

USER MANUAL

POLARIS

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INTRODUCTION

A modern string orchestra imitating classic synth sounds, from the mind of Grammy-nominated composer, electronic music pioneer & technologist Brian Transeau, AKA BT, Polaris is a mesmerising aural innovation which tastefully pairs the worlds of synthesis and orchestra, an encyclopaedia of new and inspiring sounds with almost endless possibilities, perfect for taking your scores into 2022 and beyond.

Massive multi-layers of complex yet accessible organic string orchestral recordings, resampled using an array of classic and rare synthesisers (Fairlight, EMU E-II and more), a cosmic collection of new string techniques has been specifically orchestrated to emulate electronic music production techniques. This sophisticated and eclectic sound library, performed by London's top tier contemporary players at renowned AIR Lyndhurst Hall, captures the future of blockbuster scoring.

QUICK SPECS

MAC SYSTEM REQUIREMENTS

Mac OS X 10.13 to OS 12

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

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

M1 Apple computers are supported and 64 bit DAW required.

(32 bit DAWs not supported)

PC SYSTEM REQUIREMENTS

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

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

Recommended: Intel 2.8GHz i7 (six-core) or

(32 bit DAWs not supported)

- Download Size 44.55GB
- Dedicated plugin (AU, VST2, VST3, AAX)

WELCOME

Polaris is perfect for creating the most modern and unique compositions possible, this sound library delivers an intricate layering of all-new extended string techniques imitating classic synths sounds, orchestrated by BT, brought together with synths and tape resampling to create dense and provoking new timbres, creating a widescreen cinematic sound world.

BT, Spitfire and an amazing group of sound artists including BlankFor.MS, Deft Audio, Garth & Aric, resampled the organic and synth samples through classic and rare samplers including the EMU E-II, Fairlight (known for the Terminator 2 OST) and Ensoniq Mirage, as well as various cassette and VHS tape machines. Harkening back to the golden age of granular synthesis and inspired by films such as Terminator 2, Arrival, Logan's Run, Blade Runner, and Dr. Who, these interstellar sonics usher in an array of epic futuristic sounds with a firmly retro grounding.

The string techniques are available as organic techniques, the band was arranged and recorded at AIR Studios Lyndhurst Hall, in a configuration complimentary to synth sounds, with basses, celli and viola in the middle, spreading violins wide left and right, which achieves a unique tonality, delivering a string sound hard to come by in other high quality string libraries.

On top of all this there is a stunning array of classic synths at your fingertips - deep samples from classics such as the CS-80, Lexicon 224, Prophet T8, Oberheim OB-Xa, Matrix 12, Jupiter 8, and Prophet 5.

Whether you are a tweakhead or time-conscious composer preferring presets, Polaris has what you need - Made up of three parts; the organic Strings Orchestra, Classic synths and Vintage Resampling including manipulated sounds via tape, VHS and more, there are endless possibilities for experimentation and customisation inside the EDNA engine as well as the new granular machine.

The EDNA interface allows you to play and pair 2 sound sources from the incredible 129 articulations available. Manipulate, layer and blend sounds with FX, gates and much more to create a whole new personalised sound to fit your music.

Go further with the all new granular engine inside this library allows further customisation, take your sounds to bold new places - Watch Christian's Walkthrough for some out of this world examples.

Discover 421 expertly created presets crafted by BT himself and the Spitfire team, perfect to start your own creation or for music producers working on a deadline - there are a plethora of modern sounds to discover.

Brian Transeau (BT) is a Grammy-nominated electronic music composer, software developer, DJ, and film composer; a hyper-focused, detail-obsessed INTJ; a husband, dad, and overachiever. Obsessed with learning, he believes in the beauty and value of change. BT is most comfortable when uncomfortable; growth, iteration and learning are fundamental tenets of his work.

In his own words, "My greatest passion is inspiring people through evocative music that speaks directly to the human condition, and through new music technologies that encourage the creative spark".

Collaborating with Spitfire Audio, BT has captured a sample of the orchestra that reflects the sounds composers have long reached for in use for media; successfully mixing organic strings and synth lines to create something otherworldly, something beyond the realm of our known universe.

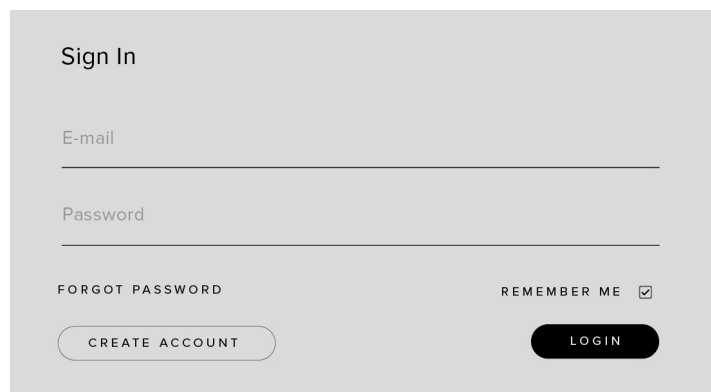
DOWNLOADING & INSTALLING

Thank you for buying Polaris. 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:

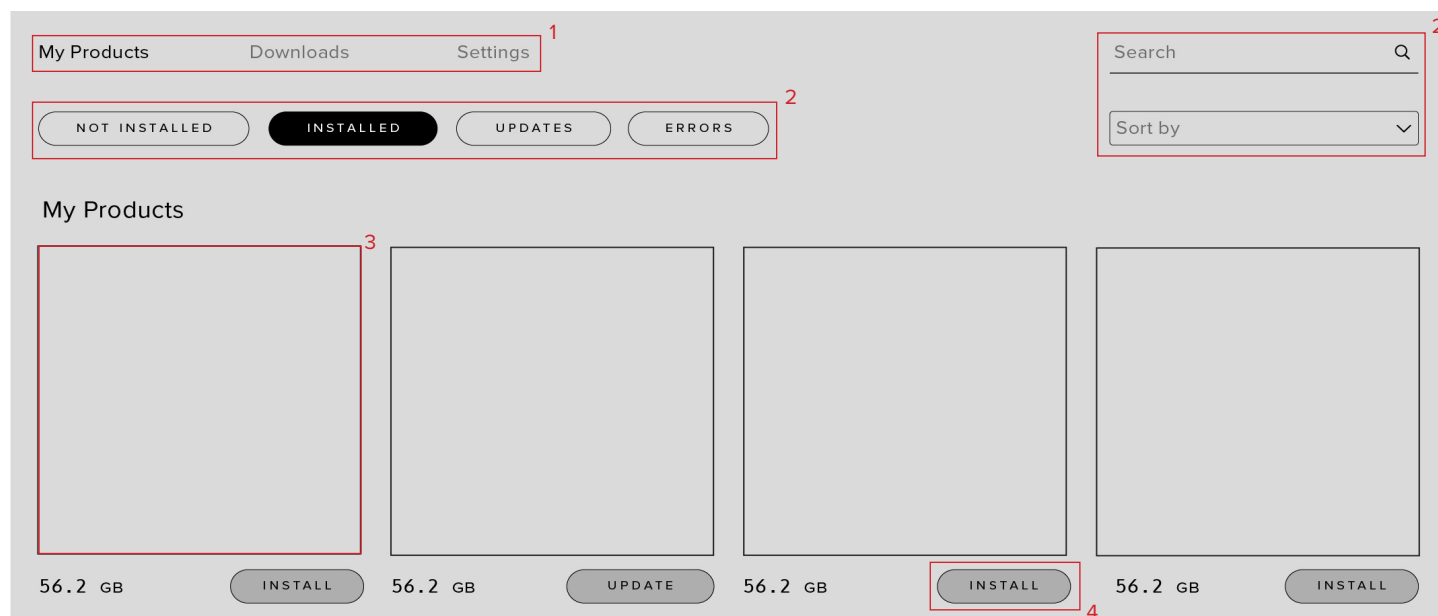
The image shows the login screen of the Spitfire Audio App. It has a light gray background. At the top left, it says "Sign In". Below that are two input fields: "E-mail" and "Password". To the right of the password field is a "REMEMBER ME" checkbox. At the bottom left is a "FORGOT PASSWORD" link. At the bottom center are two buttons: "CREATE ACCOUNT" (outlined) and "LOGIN" (solid black).

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

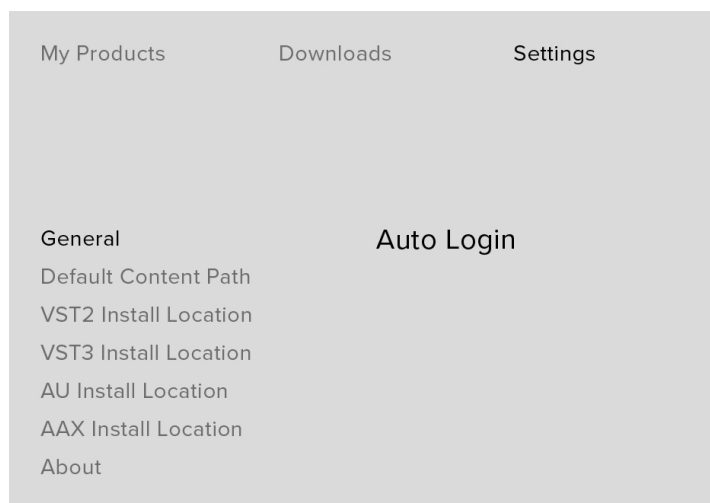
2. FILTERS Clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

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.

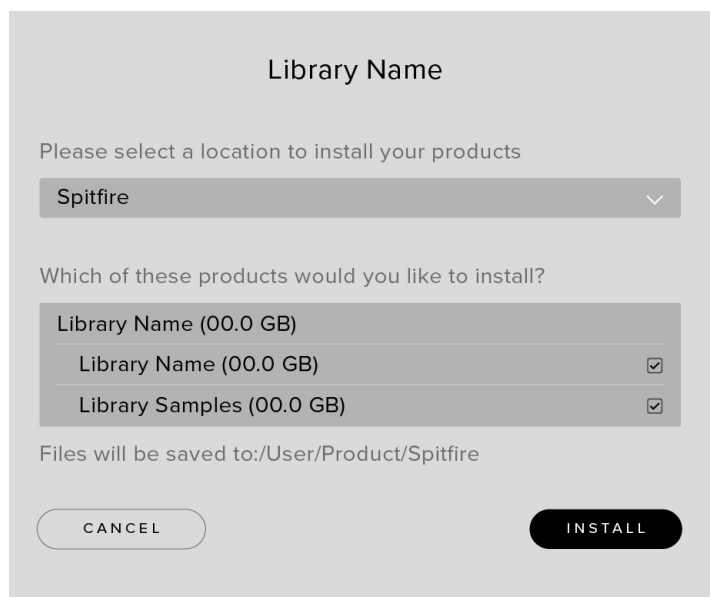
The image shows the "My Products" screen in the Spitfire Audio App. At the top, there are three tabs: "My Products", "Downloads", and "Settings", with "My Products" selected. Below the tabs are four filter buttons: "NOT INSTALLED", "INSTALLED" (which is highlighted in black), "UPDATES", and "ERRORS". To the right of these filters is a search bar with a magnifying glass icon and a "Sort by" dropdown menu. The main area is titled "My Products" and contains four product cards. Each card has a large square placeholder for artwork, the text "56.2 GB" at the bottom left, and an "INSTALL" or "UPDATE" button at the bottom right. The first card has an "INSTALL" button, the second has an "UPDATE" button, the third has an "INSTALL" button, and the fourth has an "INSTALL" button. Red numbers 1 through 5 are placed around the interface to correspond with the numbered text blocks.

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 you can set the default VST2 install location to the folder where your DAW expects to find VST files.

