SPITFIRE AUDIO

SOUND DUST

SOUND DUST VOL. I
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Sound Dust Vol. 1 The first collection of unique, strange and inspiring instruments created by our favourite British sound designer and composer Pendle Poucher — lover of weird and wonderful noises, and brainchild behind innovative boutique Brighton-based sample library company, Sound Dust. Like Spitfire, Sound Dust was created by a composer for composers, producers and music makers. In Sound Dust Vol. 1, discover a diverse selection of six of their most original, best-selling products — ranging from a Hammond organ to 19th century Dulcitones — as you've never heard them before. Truly expressive, intuitive leftfield instruments that will spark your imagination.

Quick Specs

- 1626 samples
- 4.8GB Uncompressed WAV
- 4.2GB Disk space required
- 8.4GB Disk space required during install
- KONTAKT FULL REQUIRED

Table Of Contents

SOUND DUST VOL. 1

Volume 1 contains six of Sound Dust's most unique and sought-after instruments — a collection of oddities and eccentricities richly sampled with Pendle's innovative recording processes and obsessive attention to detail. All five instruments are packaged together in a simple, single download — an amazing way to venture into the world of Sound Dust. So intuitive is this collection of instruments that as soon as you start moving around buttons and faders, magical things start to happen. A more traditional selection of source instruments than in our second Sound Dust collection, Vol. 2, but just as innovative and unique.

A clandestine, cold-war style meet between composers Christian Henson & Pendle Poucher beneath the Hungerford Bridge resulted in one of the most exciting partnerships Spitfire has forged in its history. Christian's sampling hero Pendle Poucher delights in rusty, dusty, leftfield sounds, creating inspiring new sounds and mind-bending sound design possibilities.

PENDLE POUCHER

Pendle is based at The Toy Rooms Studio in Brighton, UK, a breeding ground for interesting British sounds. This studio complex is a hub of renowned musicians, producers and film composers such as UNKLE, Gomez, Nick Cave and Jez Kurtswall, surrounded by a multitude of rare instruments and equipment.

Pendle has been obsessed with strange sounds for as long as he can remember. He started out by playing guitar in Rough Trade signed art-pop band Butterfly Child and then started working on sound and art installations, including a permanent sound installation for the National Trust at Avebury Manor. He also worked for 10 years as sound designer and composer for award-winning theatre company DreamThinkSpeak, and has written and produced scores for the BBC and many other TV stations in the UK and beyond.

For Sound Dust, Pendle mostly works alone, as he prefers to see a project through from start to finish, with laser-sharp attention to detail. "The whole Sound Dust thing started by accident. I bought a beautiful old Dulcitone off eBay... it was kind of knackered and I couldn't really play it, so I decided to sample it. I then started selling the samples which to my surprise was amazingly popular and it all grew from there. Had I not started with the Dulcitone, Sound Dust wouldn't be what it is today. Sound Dust is essentially me indulging my desire to make funny noises."

WELCOME

STEP INTO THE WORLD OF SOUND DUST

"Usually my first thought is, does this thing exist already? And if it does, then I'm not interested." — Pendle Poucher

In creating a Sound Dust library, Pendle does not limit himself to one type of sound or instrument — the only requirements are that it makes an interesting noise and that he can create something with it that hasn't been heard before. As a sound designer who delights in the alternative and unexpected, he wants anything but the industry standard. His process is far from formulaic — sometimes he will obsess over a certain type of sound and try to create it, but most of the time, what sparks his imagination is chancing upon an interesting instrument or combination of instruments, or discovering a new way of recording something.

"The process usually starts with a 'What If?' moment. If I do this, what will happen? I'm driven by the idea that something will do something that something else doesn't already do, or do it better. It really feeds the part of the brain that I enjoy the most. Often an idea will start as one thing and then go to an entirely unexpected place. I don't know what I'm doing month to month and that's kind of exciting.
The essence of Sound Dust is, you're never sure what you're gonna get!"

Pendle injects his personality and eclectic taste into all of his instruments, from his unconventional recording process, down to the naming of each Sound Dust offspring. "If I'm not happy with a name for something, I can't release it." He describes his process as more mechanical than digital. "I've used various processes and techniques, for instance, bowing cellos with a long piece of garden string, attached to a dog lead, to create an extended bowing technique. And on the more technical side, convolution reverbs where you use an actual instrument sound as a convolution impulse and then push a sound through it, which is the reverse of what you would normally do. It's a case of using your imagination — that 'What If' moment."

