FRANK RICOTTI

MARIMBA

FRANK RICOTTI

GLOCKENSPIEL

RICOTTI MALLETS

SPITFIRE

SPITFIRE

FRANK RICOTTI

CROTALES

FRANK RICOTTI

MARIMBA

USER MANUAL

SPITFIRE

SPITFIRE

Welcome.

Thanks for being part of the Spitfire Audio project.

We've tried to make this as brief and interesting as possible but we also understand that reading manuals is a bore, so stick this next to your loo and give it a read whenever you can.

About Spitfire:

Spitfire was formed in 2008 by a group of successful British composers as a means of producing the tools they needed for their busy work schedules. Sick of dry, humourless, ugly, unrealistic sounding libraries, Spitfire set about redefining the way samples were created.

Our aim is to reproduce the conditions of top movie recording sessions and approach sampling as if we were recording a film score one note at a time. To record performances, and parts thereof, not scientifically created samples. To capture the timbre of a world-class set of players but also to record the room they were playing in.

In 2013 Spitfire embraced their eclectic past as drum and bass heads, successful producers and programmers to produce a range of definitive instruments and tools recorded in smaller spaces, to provide tools for a wider variety of uses and users eager to experience the "Spitfire Way".

About Frank Rocotti Marimba

Frank Ricotti is one of Britain's greatest percussionists and jazz vibraphonists. Growing up in a musical family, Ricotti followed in his father's footsteps when he decided to take up percussion. While in his teens Frank followed the guidance of his teacher Bill Ashton, and embarked on a project that lead him to play in the National Youth Jazz Orchestra. Frank's talents are shown in his ability to master a variety of percussion instruments, though he concentrates mostly on the vibraphone, as well as being a composer and arranger. From the late 1960s onward Frank has established himself as a popular studio musician. Frank has now both played and recorded with Dave Gelly, Meat Loaf, Graham Collier, The Pet Shop Boys, Neil Ardley, Freddie Mercury, Mike Gibbs, Tina Turner, Gordon Beck and Stan Tracey. Frank has recorded on a string of successful film and TV soundtracks, including; The Beiderbecke Affair, The Beach, The Bourne Ultimatum, The Golden Compass, Fantastic Mr Fox, Puss in Boots and Skyfall.

The instruments sampled here are meticulously top-of-the-range versions, who have featured on countless blockbuster scores and multi platinum recordings.

Engineered by Joe Rubel at Air-Edel Studios, one of the few remaining recording spaces in London's west end, Spitfire has recorded a pristinely maintained Marimba (with bass octave extension) deeply with up to 8 round robins, 4 dynamic layers, with a number of beaters, techniques and from a number of perspectives.

System Requirements

KONTAKT - this library requires the full version of Kontakt to run, it will not work in the Kontakt 'Player': please make sure you have the absolute latest version of either Kontakt 4 or Kontakt 5. 98% of all enquiries to our support dept. are cured by the upgrade. This is a cutting edge library and it simply won't work on anything but the latest versions.

RECOMMENDED SPEC:
The better your computer, the better the performance of Harp REDUX. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to tone back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted 7200rpm eSata, USBII, Thunderbolt, or Firewire audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:
We recommend an i5, or i7 Quad or 8 Core machine with 8 Gig or above memory. Vista 64 or Windows 7. However, it will work with SP2, Pentium or Athlon XP 1.4GHz 1Gig RAM.

MACs:
We recommend a Mac-Pro Intel Based Dual, Quad or 8 Core machine with 8 Gig or above memory. Mac OS 10.6.1 (Snow Leopard). However, we have made the module work satisfactorily on a Mac Mini 2.4 GHz and a MacBook Pro 2.4GHz Intel Core 2 Duo.

DRIVES:
Firewire, USBII, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". We always recommend as small a drive as possible, as the platter will be smaller and the seek time less. The library will eventually take up 25 Gig on your hard drive. If using several large libraries, or a number of Spitfire modules from the same machine, we really recommend having your samples distributed over a number of drives. Lacie eSata or Quadras 7200rpm we highly recommend. Moreover, an exciting development lies in the recent arrival of some amazing solid state (SSD) drives. With seek times reduced to a fraction (0.1ms vs 6-9ms) of what standard drives can offer, we are certain you will be able to reduce your sampler's "pre-load" (page 24.) buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:
The Kontakt 4 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If you're planning on building or adding Spitfire to an already large orchestral palette, we recommend running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g.. via Midi or MOL). This will assist your load in times, and will allow your DAW to do what it does best, sort out all your note ons and note offs!