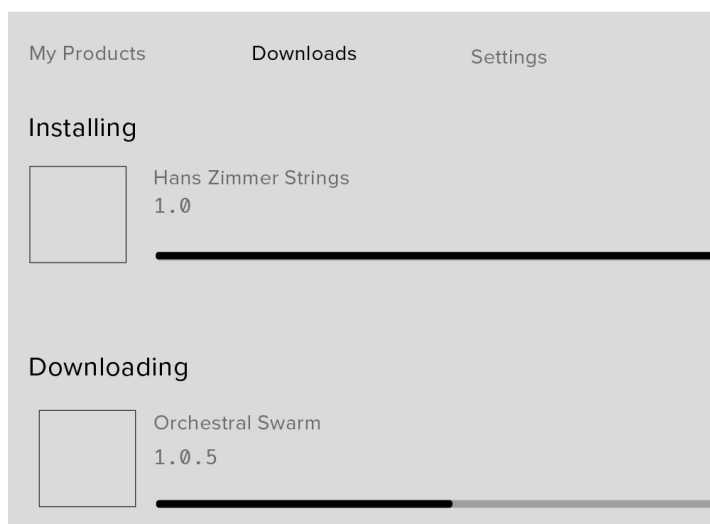
Here you can also enable Auto Login to save time in future.



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

Polaris 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 > Polaris

CUBASE

- Right-click the track window and choose 'Add Instrument Track'
- Underneath the 'Instrument' dropdown, choose Polaris
- 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 Polaris available as an option

STANDARD INTERFACE (QUICK LOOK)

THE POLARIS STANDARD INTERFACE



OPENING YOUR FIRST PRESETS

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

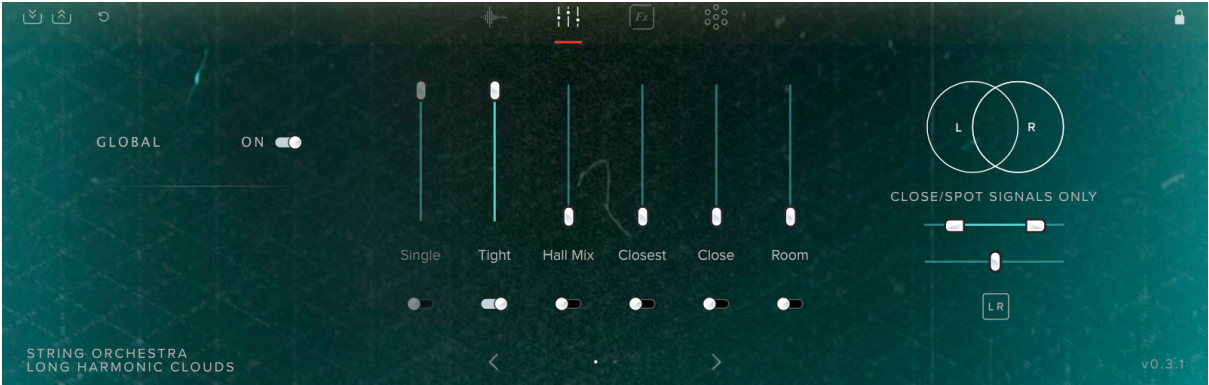
1. TOP MENU

2. PRESET SELECTOR

3. MAIN CONTROLS

4. TECHNIQUE SELECTOR

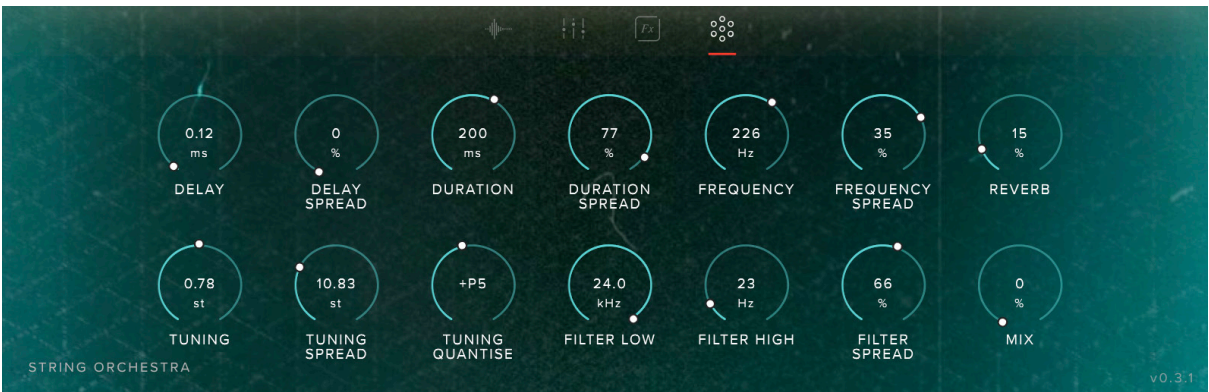
SIGNAL MIXER



CONTROLLERS



REVERB CONTROLS



KEYBOARD & INFO

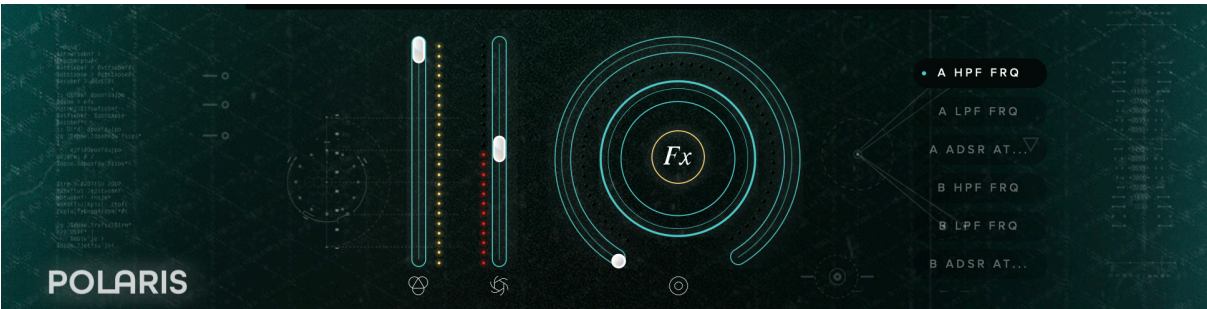


EDNA INTERFACE (QUICK LOOK)

THE POLARIS SYNTH INTERFACE (EDNA)



MAIN CONTROLS



SOUND BAYS



WOBBLES



ENVELOPE



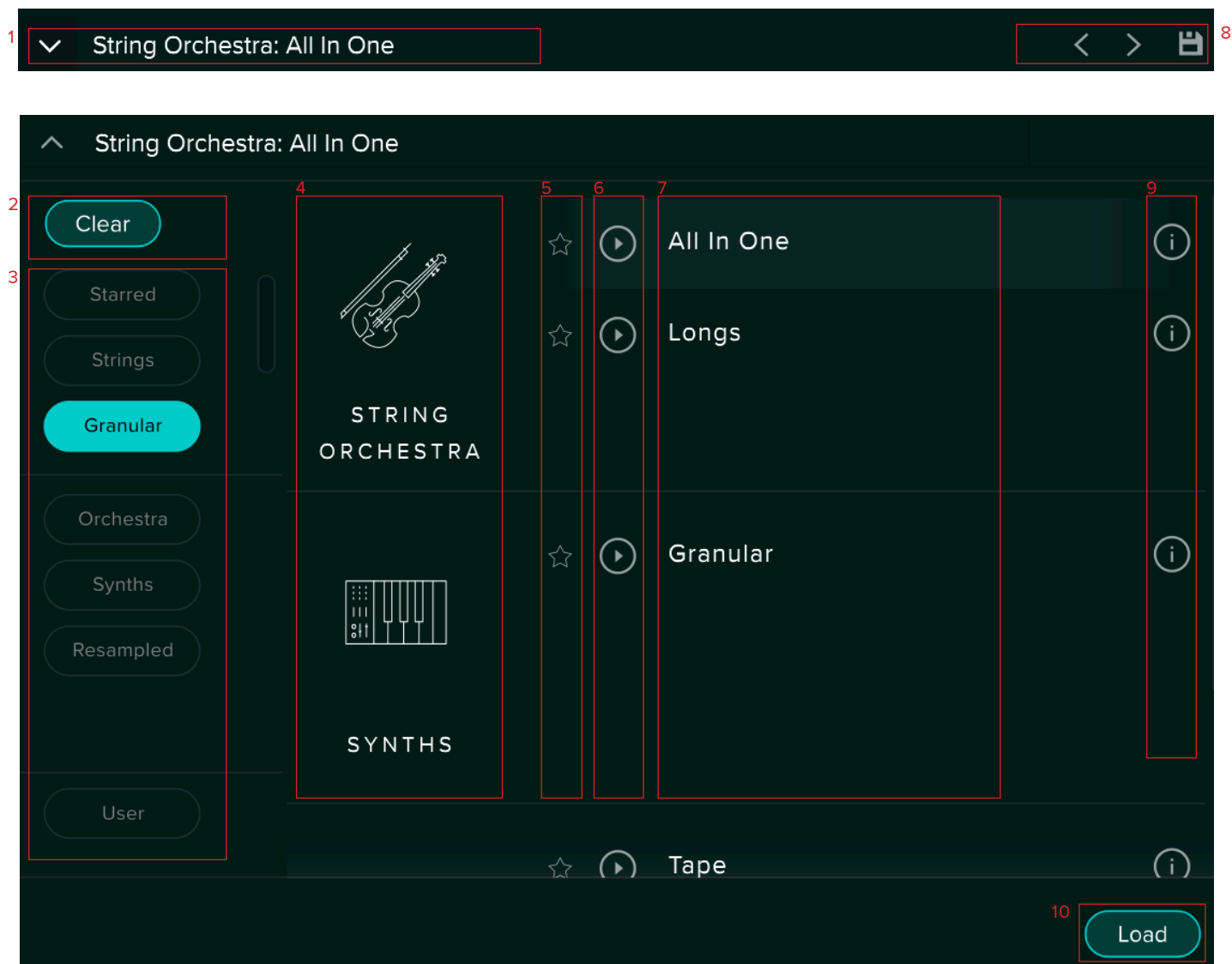
MIXER



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.

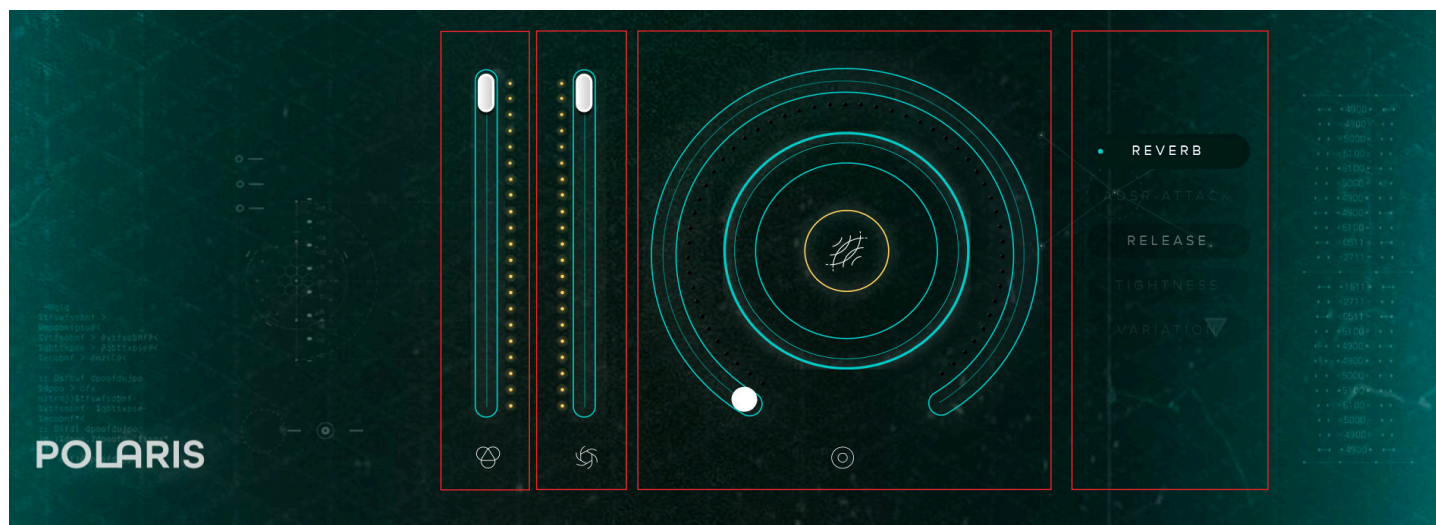
9. INFORMATION

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

10. LOAD

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

MAIN CONTROLS



1. VOLUME

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

2. DYNAMICS

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

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.