ORGANISED NOISE

"My approach is not as a proper composer — I make organised noise. For me, the sounds are more important than the notes. I'm always thinking about the timbre and the quality of the sound, and then I try to make that into a musical thing."

That's what this unique collection of toys is designed for — media composers and producers looking for expertly recorded sample libraries with endless sound designing possibilities and inspiring hybrid sounds to spark the imagination. "What is still fantastic about sampling is, with a bit of time and a bit of effort, you can imagine a thing and make it so." Pendle provides you with all the gadgets, outboards and sampling trickery in one box, allowing you to focus on your composition. Highly innovative, hybrid instruments warped and editable beyond recognition, with everything from woozy, ghostly evolving sounds to majestic, punch-drunk orchestral pads for genre-defying, leftfield music. Among the fans of Sound Dust are Trent Reznor of Nine Inch Nails, and musician and film composer Barry Adamson.

VOLUME ONE
PLASTIC GHOST PIANO

The Plastic Ghost Piano, a Spitfire favourite, is a strange, beautiful, analogue sounding hybrid piano, made by pushing bursts of controlled noise through unsuspecting piano samples. Warm and richly sampled, oozing character and endless sonic possibilities, there really is nothing else quite like it. Sounds range from woody and expressive acoustic piano to a soft, gorgeous felt piano, paired with ambient, otherworldly sounds, recorded as convolutions.

GRAND THRIFT AUTOHARP[2]

GrandThrift AutoHarp[2] is what happens when you mate a tiny autoharp with a huge binaural plucked grand piano. A strange hybrid instrument, with four separate and individually adjustable layers of multi-velocity samples from every note of both instruments, recorded binaurally, with a pick and a mute, creating unique piano-like, plucky sounds. With multiple effects on the pluck, it really shakes the room.

DULCITONE 1884[2]

This rare instrument is the world's first multi-sampled 134 year old Dulcitone, and was the very first Sound Dust instrument. A woody, clonky sound reminiscent of a celeste, but more metallic sounding, with added octaves added to take it beyond what a normal Dulcitone can do.

DULCITONE1900[2]

Originally designed and manufactured in Scotland in the 1800s, there are allegedly only 2000 Dulcitones left in existence. This is the younger sister of the Dulcitone1884[2], a delicate beauty with a more bell-like, even tone, complimenting the woody clunk of the 1884 version. A bit like an acoustic version of the Fender Rhodes electric piano it has seven velocity layers of binaural recording.

GHOST DULCITONE

A creation of haunting beauty. Sound Dust have taken multisampling impulse responses and experiments originally used to create the Plastic Ghost Piano, and applied their nifty digital witchcraft to a rare collection of Dulcitones. Individual recordings of notes demonically convolved and fed with white noise to create the ghostly tone, layered with a roomy multi-sampled Nord electric piano, recorded binaurally for added depth and body. Think Danny Elfman's The Night Before Christmas.

HAMMR +

Some may argue that another sampled Hammond is the last thing we need, and they'd be right, but the Hammr+ is different. Of course, it oozes classic character and has all the capabilities you'd expect of the famous drawbar organ, but in true Sound Dust style, it surpasses the limitations of the original. In taking advantage of sampling technology, bespoke Kontakt architecture, on top of a bit of imagination, Pendle has created sounds inconceivable to the creator of the original instrument.

DOWNLOADING & INSTALLING

Thank you for buying Sound Dust Vol.1. If you are a total newbie to this kind of thing you can get up to speed here: http://www.spitfireaudio.com/info/basics/