CONTENTS:

INSTALLATION

Because you're reading this manual, we can presume you have successfully downloaded this product. Included in your download email are some detailed installation instructions, please follow these carefully before going any further. We'll see you back here, when you're installed!

GETTING STARTED

Before opening Kontakt please make sure you have THE LATEST VERSION OF KONTAKT 4.2.4 OR 5 IN-STALLED. 95% of all service enquiries relating to spurious or strange behaviour of our wares are solved by installing the most recent version.

<div align="center">

As this is NOT a Kontakt Player Library
YOU WILL NOT SEE THE MODULE IN THE "LIBRARY" PANE.
Simply navigate to the product via the "FILE" browser pane.

</div>

If you have never used Kontakt before we wholeheartedly recommend your familiarise yourself with the basics of patch (or instrument) loading, multi management, outputting and MIDI routing detailed in the Kontakt user-manual provided with your copy of Kontakt or in the "documentation" folder of your Kontakt file.
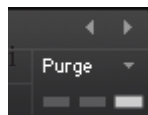
THE FRONT PANEL

MIC/ MIX POSITIONS

GENERAL CONTROLS

EXPRESSION CONTROLS

SIDE BAR
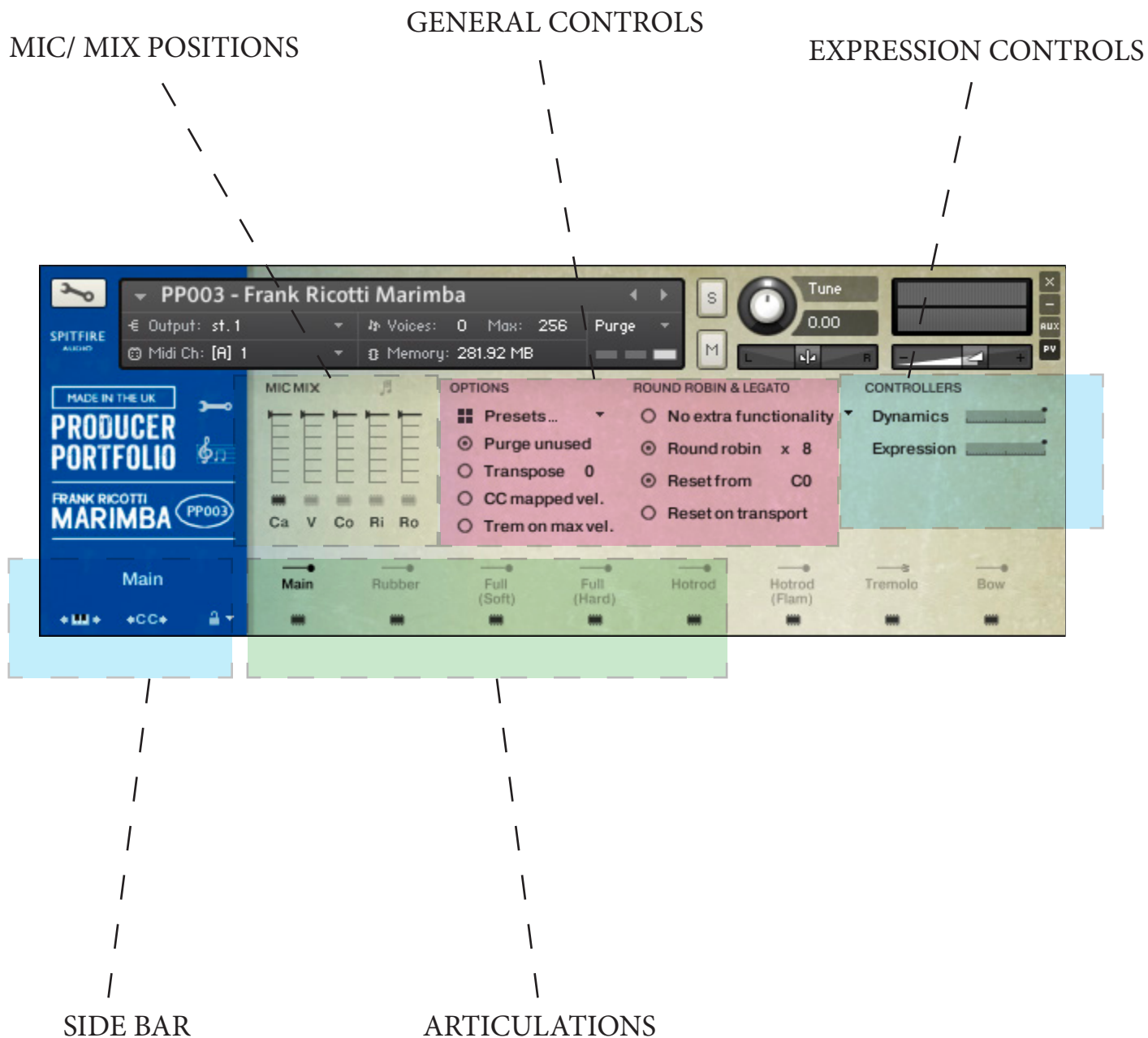
ARTICULATIONS

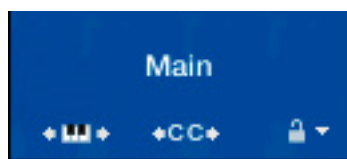# ARTICULATION STAVE & SIDE BAR
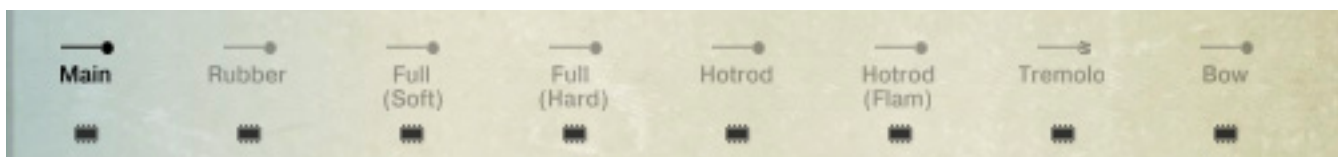
ARTICULATION ICONS

 Make sure Kontakt displays the instrument load status as pictured. If the left hand bar is illuminated and red it's in a queue and hasn't started loading yet, if the middle bar is lit and yellow the instrument is still loading up.

ARTICULATIONS - Click on these notes to select the different articulations, or indeed press their associated key switches. You can do this whilst your playing so if you want to say switch from a "normale" articulation to a "flageolet" hit the key whilst you're playing your last note and the next note will be a flageotlet A brief guide to these articulations is displayed overleaf.

