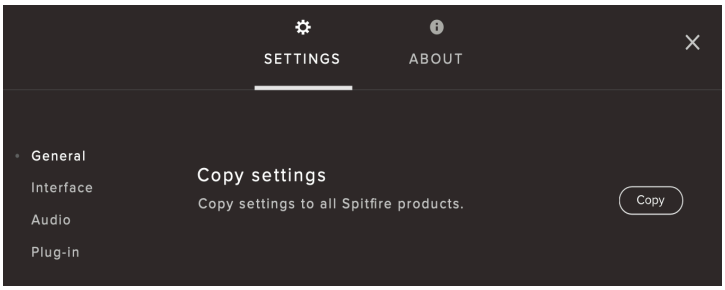
None: Will always play the full length of the sample, i.e. a one shot.

## E. SYNC TO TEMPO

Enabling this will sync tremolo techniques to BPM.

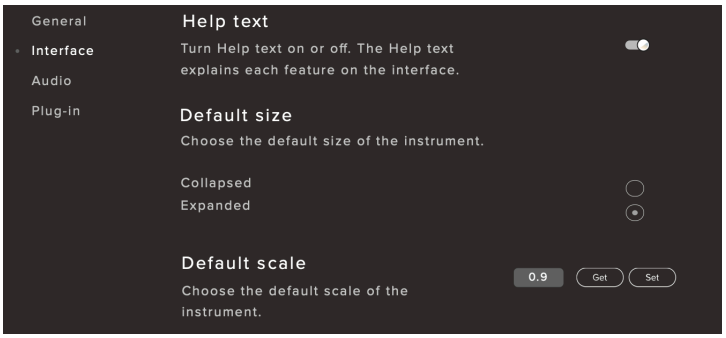
This setting will increase CPU. Disable for better CPU performance or modify pitch stretch algorithm in settings,

# 13. PLUGIN SETTINGS




## COPY SETTINGS

Common controller values will copy to other Spitfire plugins.




## HELP TEXT

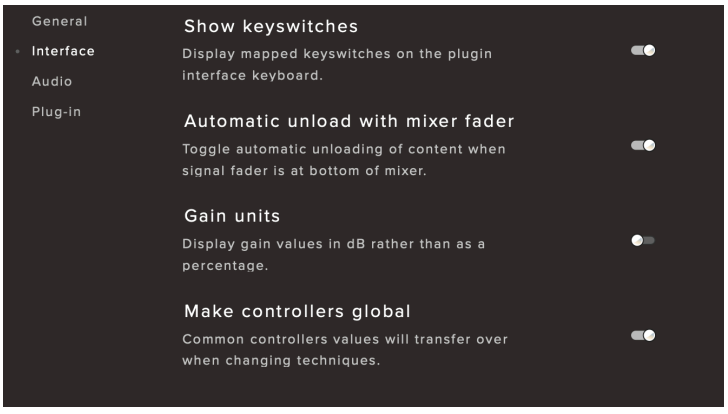
Turn this on to display parameter information in the bottom left corner of the plug in.

## DEFAULT SIZE

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

## DEFAULT SCALE

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




## SHOW KEYSWITCHES

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

## UNLOAD WITH MIXER FADER

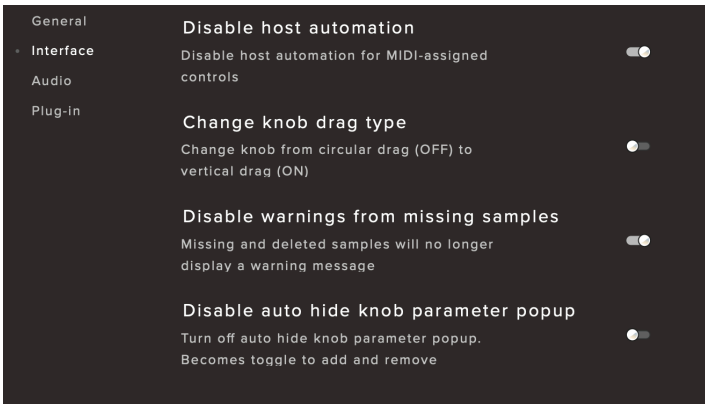
Toggle this to unload data from RAM when fader is pulled down to the bottom.