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

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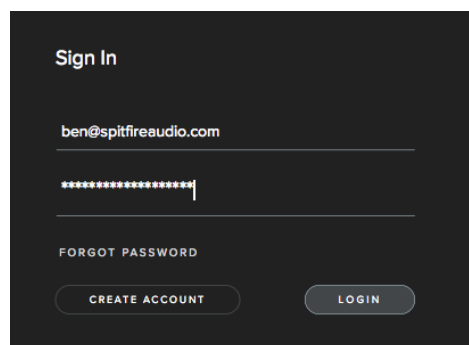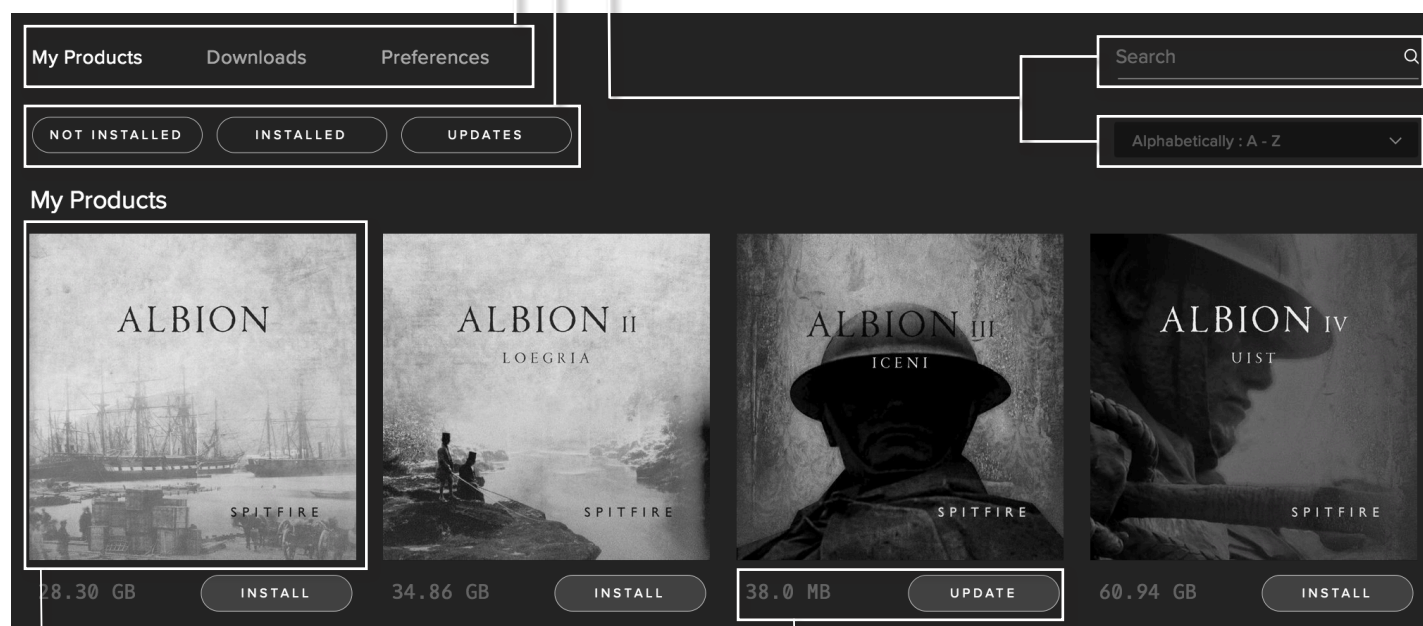
When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see the page pictured below:

Sign In

ben@spitfireaudio.com

****

FORGOT PASSWORD

CREATE ACCOUNT   LOGIN

TABS the default tab is **My Products**, which shows all of the libraries on your Spitfire Account. **Downloads** will show currently downloading products and **Preferences** allows you to set default locations and behavours as described on the next page.

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

SEARCH and **SORT** allow you to quickly navigate through your collection and arrange your collection either by size or name.

My Products	Downloads	Preferences		Search

NOT INSTALLED   INSTALLED   UPDATES   Alphabetically : A - Z

My Products

ALBION — 28.30 GB — INSTALL

ALBION II LOEGRIA — 34.86 GB — INSTALL

ALBION III ICENI — 38.0 MB — UPDATE

ALBION IV UIST — 60.94 GB — INSTALL

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

INSTALL/UPDATE buttons allow you to quickly start a download directly from the **My Products** tab, instead of clicking through to the **Library**. Next to the button the size of the download is shown, you will need twice as much available space to allow the download to unzip correctly.
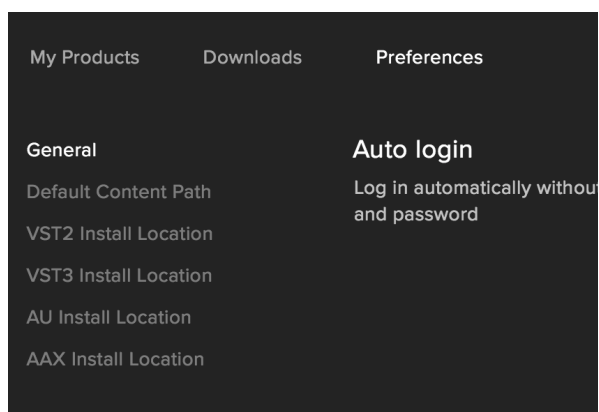
If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the **Preferences** tab and make sure that the **Default Content location** is set to the location where you wish to download your libraries and that the **VST2 install location** is set to the folder where your DAW epxects to find VST files.