To save on RAM not all articulations are loaded so make sure when clicking or keyswitching between articulations it is loaded. This is denoted by the RAM chip beneath the articulation being black. If it is greyed out simply click this chip. Conversely if you want to save RAM and there is an articulation you don't need click the ram chip to unload, it will then become greyed out.

### SIDE BAR DISPLAY AND ADVANCED TOOLS

On the left of your articulation stave is a side bar that displays the name of the articulation you're currently playing. Beneath it are three options.

KEYSWITCH SHIMMIER - This shimmys the position of all the keyswitches left or right by clicking and dragging while holding the mouse button down, convenient if you're creating your own "multi" instruments and don't want to hit keyswitches by mistake.

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

ARTICULATION LOCK - Many composers like to have a single articulation loaded to each instance of an instrument. Once you have unloaded all unwanted and have settled to your preferred articulation click this to lock so you can't accidentally hit keyswitches and suddenly become mute. This way of working is particularly vital if you're using slave computers where not all UIs will be instantly visible to you (use this in conjunction with the template builder presets).

ARTICULATIONS - A GUIDE

| 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. |
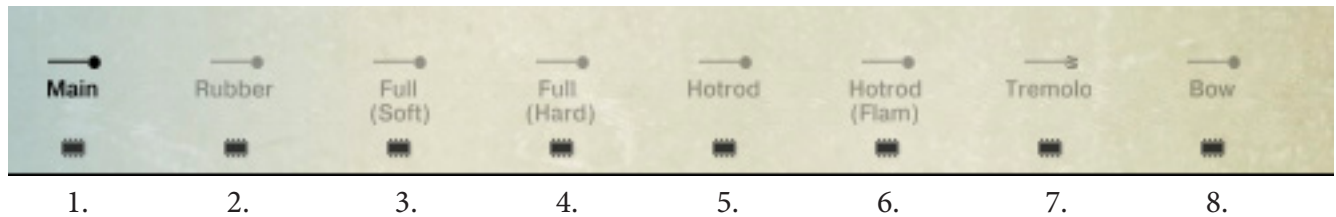
ARTICULATIONS

1. Main- This is a multisample multi beater selection that, as Frank would in a live scenario beaters are selected according the to dynamic that he is instructed to play. This gives the best dynamic and timbral response executing all characteristics of this beautiful instrument.