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.

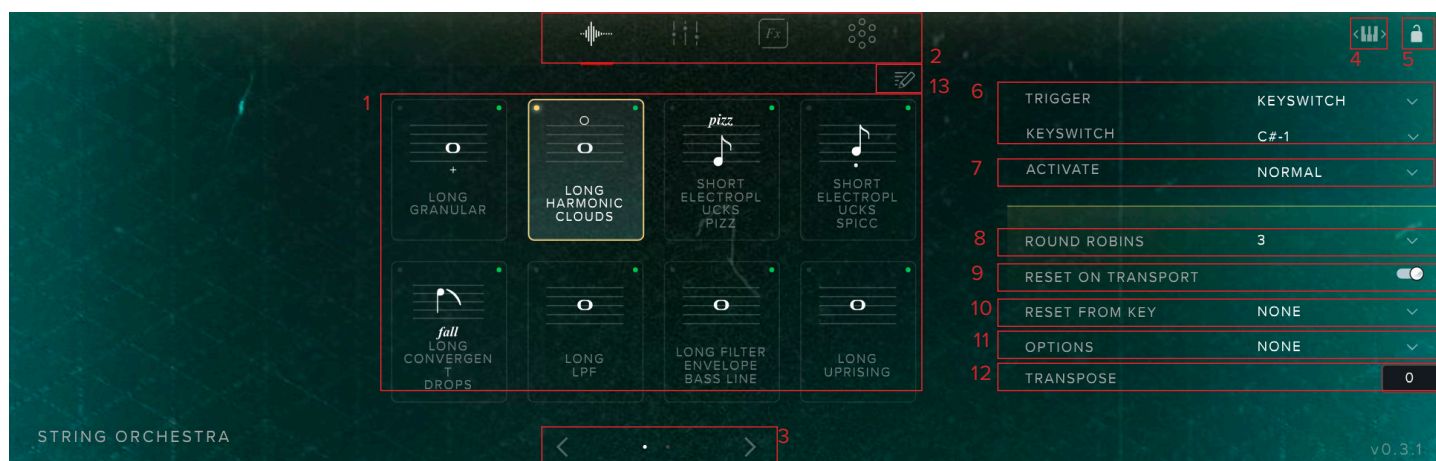
Reverb - Increase to add reverberation to the sound.

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

Tightness - Increase to eat into the sample start point. Useful for tighter passages for a more snappy response.

Variation - Alter the loop point of the sample to varying the overall sound of the technique chosen.

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. TECHNIQUE NAVIGATION

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

4. KEYSWITCH ADJUST

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

5. LOCK

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

6. TECHNIQUE TRIGGER

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

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

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

VEL. RANGE: Switch technique based on how hard you are playing. You might want to trigger 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.

7. ACTIVATE

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

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

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

8. ROUND ROBINS

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

9. RESET ON TRANSPORT

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

10. RESET FROM KEY

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

11. OPTIONS

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

LAYER X2: Thicken the sound by layering round robins on top of one another. This option will play round robins 1/2 followed by 3/4, effectively halving the number of round robins.

LAYER X2 (NO SKIP): Same as above but this time you will be playing 1/2 followed by 2/3 and so on, meaning that you will not halve the number of round robins available.

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.

12. TRANSCOPE

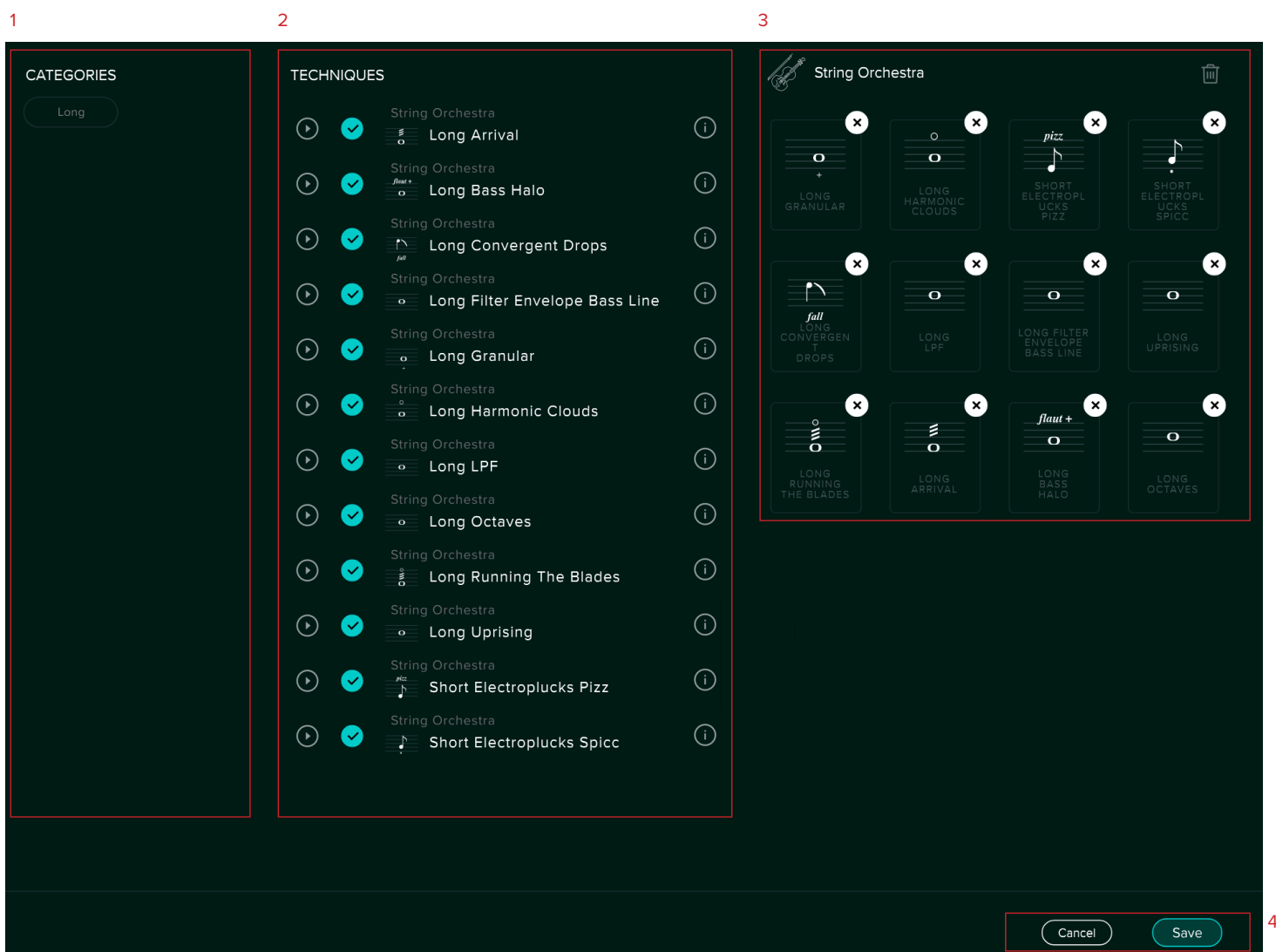
Transpose the instrument up or down in 1 semitone increments. This control does not stretch the samples, but instead transposes the incoming MIDI notes. To adjust samples, use the tune knob explained on page [34](#).

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.

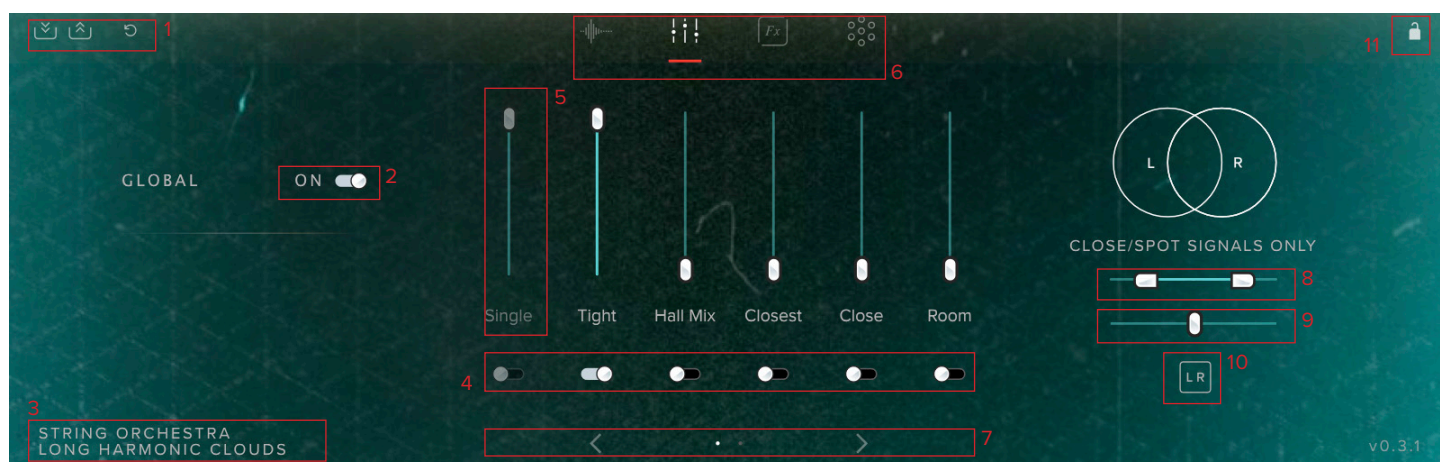
3. TECHNIQUES ARRANGER

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.

2. CANCEL / SAVE

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

SIGNAL MIXER



1. MIXER PRESETS

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

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

2. GLOBAL

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

3. TECHNIQUE NAME

4. 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 Polaris, 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.

5. SIGNAL FADER

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

6. VIEW SELECT

Choose between the Technique Switcher, Mixer and Effects.

7. SIGNAL NAVIGATION

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

8. 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.

9. PAN

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

10. INVERT

Click to swap the left and right channels.

11. LOCK

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

MAIN FX



1. VIEW SELECT

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

3. NOISE FX

Control the level of the added noise. Change the noise type using the dropdown menu.

4. ATTACK

Control how long it takes the sound to fade in from 0db. Measured in ms.

5. RELEASE

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

6. TIGHTNESS

The start of a short note is often not the start of the 'sound' of the instrument.

This control cuts further into the note to make it tighter but can detract from realism

Many users turn up the tightness when recording in MIDI notes, turning it back down and using a negative delay on the track in the DAW for tighter timing.

7. VARIATION

Alter the loop point of the sample to varying the overall sound of the technique chosen.

8. VIBRATO

Crossfade between no vibrato and full vibrato.

9. REVERB

You can add additional reverb to the sound here.

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

GRANULAR FX PAGE



1. DELAY

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

2. DELAY SPREAD

Random distribution of delay times, measured as a percentage of the delay parameter.

3. DURATION

The duration of each grain.

4. DURATION SPREAD

Random distribution of grain duration, measured as a percentage of the duration parameter.

5. FREQUENCY

The frequency at which new grains are generated.

6. FREQUENCY SPREAD

Random distribution of grain frequency, measured as a percentage of the grain frequency parameter.

7. REVERB

8. TUNING

The pitch tuning of grains in semitones.

9. TUNING SPREAD

Random distribution of grain tune, measured as a semitone from the grain tune parameter.

10. TUNING QUANTISE

Select which scale the tuning of the grains should follow.