Here you can also enable **Auto Login** to save time in future.
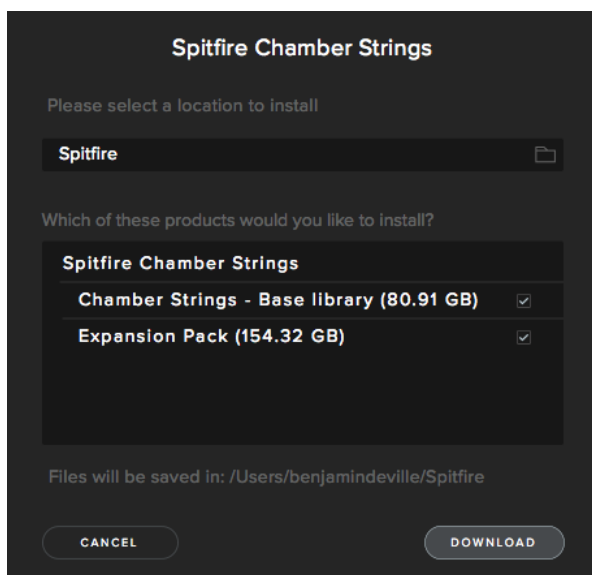
Once you are happy with your preferences, simply click the **Install** button, either directly on **My Products** tab, or by clicking on the library image you wish to install and then clicking the **install** button on the page that appears.

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.

Once you are happy with the location click **Download**.
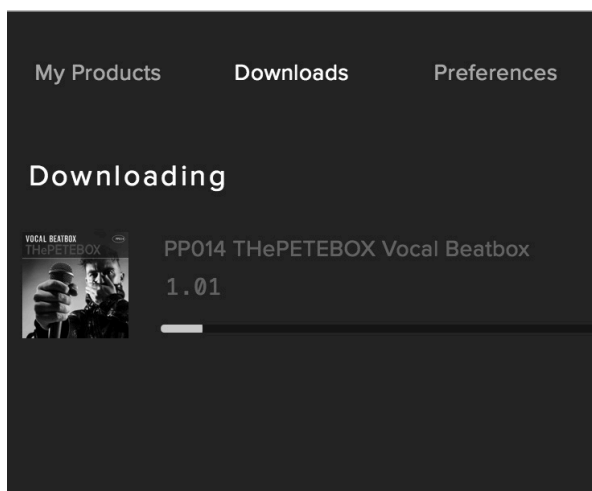

After clicking download you will be directed to the Downloads tab where you can watch the progress if you like. You can of course leave the Downloads tab and start other downloads but at this point you should leave the Spitfire App open until the download completes.

FOLDER STRUCTURE

As Sound Dust is not a Kontakt Player library, you can locate it using the Files tab in Kontakt as shown on the left, simply click through to the location where you decided to download the library and look for "Sound Dust - Sound Dust Vo.1"
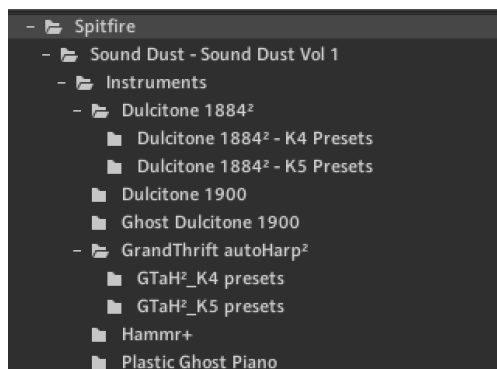

Inside the instruments folder of "Sound Dust - Sound Dust Vol.1" you will find subfolders for each of the included instruments. Looking in Dulcitone 1884 and GrandThrift AutoHarp you will find further subfolders for Kontakt 4 and Kontakt 5 presets.

Looking inside any of these folders you will find the nki instruments. Simply double click an .nki to load it in Kontakt.