2. Rubber- This extraordinary sound is created by a large rubber beater. It gives a clear and bright sound without the clickyness of a hard beater. Excellent for Steve Reich style arrangements.

3. Full Soft - A full range of dynamics on a beautiful furry soft beater for beautiful mellow beds and soundscapes. Did I hear True Romance?

4. Full Hard- As above but with a bright wooden beater. Quite clicky in isolation, this sits perfectly in the background of fuller busier arrangements.

5. Hot Rod - A specialised drum kit beater (used for quieter applications) made of several thin and maleable sticks bound together re-purposed for the Marimba with unuals consequences.

6. Hot Rod Flam- Inherantly flammy anyway, this articulation is an emphasis of this with two beaters, great when switched to periodically.

7. Tremolo - Beaters playing drum roll style, a very typical use of the Marimba.

8. Bow - The third of our esoteric "additional techniques" where a double or contrabass bow is re-purposed to bow the side of each tine to extraordinary effect.

GENERAL CONTROLS
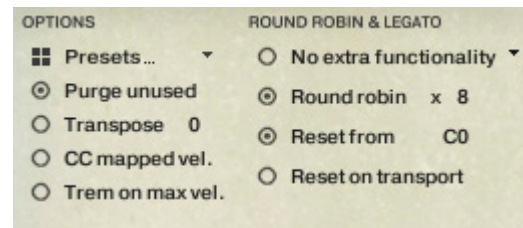
OPTIONS

PRESETS - This allows you to load predetermined sets of articulations affectionately called "Brush Sets" quickly and easily to optimise your system quickly for essential articulations or to start building templates using empty "shells".

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

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

CC1 MAPPED VEL(OCITY) - Click this to have velocity controlled dynamics (for the shorts for instance) mapped to CC1 as it is with the longs.

ROUND ROBINS & LEGATO

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

RESET FROM F7 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default F0) to reset.

RESET ON TRANSPORT - As above but resets every time you press play! Genius!

MICROPHONE/ MIX SETTINGS

Welcome to the wonderful world of Air-Edel and mix engineer Joe Rubel.
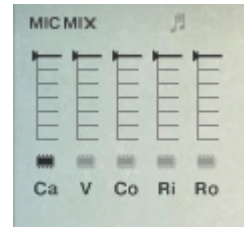
Use the chip icons beneath the faders to load unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics, conversely turning the fader back up will reload.

MICROPHONES / MIXES

Right/ Ctrl click on mics to change Kontakt channel/output assignment.

      Ca - Cardioid. A "pickup pattern" a closer more direct and A typical "close" mic.

      V - Valve. Air Edel studios has an amazing cupboard of pristinely kept rarefied vintage mics. Here is a matched pair of valves glowing with there warmth which can be heard for there beauty in the quieter dynamics.

      Co - Condensor. A more modern sounding, some would say "brighter" sounding mic.

      Ri - Ribbon. This is where the fun begins, click on this and enjoy the figure of 8 pattern expand the stereo image with it's beautiful mellow tones. This is great as a mid range mic within your 5.1 panning field. But also just a wonderful sounding pair of mics in isolation.

      Ro - Room. A pair of mics placed a distance from the instrument not really as an ambient signal but more of a perspective, absolutely amazing placed gently in the surrounds to create a true "right there in the room with them" 3D image.

SURROUND USE:

Right click on the mic names to adjust the output of the mics. This will also allow for surround use. A simple Quad setup would be to route the T out of your L&R and the A to your Ls & Rs. Some people like a little bit of close in the C but we feel that live signal should be left clear away from your dialogue track.

ADVANCED STUFF.

MICROPHONE MIX TO ARTICULATION LINKER
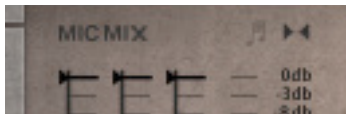
 The small notation symbol locks the microphone mix or tweak you've made to the articulation selected. This means if you want to boost any perceived inconsistencies in volume between say different articulations you can. Or indeed if you want to roll off some of the hall ambience for a shorter more spikey articulations this is how to fine tune.