11. FILTER LOW

A specific low pass filter for the granular effect

12. FILTER HIGH

A specific high pass filter for the granular effect

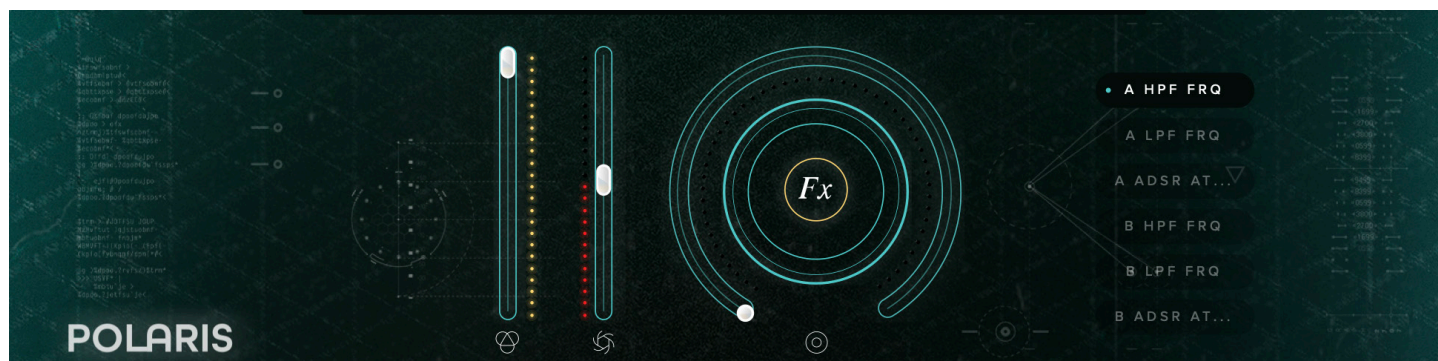
13. FILTER SPREAD

Random distribution of grain frequency, measured as a percentage of the grain frequency parameter.

14. MIX

The overall mix of the granular effect.

THE EDNA MAIN CONTROLS



1. VOLUME

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

2. DYNAMICS / MOD WHEEL

This control, automatically assigned to the modulation wheel, will control the mixer.

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

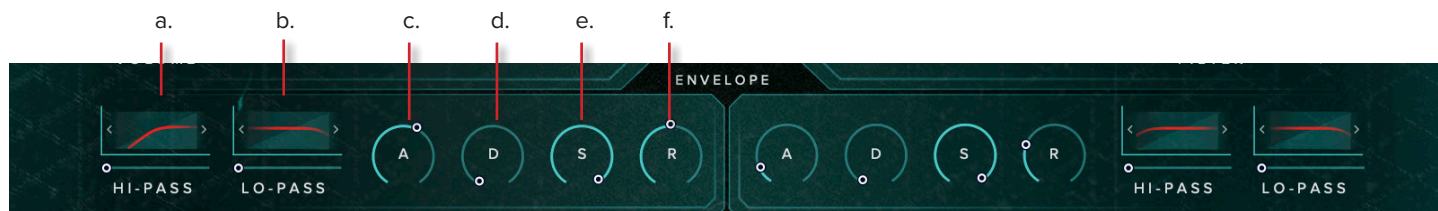
the available sounds (d). Finally, use (g) to view the main eDNA panel, (h) to view the FX Pages and (i) to view the Gate Sequencer.



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)

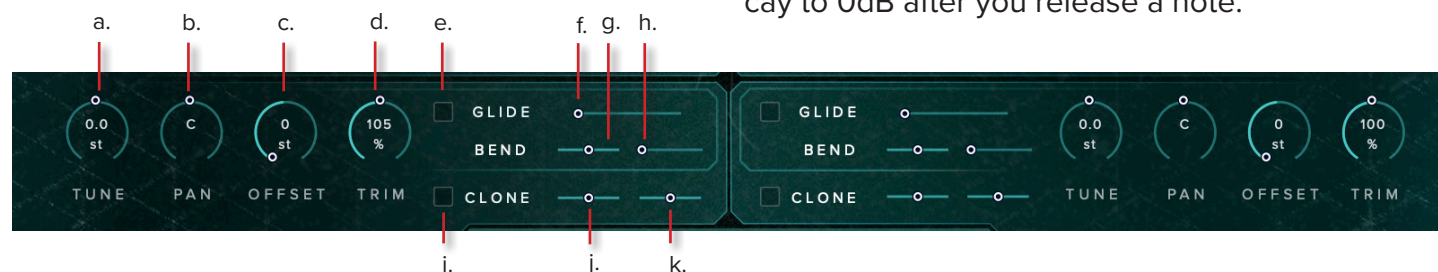
Click and drag the curve (a) up or down to adjust the frequency cut off of the filter. Pull the slider (b) left to right to adjust the resonance of the filter.

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.

4e Glide On/Off - Click to activate portamento between notes.

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/halfnote).

5. OSCILLATE MIXER

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

5a. Oscillate On - Switch this to turn on the Oscillator

5b. Stop On Release - this returns the fader to the

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

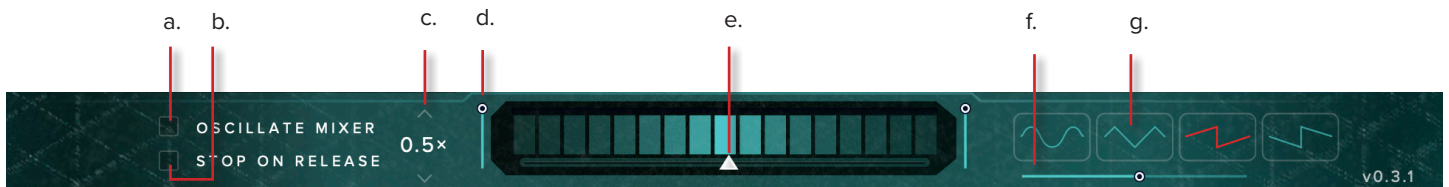
5d. Direction Strength - These control the amount the XFader travels in each direction. Both sliders at 50% will oscillate half way in and out of each bay.

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

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

50/50 position on note release. When this option is off the x-fader returns to 50/50, after the sounds in bay a and b have stopped playing.

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

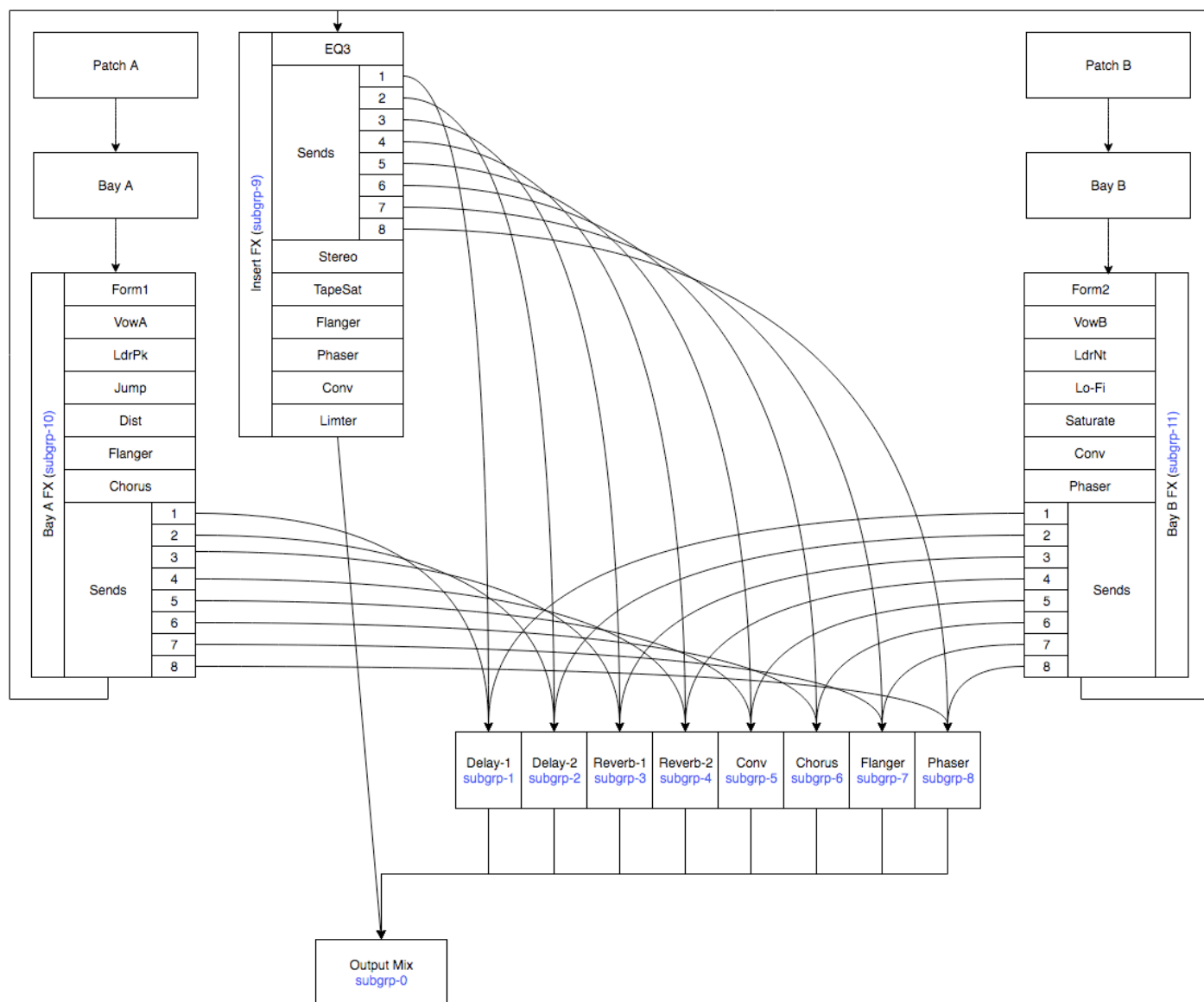


THE EDNA FX PAGES

END A FX SIGNAL FLOW

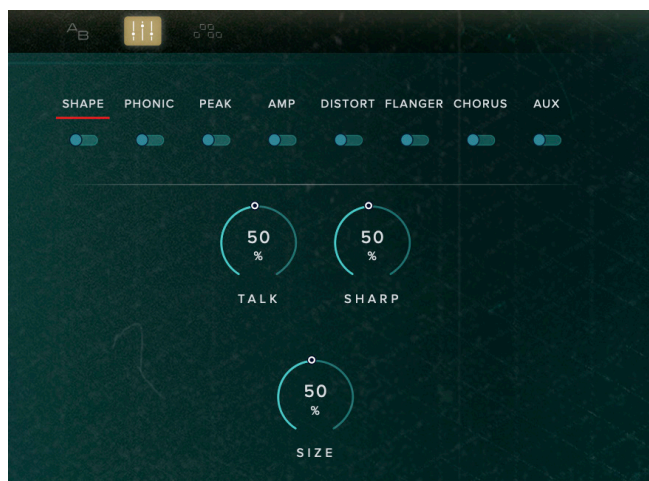
Below is a diagram of what the signals are doing under eDNA's hood so you can best decide at which stage you wish to add and tweak your effects.

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



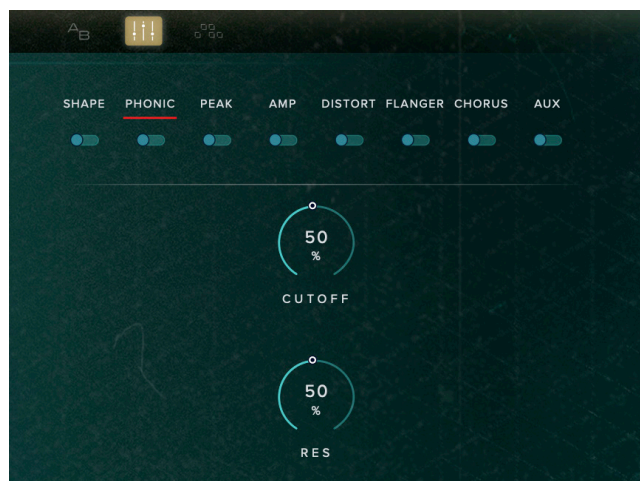
Associated with a talk box effect, a filter which can target the vowel sounds.