DULCITONE 1884

Originally designed and manufactured in Scotland in the 1800's, and with allegedly only 2000 in existence the DULCITONE is a portable keyboard that was made for missionaries to hump around remote african village churches to help perk up hymn services. It has a very basic piano action with spring loaded felt covered hammers striking small magnet shaped tuning forks. Its a bit like a Fender Rhodes electric piano without the electric bits, and has a very lovely woody, clonky glockenspiel/celesta kind of sound.
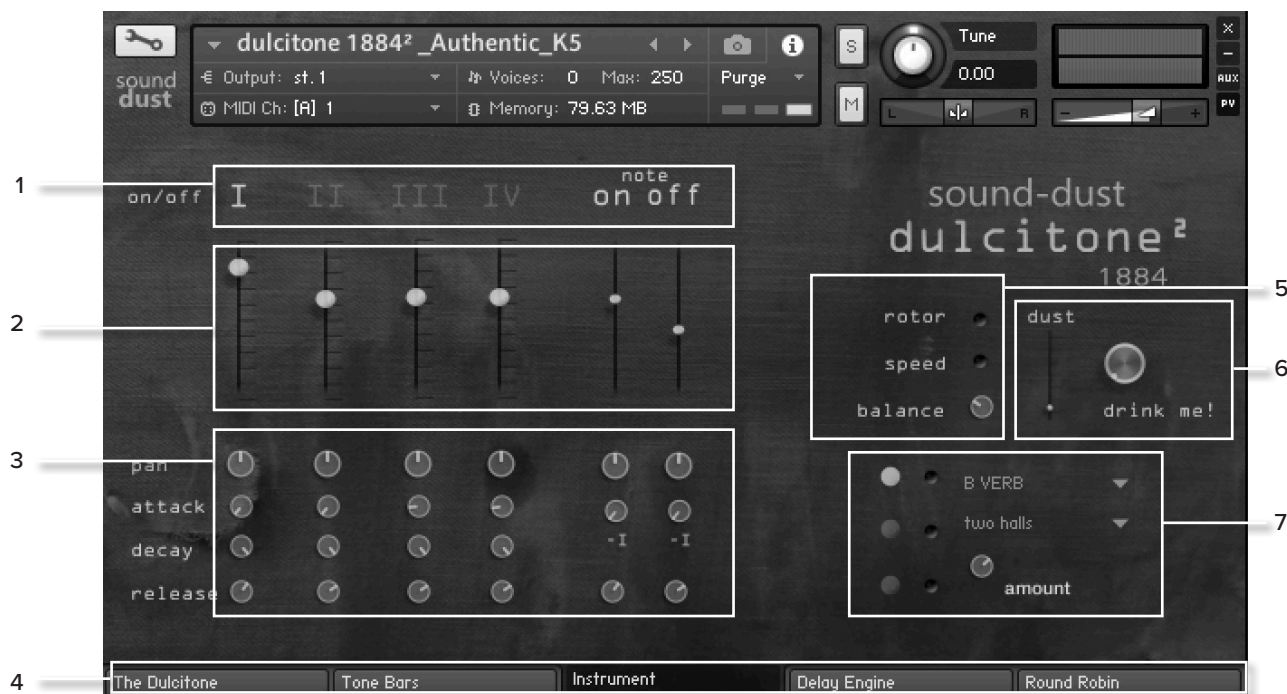
1. Octave On/OFF

Clicking each of these numerals will enable or disable that octave (I is the lowest and IV is the highest) and the two options at the right side are for note on and off noises.

2. Volume

The controls for each octave are arranged vertically under each numeral. These faders are simple volume controls to mix the different octaves.

3. General controls

Each octave has controls for stereo pan and a simple ADR (attack, decay, release) envelope. The note On/Off noises have octave and rlease controls instead of ADR.