CLOSE MIC PAN COLLAPSER
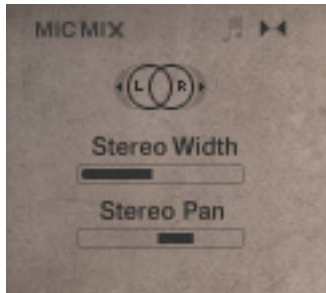
 To the right of the above is a selector that opens the mic collapser:

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

STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

ADVANCED ARTICULATION SELECTION.
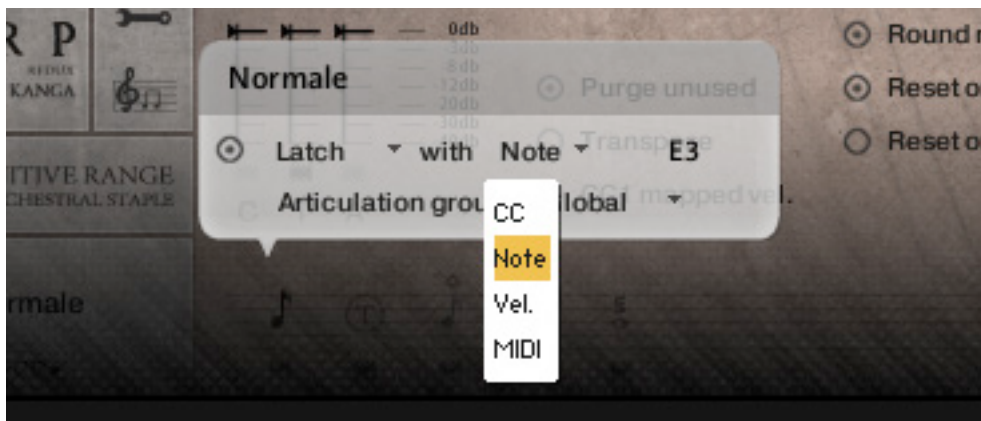
For those of you who want to tweak your articulation selection further. To create set-ups that closely integrate with notation software or indeed performance patches that react to the way you play this deep editor may be for you. It's accessed by holding CMD (or CTRL on PC) and clicking the articulation icon? Can be closed by clicking the X to the bottom right of the UI.

LATCH TOGGLE - Switches this way of selecting the articulation on.

"WITH" SELECTOR - Selects how you would like to select.

PARAMETERS - Edit these to select a range in which this articulation would be selected.

THE PUNCH COG
(Available on Instruments saved in the "Punch Cog" folder)

As we record our samples like you would a film score, we actively encourage our musicians to make every note sound different. To play with the flair that would be expected from them on a score shoot. We like tuning imperfections, little squeeks, the odd breath of a human!

However much we apply our exacting taste principals onto our range we're never going to meet with everyone's preferred quality bar, or needs and expectations of a project. So we present to you Blake Robinson's coup de grace.... A way of punching notes in and out like we used to in the old days. A way of customising your library to fit your taste and needs.

If there is a round robin you don't like where the tuning is a bit fruity. Load in a "Punch Cog" instrument, and switch to the articulation you were using. Play until you find the Round Robin you don't like and then stop. Observe the pictured cog bottom left of the front panel/ UI, and click on it to get this dialogue:
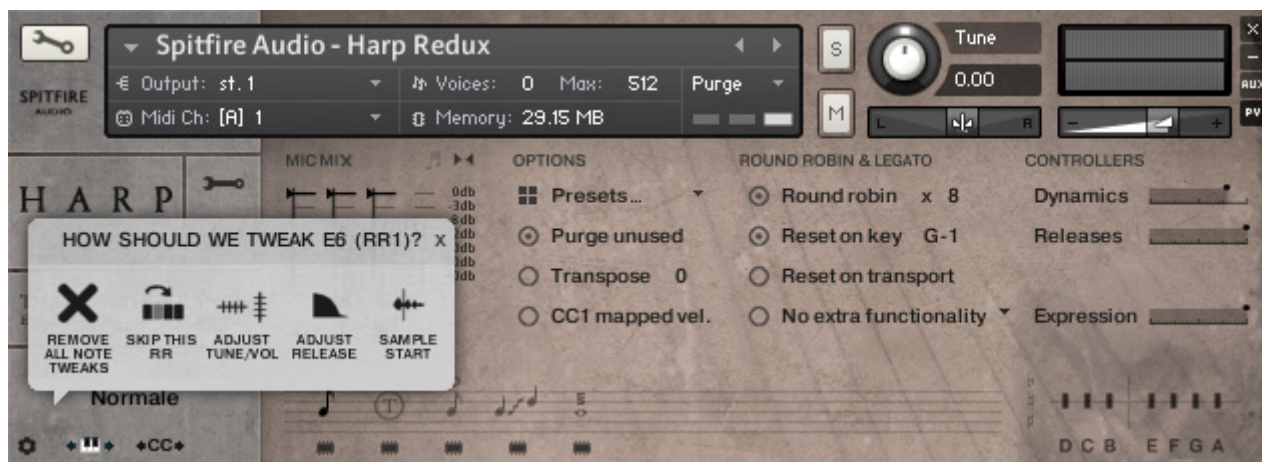
HOW SHOULD WE TWEAK - Then your last note played will be displayed, if this is correct get tweaking.