Talk - Controls the frequency response of the filter.

Shape - 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

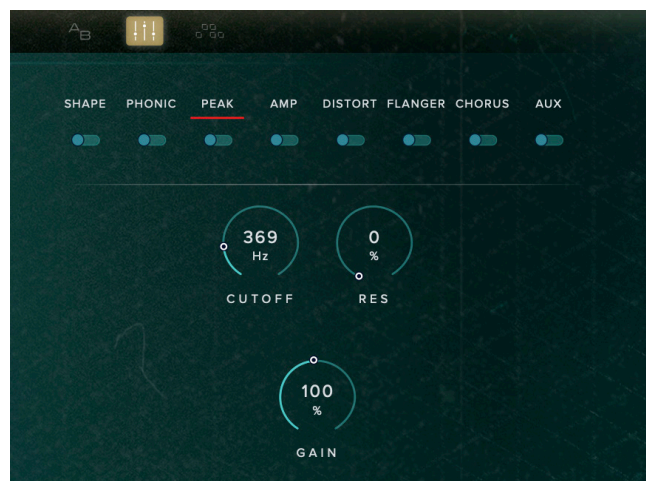


Similar to the shape, this is another filter emphasising vowel sounds.

Cutoff - changes the frequency centre of the filter.

Resonance - This control emphasises the filter cut off point.

PEAK



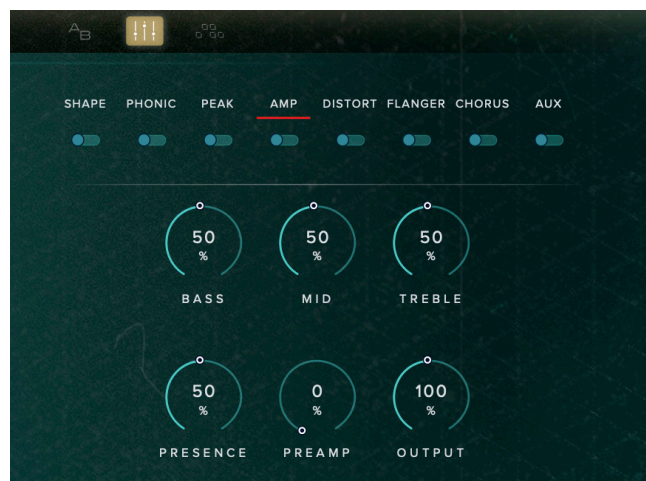
A Ladder Peak filter that emphasises frequencies at the cut off point

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

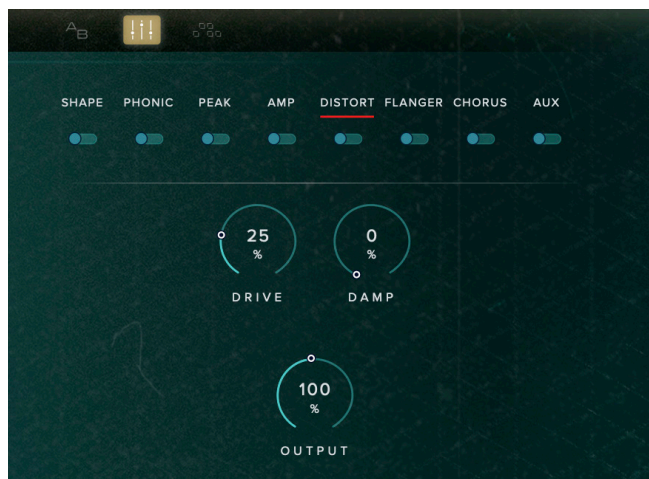
Treble - Modifies High frequencies

Presence - Boosts upper mid frequencies.

Preamp - Use this to increase drive and distortion.

Output - Adjust the volume level after the FX.

DISTORT

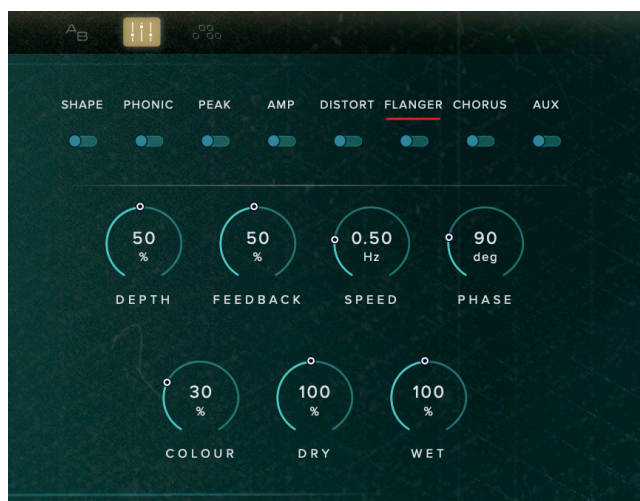


Drive - Increase or decrease the amount of distortion.

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.

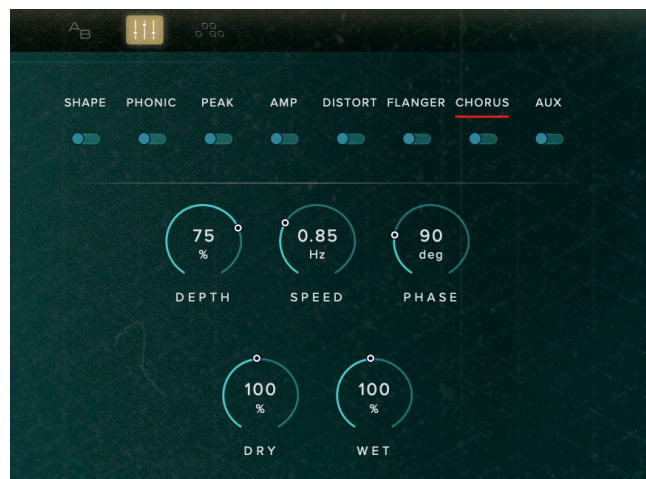
Speed - Controls the rate of the LFO variation.

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



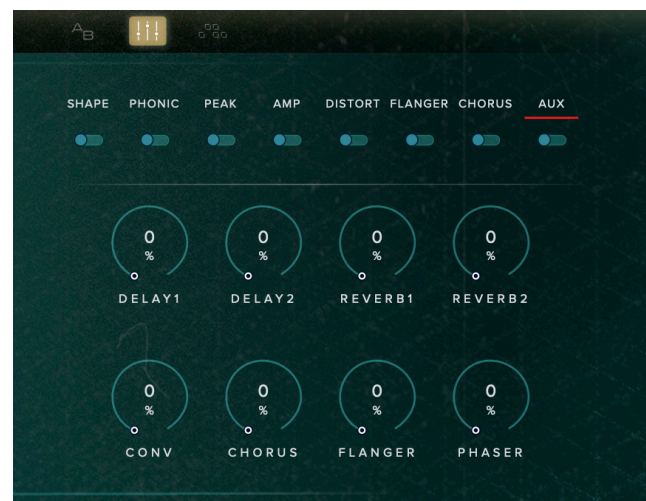
Depth - The LFO modulation amount.

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



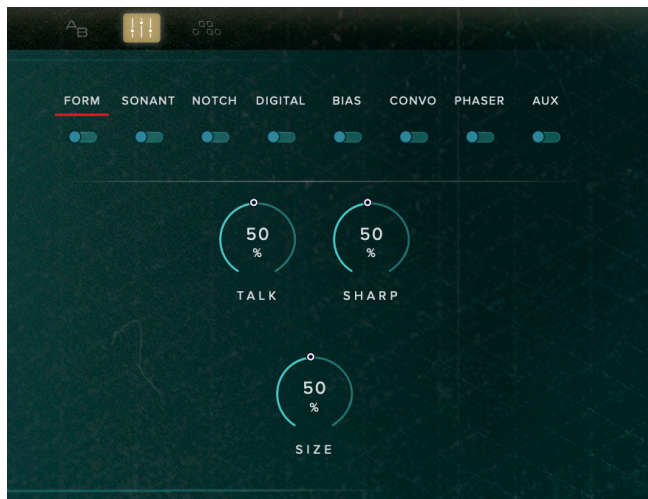
8 FX sends. These will not be heard unless activated under the AUX FX section.

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



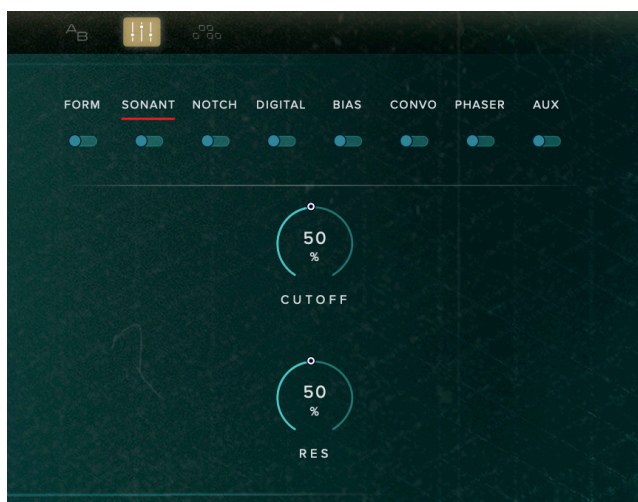
A filter which can target the vowel sounds.

Talk - Controls the frequency response of the filter.

Shape - 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

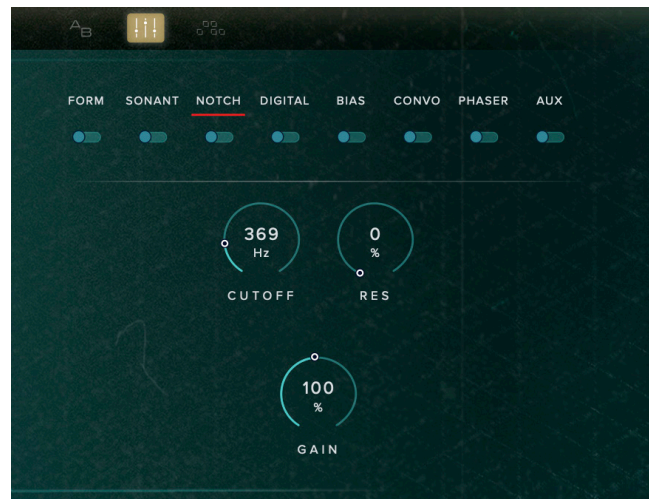


Similar to Phonic.

Cutoff - changes the frequency centre of the filter.

Resonance - This control emphasises the filter cut off point.

NOTCH



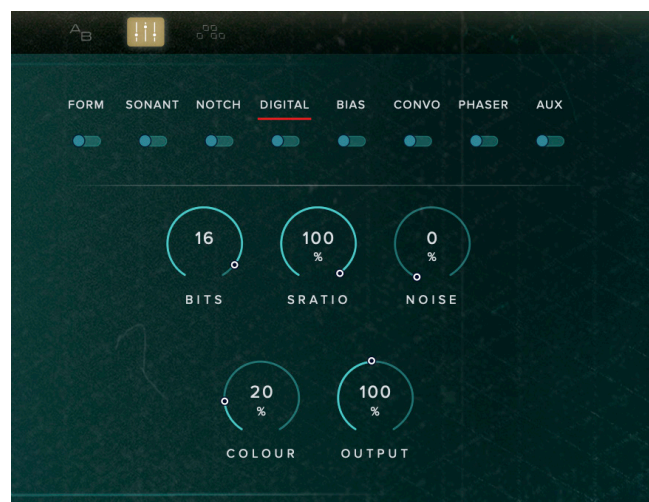
Similar to Peak however the Notch Filter cuts two bands either side of the cut off point.

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.