4. Tabs

The page shown above is the Instrument tab, there are also two tabs called Dulcitone and Tone Bars which simply display an image. To the right of the tab shown, there is a tab for the delay engine and a tab for round robin options.
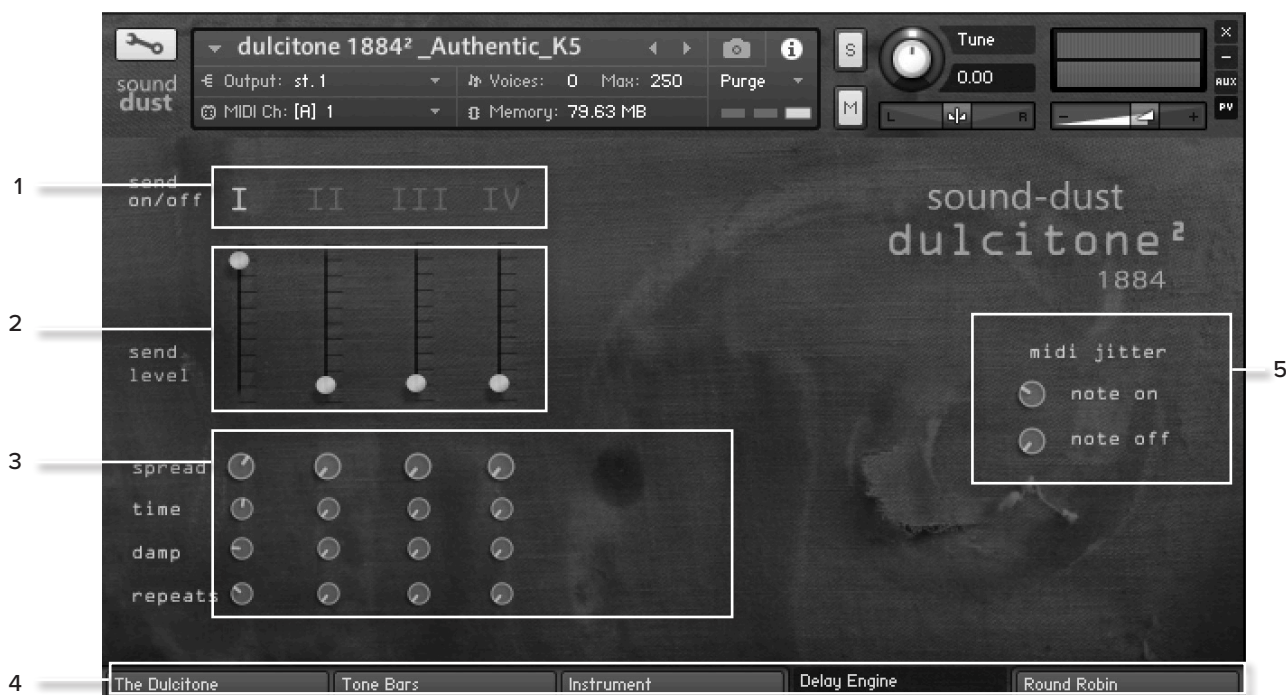
5. Rotor FX

This effect sounds similar to a leslie rotor, clicking the radio button next to the word rotor will switch the effect on and clicking the button for speed toggles between fast and slow speeds. The balance control changes the timbre of this effect.

6. Dust and Drink Me! FX

Dust is a gritty sounding distortion that can dramatically change the timbre, Drink Me! is a single knob morphing EQ.

7. Convolution FX

The radio buttons on the left switch between the three convolution effects, Reverb, Cabinet and EQ. For Reverb and Cabinet effects you can select the desired effect from the drop down and dial it in with he single knob provided. For EQ there are 3 bands (Bass, Mid, Treble) which are simple faders.

1. Send On/OFF

Clicking each of these numerals will enable or disable that Send (these numerals correspond to the Octaves on the instrument page).

2. Send Level

The controls for each send are arranged vertically under each numeral. These faders control how much signal is sent to the delay engine from each octave.

3. General controls

Each octave has separte controls for stereo width, delay time, dampening and number of repeats, meaning the delay is highly editable.

4. Tabs

The page shown above is the Delay Engine tab, there are also two tabs called Dulcitone and Tone Bars which simply display an image. To the right of the tab shown there is a tab for round robin options.

5. MIDI Jitter

This effect swill introduce up to 100ms of delay to incoming MIDI notes, with separate controls for the start of the note (note on) and the end of the note (note off). This can make even heavily quantized MIDI sound out of tune.

1. MIDI CC

This dropdown menu allows you to assign a MIDI CC for the corresponding RR option below.

2. Round Robin Option

This menu allows you to enable RR samples in various scenarios. They can be disabled, enabled, enabled only for more than 2 notes, enabled for trills or enabled when the MIDI CC selected above is a non zero value.

3. Variations

Use this menu to choose how many RR samples are available for each note, higher variations makes for a more varied and unpredictable sound.

4. Round Robin Order

This dropdown menu allows you to choose how the RR samples are ordered. Round Robin means they will play in order, No Pairs means that the same sample will not play for two or more notes together and there are two random options.

5. Sample Display

With RR enabled this box will display the sample playing currently.

DULCITONE 1900

This is the lovely sister to Dulcitone1884[2], a 16-year younger beauty with a slightly jinglier and more even tone which really compliments the butch woody clunk of the 1884 version.

1. Voice On/OFF

Clicking each of these buttons will enable or disable that voice, each is quite distinct sounding.

2. Volume + Sample Start

The controls for each octave are arranged vertically under each numeral. These faders are simple volume controls to mix the different voices and next to each is a control for changing the sample start position, this can change the timbre quite considerably.

3. Reverb Controls

Each voice has a send control for this reverb, the controls are arranged vertically from tob to bottom as follows: Room size, Pre-delay, Colour, and dampening. Hover over each in Kontakt for more info.