REMOVE ALL NOTE TWEAKS - This removes all custom changes you have made with the Cog.

SKIP THIS RR - Will simply make it always jump along to the next round robin in the cycle.

ADJUST TUNE/ VOL - Will adjust the tuning and or volume of the last played note.

ADJUST RELEASE - This will alter the level of the release trigger (which will effect the percieved decay of that note).

SAMPLE START - If it feels loose adjust to the right, tight adjust to the left.

THE OSTINATUM
(Acces via the icon beneath the spanner)

SETTINGS

RHYTHM COMPUTER

TRANSPORT

OSTINATUM FRONT PANEL - "Why let ALBION have all the fun?!"

We've ported this over from the Albion range . Best used with short articulations this ever evolving device that can offer instant chaotic inspiration, be used to create scientifically designed rhythms, ostinati and arpeggiated sequences, to shimmering tremolando effects.

SETTINGS:
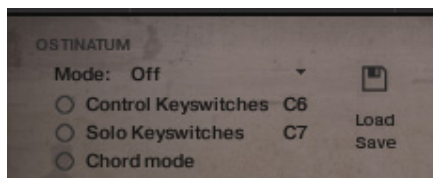
 LOAD/ SAVE - Allows you to store your preciously made Ostinati.

MODE - Selects how the Ostinatum will interpret your playing. Ostinatum will sequence a maximum of 10 notes (one for each of your fingers). It needs to arrange them into a note order "1-10" and this determines how it does that.

    OFF - The default postion Ostinatum remains dormant.
    ORDER PRESSED - This will organise the notes in the order you pressed them.
   ASCENDING - From bottom to top.
    DESCENDING - From top to bottom.

CONTROL KEYSWITCHES - Allows you to set up a section of the keyboard that controls the state of the ostinatum. These keyswitch let you turn it off, or set the Mode.
SOLO KEYSWITCHES - Allows you to dedicate a section of the keyboard to keyswitches that solo each ostinatum track. The first KS turns all tracks on, the following KS solo each individual track.
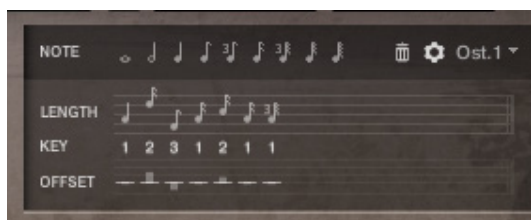
CHORD MODE - This ignores any note order and simply plays everything polyphonically, great for measured trem style effects.

TRANSPORT:
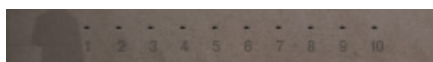
This is a real time "note order" display. So with "Ascending" mode activated a c major triad played from middle C up will show up 1=C4, 2 = E4, 3 =G4. These note numbered assignments are processed in the....

THE RHYTHM COMPUTER

NOTE MENU - Click these to place a note into the computer at the length you desire. Trash removes and scroll down different pre-designed sequences to the right of this. The cog allows you further fine tuning and configuration tools.

LENGTH - This displays the note lengths in sequence that you have selected from the Note Menu. Drag down here to create rest versions of the note length.

KEY - Under each note you can then select which key (displayed in real time in the Transport) this note is attached to. Scroll up and down to select. So in the sequence pictured a C triad will sound C,E,C,C,C,C.

OFFSET - Adjust these bars up and down to adjust the velocity levels of each notes, this will bring your rhythm sequence to life and provide you with all sorts of surprising syncopated accents.