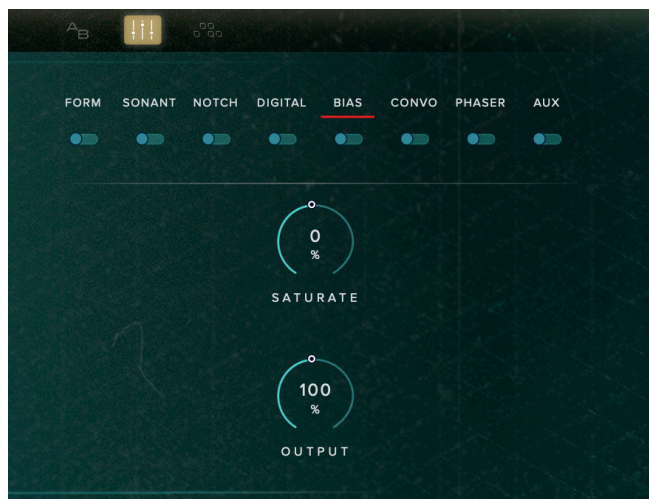
Sratio - Adjust the samples of the audio to a different sample rate

Noise - Adds noise to the audio signal.

Colour - Adds a frequency variation to the noise.

Output - Overall volume output after the FX.

BIAS

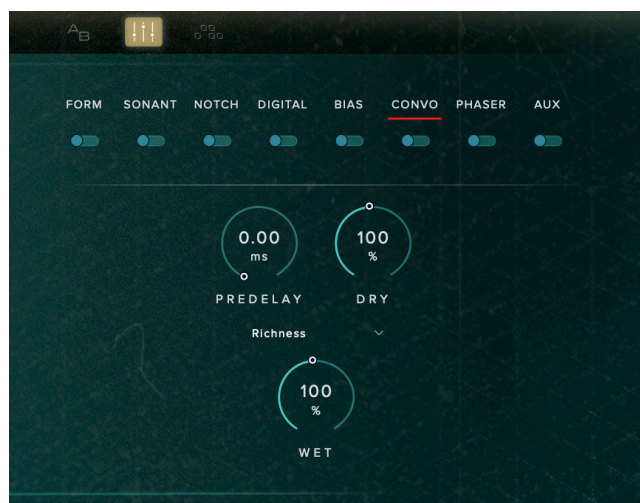


A saturation based Amplifier.

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

Output - Overall volume output after the FX.

CONVOLUTION

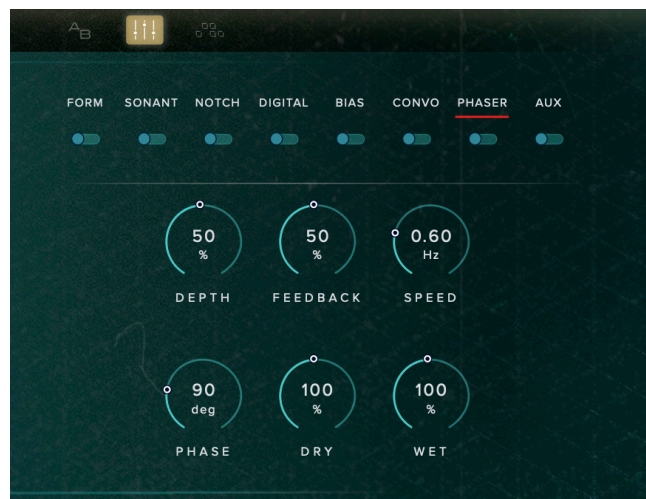


Pre Delay - Adjust the onset of the reverb in ms.

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.

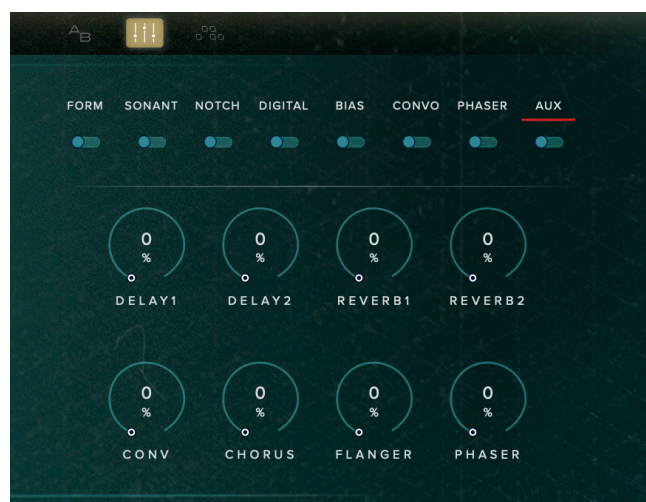
Feedback - Controls the amount of output signal that is returned into the input.

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.

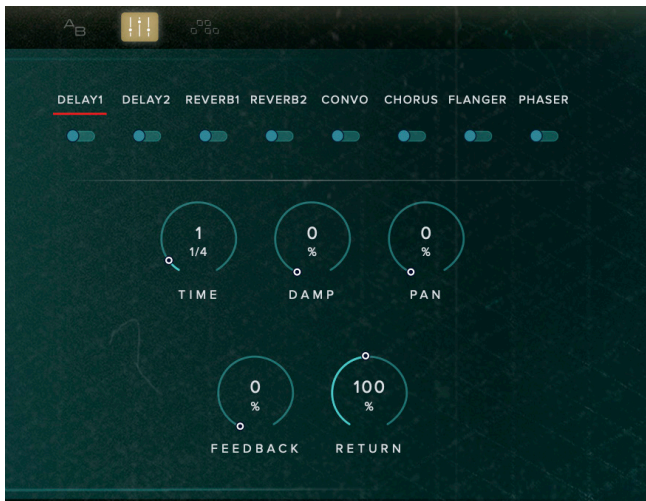
2x Delay and Reverb.

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,

DELAY 1 & 2



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

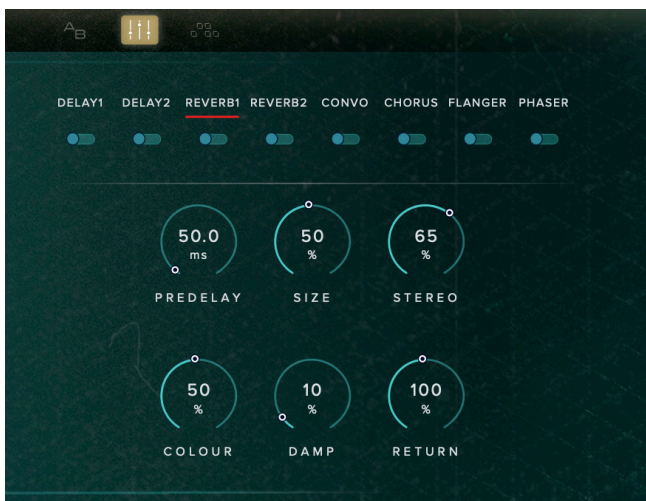
Damp - With each delay repetition the high frequencies are attenuated.

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.

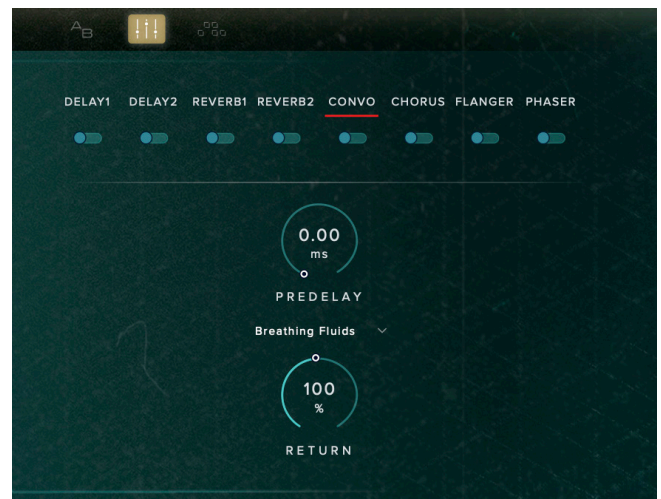
Stereo - Increase the stereo width of the reverb.

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

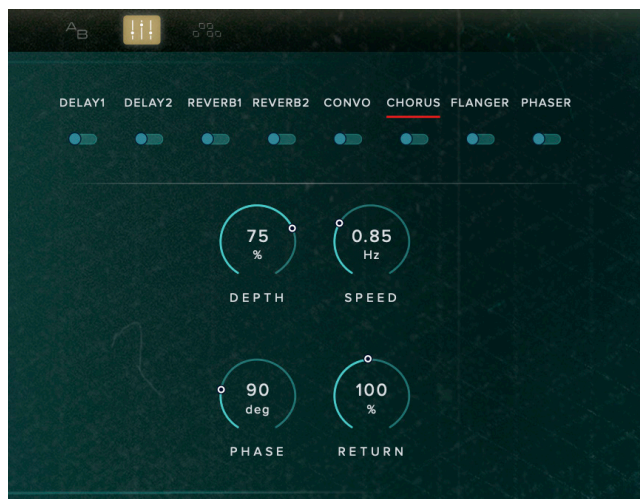


Pre Delay - Adjust the onset of the reverb in ms.

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

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

CHORUS



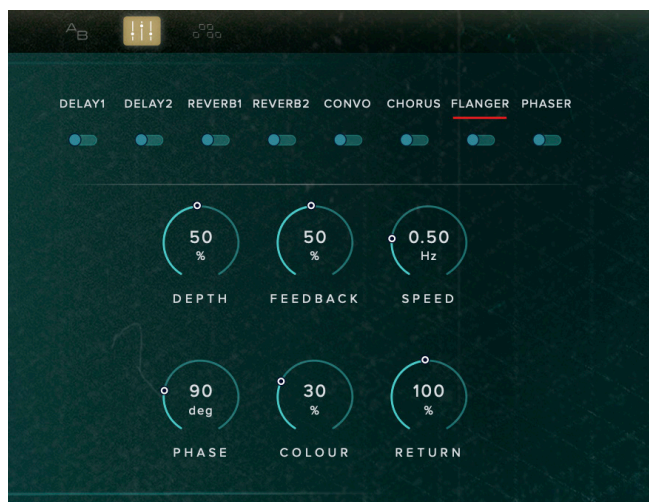
Depth - The LFO modulation amount.

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.

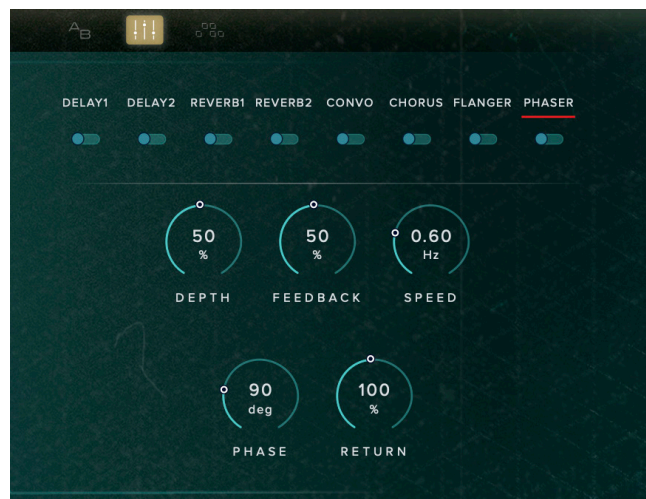
Speed - Controls the rate of the LFO variation.

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.

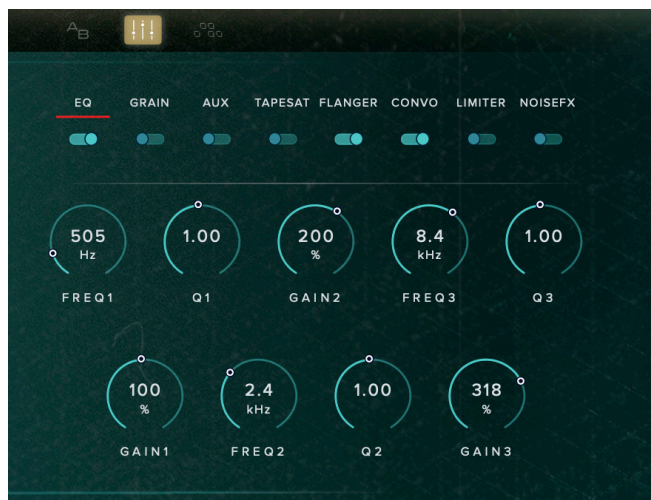
Phase - The phase difference between the left and the right channels.