4. Tabs

The page shown above is the Instrument tab, to the left of this is a simple tab which displays an image and to the right is a tab with a handy guide.

5. Pan, Attack and Release

Directy under the volume and sample start is a control for stereo pan, and under this are controls for attack and decay.

6. Reverb Send, Filter and Distortion

The horizontal fader here is a send for the reverb and under this are low and high pass filters. At the very bottom is a control for a saturated distortion.

GHOST DULCITONE 1900

The starting point of Ghost Dulcitone 1900 is sister instrument the dULCITONE 1900[2] a 100 year old acoustic keyboard which is binaurally multisampled with 7 velocity layers. Then each sample is used as a convolution reverb impulse and 20 second bursts of Moog Voyager generated analogue white noise are blasted through it to create a whole new sample set of dusty, metallic bowed sounding, infinite dulcitone-iness.

1. Voices On/OFF

Clicking each of these icons will enable or disable that voice. The options here are a deeply sampled dulcitone, a multisampled nord modular electric piano, three "ghosts" and a release sample layer. For a detailed description of each voice, please refer to the Sound Dust product page.

2. Volume

The controls for each octave are arranged vertically under each numeral. These faders are simple volume controls to mix the different octaves.

3. General controls

Each octave has controls for stereo pan, width and a simple envelope (attack, decay, sustain and release where appropriate). The note On/Off noises have octave and rlease controls instead of ADSR.

4. Tabs

The page shown above is the Instrument tab, there is also a tab called Ghost Dulcitone 1900 which simply displays an image. To the right of the tab shown, there is a tab for the ghost engine (an algorythmic reverb); the noise engine (distoriton and filtering) and the RTM tab is a handy guide.
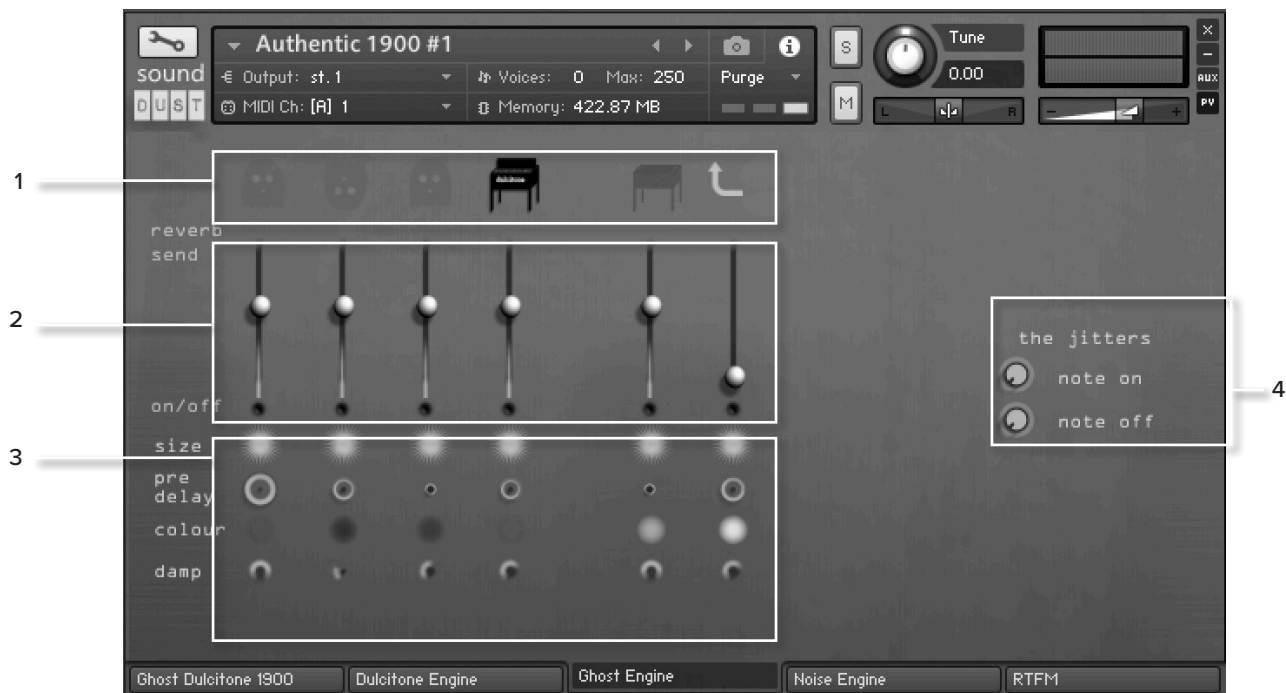
5. Rotor FX

This effect sounds similar to a leslie rotor, clicking the radio button next to the word rotor will switch the effect on and clicking the button for speed toggles between fast and slow speeds. The balance control changes the timbre of this effect.