NOW HIT PLAY ON YOUR DAW AND ENJOY!

A COUPLE OF TROUBLESHOTS

It is our hope that you keep in touch with us to let us know how you're getting on with our products, how you're finding it, and, if we were to consider looking at areas in the future, what you'd like us to look at. From this we'll form a consensus and wholeheartedly pledge that we will act upon it wherever possible or practical.

A couple of commonly asked questions...

• This library really isn't behaving how I'd expect. - OK, so we're now officially blue in the face. But before you go ANY further please check you are using the ABSOLUTE latest version of Kontakt. Visit your trusty service centre and we hope this page remains relatively under-thumbed.

• My instrument or patch seems to be playing just bits of sound, some keys are missing, and there's lots of clicks and crackles. - Make sure that your patch is fully loaded (detailed on the front panel, page 8). Some of these are biggies so can take a while. But if problems persist make sure Kontakt memory manager is activated:
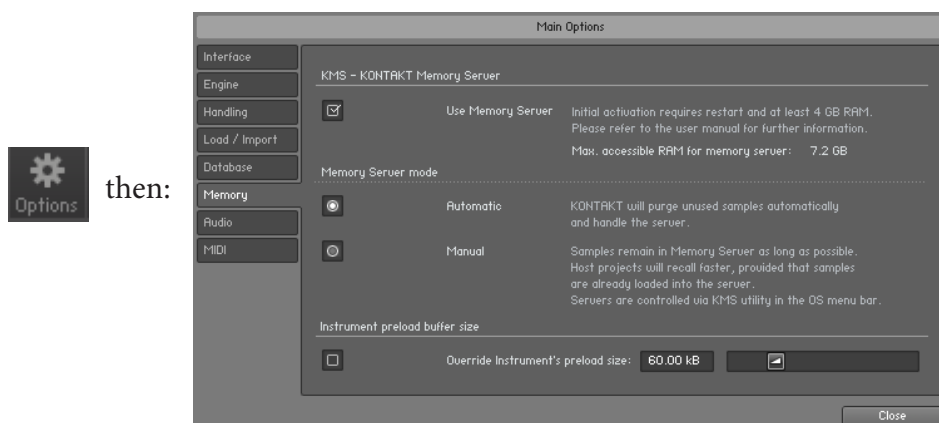
You'll have to restart this instance of Kontakt to feel it's benefits.

Another reason your system may be struggling is that you're using too many mics live for the spec of your machine. Try cutting the mics as detailed on the front panel to see if this cures your problem. If it does, don't worry you can still use these mics, just play in your parts with one active (we recommend the T(ree)) and then activate multiple mics and render down (eg. freeze function in Logic Studio). Some DAWS (ahem, Logic) only use one core of your computer when recording but will use more when playing back so again try recording with just one mic then dial in others once you're happy.

If you're still suffering may we suggest you try and manage your pre-load buffer. Kontakt pre-loads some samples into memory so that when you hit a note Kontakt plays it out from RAM whilst addressing the rest of your samples from your hard drive(s). The slower your drives, the more you may want to rely on RAM, the faster the drives, or smaller RAM available, the more you may want to rely or your drives. If you're using the latest generation of SSDs you'll find you can radically reduce your pre-load buffer. Referring to the plate above tick the "Instruments Default Pre-Load Buffer Size" and drag the fader to a setting you're happy with.

A QUICK THANKS

Christian & Paul would like to thank everyone involved in making this library, especially to the seminal talents of Ricotti, I hope our library does your Marimba and services a true respectful service! It goes without saying that we're forever thankful to be part of Dom Kelly, Blake Robinson, Joe Rubel, Sebastian Truman, Toby Warren, Jess McCleish and Stanley Gabriel's lives.

Most of all we'd like to thank the amazing support and loyalty of our user-base, our Facebook friends and everyone on VI Control.

We are in the same boat as all of you. We're not software developers by trade, so appreciate your honesty in paying your way to be a part of our family and not distributing this illegally. But more importantly, if you have any ideas or criticism please let us know directly via our website or helpdesk and in a constructive manner . You never know, you just may have thought of something that we hadn't considered. Indeed it is through all the wonderful feedback we've had regarding the harp that we have been able to present the new "redux" version and we hope to continue improving our libraries into the future. We want to make our entire range the best there is, and we rely on you to help us achieve that..... With thanks,

Christian & Paul.