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 sound in the plugin are processed through these FX.

EQ



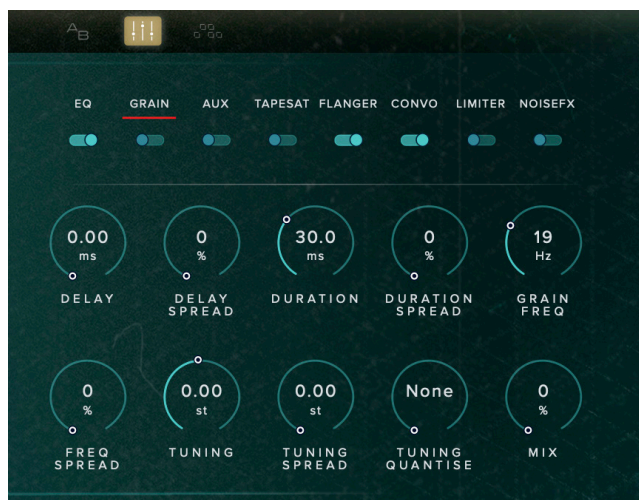
3 bands to adjust the frequency spectrum.

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.

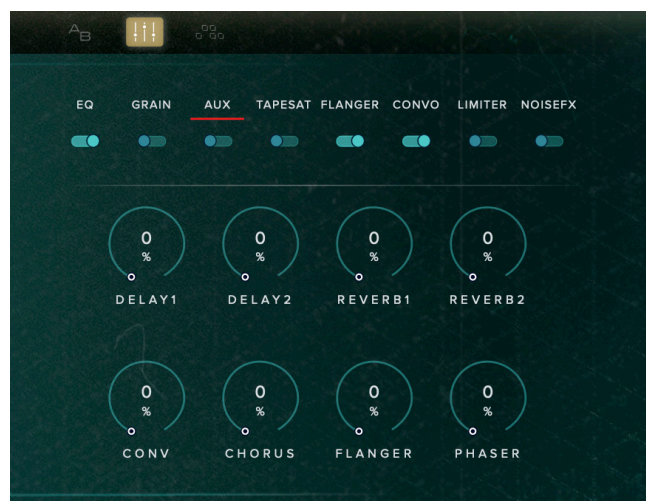
Tuning - The pitch tuning of grains in semitones.

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

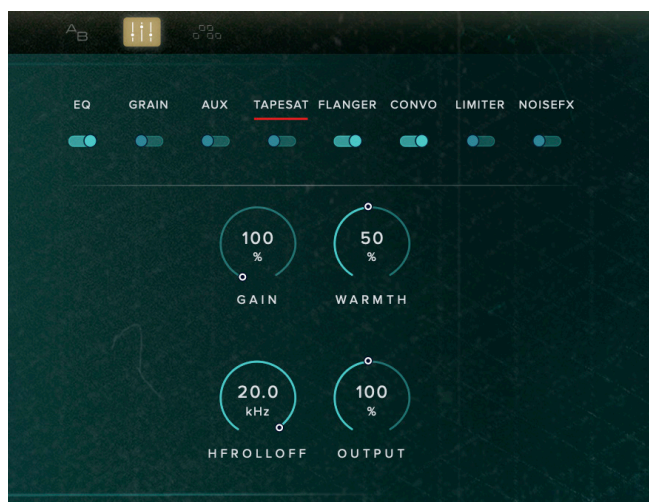


8 FX sends. These will not be heard unless activated under the AUX FX section.

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.

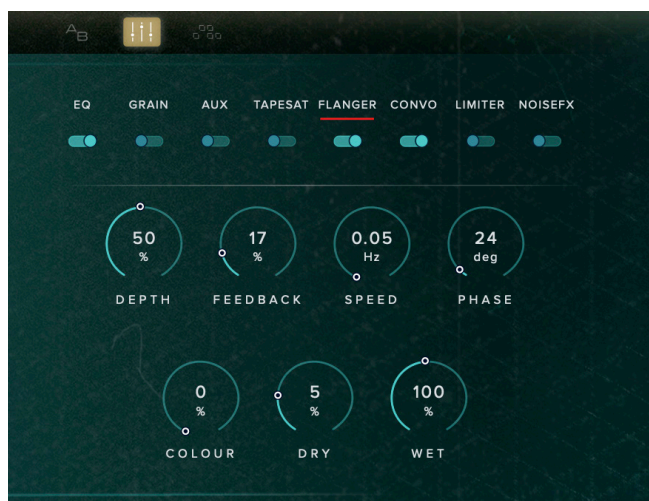
Gain - Increasing this will create a greater distortion.

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.

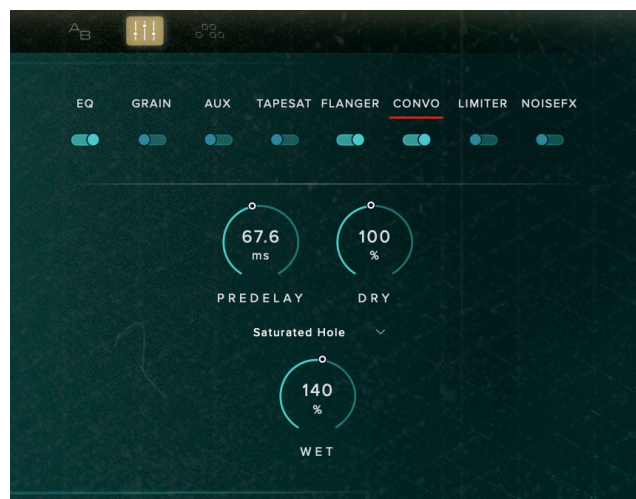
Speed - Controls the rate of the LFO variation.

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

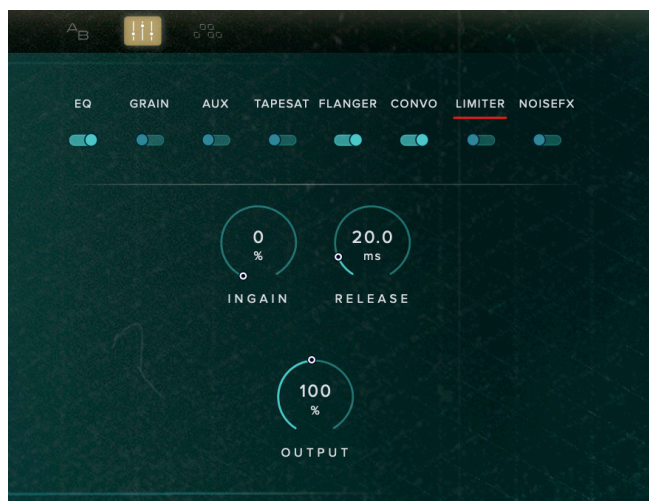


Pre Delay - Adjust the onset of the reverb in ms.

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

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

LIMITER



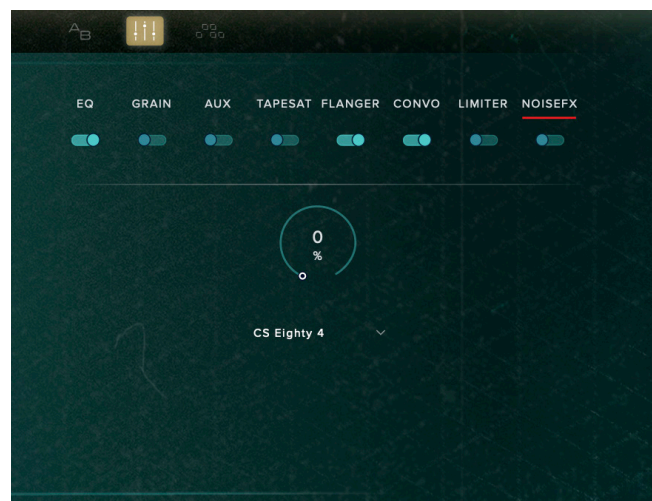
Limiters are a safeguard against clipping of the overall output signal. with a ratio of 1:100 and a fast attack.

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



Select from the dropdown menu a number of designed noises to layer into the final signal..

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 Polaris. 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 EDNA 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. LEVEL

A visual indication of the level of the instrument.

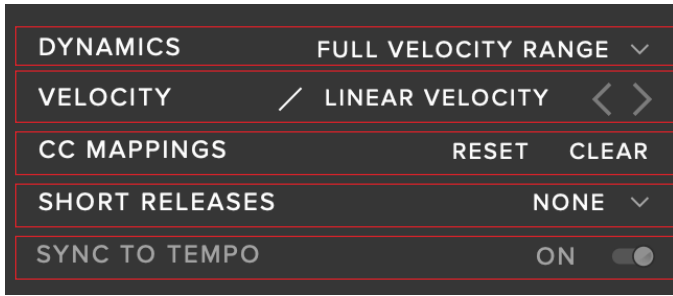
13. PRESET SETTINGS

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

Alter the release trigger behaviour.

Timed releases play a release trigger and cut off the original sample if the note on/off duration is less than 300ms.

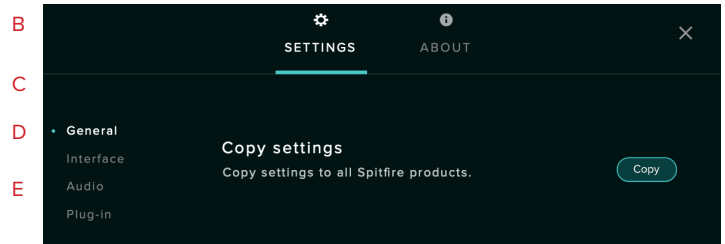
Untimed releases plays the release regardless of time.

E. SYNC TO TEMPO

Sync to your host BPM. Not available in this library at this time.

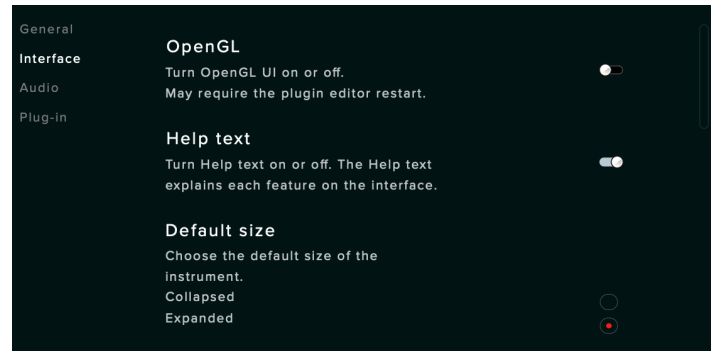
When the synth engine is active, only B. Velocity and C. CC Mapping is available.

14. PLUGIN SETTINGS



COPY SETTINGS

Common controller values will copy to other Spitfire plugins.



OPEN GL

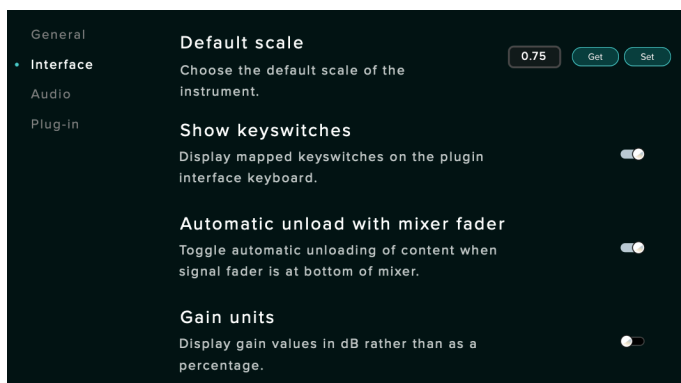
Turn this on to display the animated user interface. Turn off to help CPU usage.