## GAIN UNITS

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

## MAKE CONTROLS GLOBAL

Common Controller values will remain when switching techniques.




## DISABLE HOST AUTOMATION

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

## CHANGE KNOB DRAG TYPE

Change the mouse behaviour when dragging the Knob control.

## DISABLE WARNINGS FROM MISSING SAMPLES

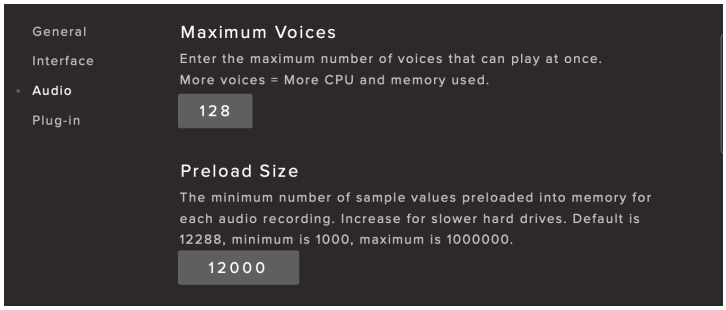
Hide an error in the plugin top left corner which is visible when the library is missing its content.

## DISABLE AUTO HIDE KNOB PARAMETER POPUP

When enabled, clicking the knob will always shows the fx controls menu.

## SWITCH MIDDLE C OCTAVE NUMBER

If turned on, Middle C will show as C4. When turned off, it will be C3.