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

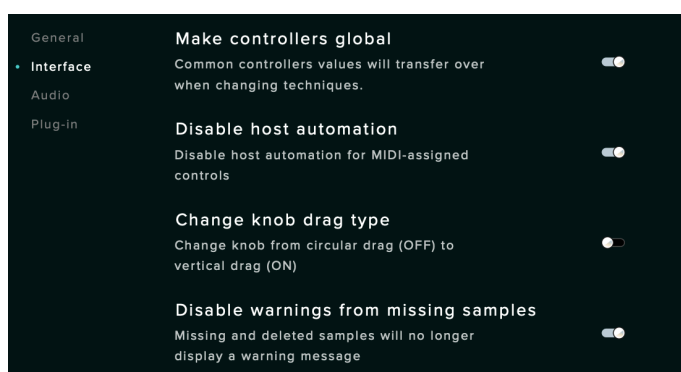
When this option is on, presets that have multiple techniques will show available keyswitches in red and the currently selected technique(s) in yellow.

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

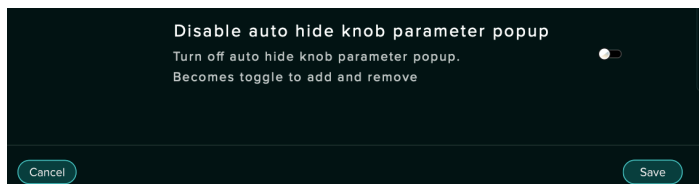
Turn this on to enable the Host Automation from the DAW.

CHANGE KNOB DRAG TYPE

Change the mouse behaviour when dragging the Knob control.

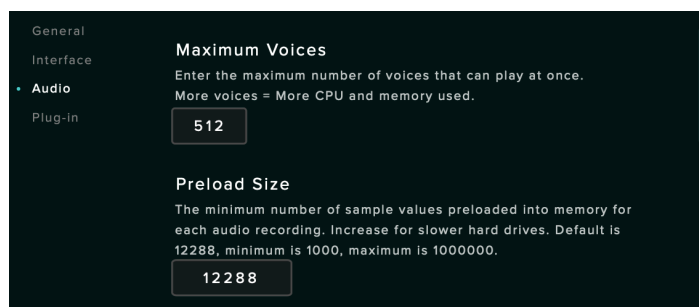
DISABLE WARNINGS FROM MISSING SAMPLES

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.

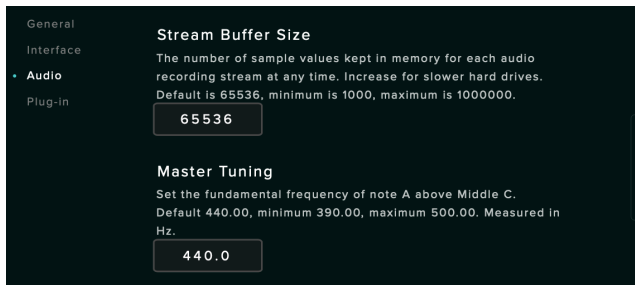


MAXIMUM VOICES

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

PRELOAD SIZE

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

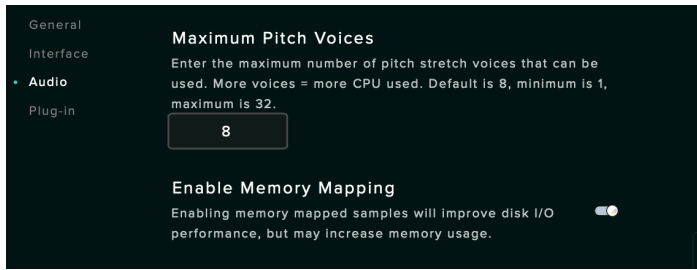


STREAM BUFFER SIZE

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

MASTER TUNING

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



PITCH/STRETCH QUALITY

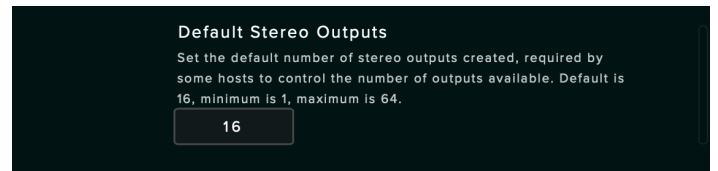
This option allows you to override the default pitch/time quality to improve performance or improve audio quality. Not used in this library at this time.

MAXIMUM PITCH VOICES

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

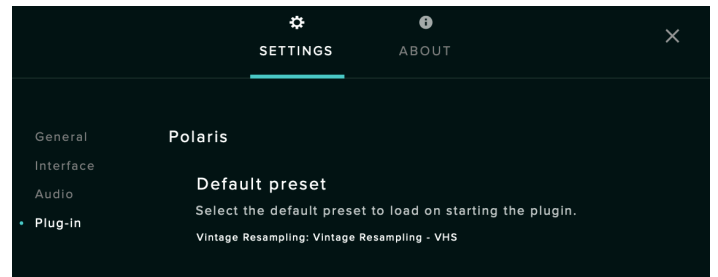
ENABLE MEMORY MAPPING

Turn off for windows machines for better performance



DEFAULT STEREO OUTPUTS

The default number of outputs for the Microphone routings.



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

SINGLE

This is a universal signal for all single signal sounds in the library.

TIGHT

A close and realistic balance of all the microphones. A great starting point or useful when avoiding loading many signals.

HALL MIX

A slightly roomier balance of all the microphones. A great starting point or useful when avoiding loading many signals.

CLOSEST

This is a selection of the closest mics, balanced down into one slider.

CLOSE

This is a selection of close mics, balanced down into one slider.

ROOM

A balanced mix of the tree and outriggers microphones.

FAR

A balanced mix of the ambient and gallery microphones.

BOUND

A pair of Boundary Layer Microphones placed either side of the conductors podium to achieve a different perspective of the ensemble.

ENCODE

A dry mix passed through an encoder and decoder to give a deliberately unstable companding effect.

TAPE

A 2-track tape being run extremely hot to give a saturated and full sound.

STEREO

A coincident pair placed at a mid distance from the ensemble.

STRING ORCHESTRA TECHNIQUES

LONG GRANULAR

Strings emulating the effect of granular synthesis using the back of the bow to create 'jitter' effects.

The variation slider changes the amount of jitter.

LONG HARMONIC CLOUDS

Intermittent harmonics and light bowing create this beautiful and sparkling sound.

SHORT ELECTROPLUCKS PIZZ

Bright and full pizzicatos with very short attacks that resemble synth sounds.

SHORT ELECTROPLUCKS SPICC

Bright and full spiccatos with very short attacks that resemble synth sounds.

LONG CONVERGENT DROPS

Slow and eerie glissandos that slide down an octave.

LONG FILTER ENVELOPE BASS LINE

Celli and basses playing strong non vibrato notes in octaves.

LONG UPRISING

A combination of different soft playing techniques with slow attacks which create a lush sound.

LONG RUNNING THE BLADES

A long sound with slight pitch irregularities to emulate analogue synth oscillator drift.

LONG ARRIVAL

A delicate, half-vibrato long sound.

LONG BASS HALO

Extremely delicate basses playing a combination of sul tasto and col legno tratto.

LONG OCTAVES

Strings playing non vibrato octaves.

APPENDIX A — FAQS AND TROUBLESHOOTING

Q: WHAT ARE THE SYSTEM REQUIREMENTS?

MAC SYSTEM REQUIREMENTS

Mac OS X 10.13 - OS 12

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

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

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

PC SYSTEM REQUIREMENTS

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

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

Recommended: Intel 2.8GHz i7 (six-core) or AMD 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 Polaris 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 POLARIS, 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 Polaris, 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 POLARIS ON A MACHINE NOT CONNECTED TO THE INTERNET?

It not possible to authorise Polaris 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: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.9?

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

Q: I HAVE FOUND A BUG

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

- A description of the bug you have found
- A screencast (video) of the bug happening, or an audio example
- The exact preset name (or presets) in question and also the library giving us as much detail as possible will help us get to the bottom of the issue.

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

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

Q: I’VE FORGOTTEN MY PASSWORD?

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

TECHNIQUES

STRINGS - LONG

LONG GRANULAR
LONG HARMONIC CLOUDS
LONG CONVERGENT DROPS
LONG LPF
LONG FILTER ENVELOPE BASS LINE
LONG UPRISING
LONG RUNNING THE BLADES
LONG ARRIVAL
LONG BASS HALO
LONG OCTAVES

STRINGS - SHORT

SHORT ELECTROPLUCKS PIZZ
SHORT ELECTROPLUCKS SPICC

SYNTHS - HARDWARE

CS-80
DS-8
H3000
JX-8P
MATRIX-12
WAVESTATION
SX-210
T8
TOA
JUPITER 8
PROPHET 5

SYNTHS - GRANULAR

HARMONIC BITRATE
FALLING SHEPARD TONE
SUB TONE
STALACTITES
PLUSGOOD
PLUSBAD
EQUAL
SOUND WARP
HOUR GLASS
VINTAGE - TAPE
PIANO 4THS
PIANO 5THS
PIANO GRAINS
TAPE DISTORTION
HARMONIC PIANO
BASS DISTORTED GRAINS
BASS PIANO TAPE
TAPE SYNTH
HOLLOW MELOTRON
DARK OCTAVES
BLADES ARP PAD
ELECTRO SHORTS

VINTAGE - SAMPLERS

E-II ARRIVAL
E-II HARMONIC CLOUDS
E-II RUNNING THE BLADES
ILLUSION PIZZ
ILLUSION SPICC
ILLUSION LPF
METIS HPF
METIS LPF
METIS LPF 2K
METIS LPF 200HZ
E-II PIZZ
E-II UPRISING
LONG ERINOME MOONLIGHT
LONG MOONLIGHT STRINGS 1
LONG MOONLIGHT STRINGS 2
LONG MOONLIGHT STRINGS 3
VINTAGE - FX 1
LEX GRANULAR
LEX FLANGE VERB
LEX NOISE
VCA ARRIVAL
NOISE FEEDBACK GRANULAR
ENSEMBLE FAT
ENSEMBLE SMOOTH
FLANGER STACK
S612 ARRIVAL
LEX JP
AUTONOE
IO
ORTHOSIE

VINTAGE - FX 2

NOISE FEEDBACK
NOISE TREATED
HARMONIC MASS DISTORTION
HARMONIC FUZZ
HARMONIC BROKEN PEDAL
HARMONIC CIRCUIT BENT
HARMONIC LOFI
HARMONIC REACTOR
HARMONIC UNDERTONE
VINTAGE - VHS
VHS DOUBLE SPEED
VHS HALF SPEED
VHS MILD
VHS MORE
VHS QUAD SPEED
VHS QUARTER SPEED
VHS STRAIGHT
VHS WILD
VHS STRAIGHT
VHS GRANULAR QUARTER SPEED
VHS GRANULAR WARBLE
VHS ARRIVAL

APPENDIX B — TECHNIQUES/MICS/MIXES

TECHNIQUES

SYNERGY PATCHES - EDNA ONLY

CARPENTER
MIDNIGHT DRONE
RUNNING THE CHOIR
WAY OF THE SAMURAI
CHRONOLOGIQUE
LINGERING PINES
MEGGATRON STRINGS
EMULATION TO PIZZ
EUPHEME STACK
NORTH SHORE
SOUTH SHORE
AUGMENTED LONGING
THE ALPHA PROJECT
SWARM OF HORNETS
BARREN HOLLOWS
UNKNOWN SANDS
BETAMAX FOREST
QUIETUDE
LANTERNS
LINGERING
ALTERED STATE
CHANNEL ISLANDS
PERFECT SPACES
NIGHT SWEAT
GREY OPENING
BLESSED BE
MIRRORIZE
FRACTURED
THE DARKNESS
LEVIATHAN
LOST TAPES
PLANET OF SILENCE
THE ANCIENT WAYS
MONOCHROME STRINGS 1982
END TIMES

MICROPHONES / MIXES

SINGLE
TIGHT
HALL MIX
CLOSEST
CLOSE
ROOM
FAR
BOUND
ENCODE
TAPE
STEREO

APPENDIX C — DEFAULT CC MAPPINGS

Dynamics	1
Global Gain	7
Global Pan	10
Expression	11
Release	17
Tightness	18
Reverb	19
Variation	20

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