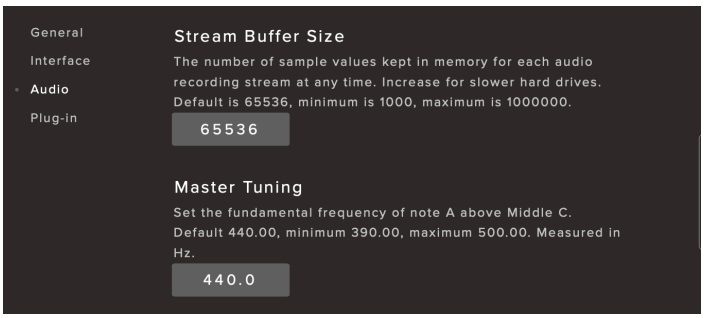



## MAXIMUM VOICES

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

## PRELOAD SIZE

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

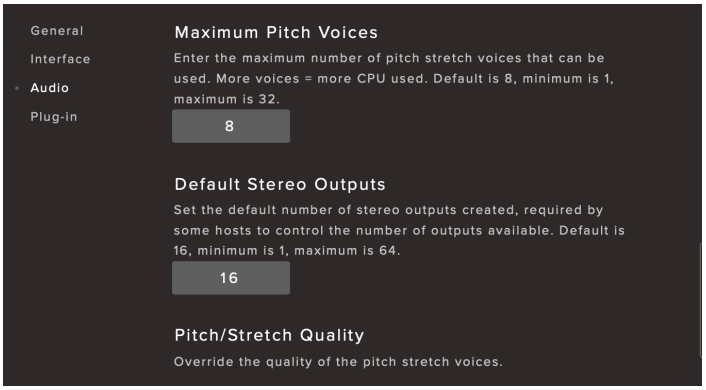



## STREAM BUFFER SIZE

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

## MASTER TUNING

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




## MAXIMUM PITCH VOICES

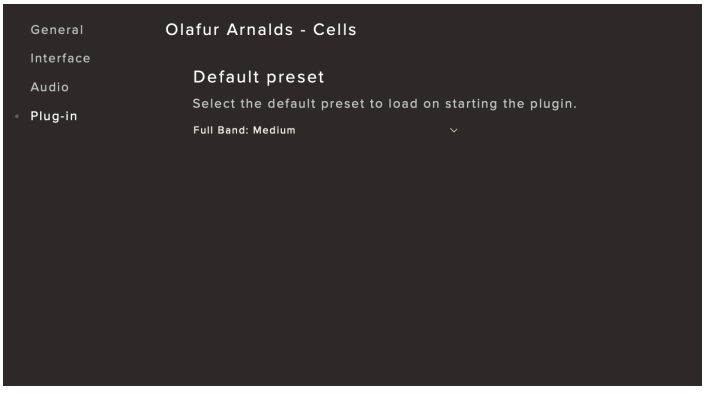
Limit the number of voices triggered at any one time. Lower values can aid CPU.

## DEFAULT STEREO OUTPUTS

The default number of outputs for the Microphone routings.

## PITCH/STRETCH QUALITY

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




## PLUGIN

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

# MICROPHONE SIGNALS

MIX 01

A full mix that uses the Tree and Outriggers as a foundation. There is also a touch of Ambients and Close Condensers for clarity.

MIX 02

A closer mix, using a balance of the Tree

The Close Condensers and Ribbons are further added for an intimate and detailed perspective.

CLOSE - CONDENSER

An array of close vintage Neumann condensers, useful for detail and clarity.

CLOSE - RIBBON

An array of Coles 4038s, useful for intimacy and warmth.

TREE

A Tree formed of Olafur's vintage AKG C12a's, with Outriggers to solidify the image.

AMBIENT

An array of DPA mics spaced further back in the hall for ultra-clean ambience capture.

FX SE

An FX chain formed of Olafur's Space Echos feeding an EMT 245 Plate.

FX 2

An FX chain using delays and frequency-time modulation.

MODULAR

An FX chain of Olafur's modular rig, centred around granular manipulation.

D.I

A direct input of the sound source.

# APPENDIX A — FAQS AND TROUBLESHOOTING

## Q: WHAT ARE THE SYSTEM REQUIREMENTS?

MAC SYSTEM REQUIREMENTS

Mac OS 11 - OS 14
Minimum: 2.8GHz i5 (quad-core), 8GB RAM

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

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

PC SYSTEM REQUIREMENTS

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

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

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

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

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

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

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

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

If you have moved your Cells Library folder, you can solve this problem by using the “Locate Library” feature in the Spitfire Audio App.

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

## Q: I SEE A RED EXCLAMATION MARK IN THE TOP LEFT OF CELLS, WHAT DOES THIS MEAN?

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

## Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

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

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

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

## Q: HOW DO I AUTHORIZE CELLS ON A MACHINE NOT CONNECTED TO THE INTERNET?

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

## Q: HOW CAN I REDOWNLOAD A PRODUCT?

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

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

• Select the product artwork you wish to re-download

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

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

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

## Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

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

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

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

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

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

We have no direct influence on your actual download speeds, our libraries are hosted on Amazon 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 TRY BEFORE I BUY?

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

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

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

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

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

## Q: HOW DO I UPDATE MY PRODUCTS?

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

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

## Q: HOW DO I REDOWNLOAD THE LATEST UPDATE?

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

• Select the product artwork you wish to re-download

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

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

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

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

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

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

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

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

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

## Q: I HAVE FOUND A BUG

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

• A description of the bug you have found

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

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

## Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

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

## Q: I’VE FORGOTTEN MY PASSWORD?

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

# APPENDIX B — MICS/MIXES

MIXES
- MIX 01
- MIX 02

MIC SIGNALS
- CLOSE - CONDENSER
- CLOSE - RIBBON
- TREE
- AMBIENT

ALT SIGNALS
- FX SE
- FX 2
- MODULAR
- D.I

# APPENDIX C —
# DEFAULT CC MAPPINGS

| | |
|---|---|
| Dynamics | 1 |
| Global Gain | 7 |
| Global Pan | 10 |
| Expression | 11 |
| Release | 17 |
| Reverb | 19 |