6. Dust and Drink Me! FX

Dust is a gritty sounding distorition that can dramatically change the timbre, Drink Me! is a single knob morphing EQ.

7. Convolution FX

The radio buttons on the left switch between the three convolution effects, Reverb, Cabinet and EQ. For Reverb and Cabinet effects you can select the desired effect from the drop down and dial it in with he single knob provided. For EQ there are 3 bands (Bass, Mid, Treble) which are simple faders.

1. Voices On/OFF

Clicking each of these icons will enable or disable that voice. The options here are a deeply sampled dulcitone, a multisampled nord modular electric piano, three "ghosts" and a release sample layer. For a detailed description of each voice, please refer to the Sound Dust product page.
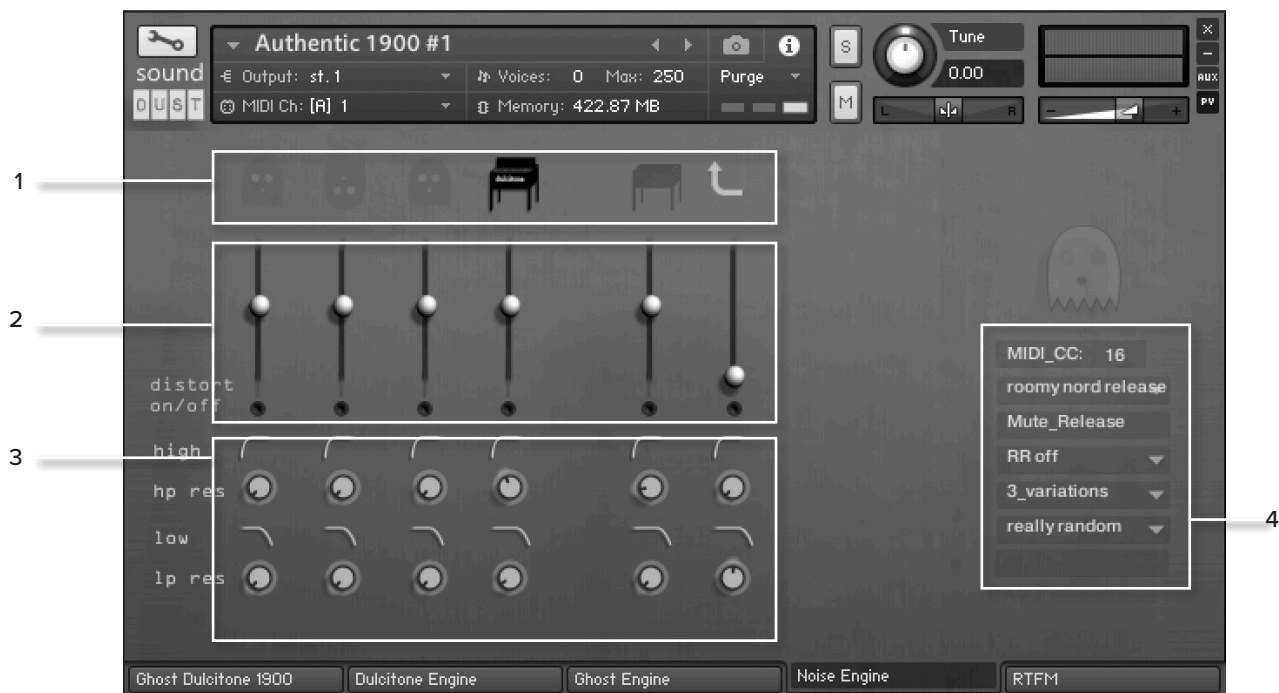
2. Send Level + Send On/Off

The controls for each send are arranged vertically under each Icon. These faders control how much signal is sent to the reverb engine from each voice. Under Each fader is a button to switch on or off the effect.

3. General controls

Each octave has separte controls for rooms size, pre-delay, colour and dampening, meaning the reverb is highly editable.

4. The Jitters

This effect swill introduce up to 100ms of delay to incoming MIDI notes, with separate controls for the start of the note (note on) and the end of the note (note off). This can make even heavily quantized MIDI sound out of tune.

1. Voices On/OFF

Again, this is the same as point 1 on the Dulcitone and Ghost Engine pages.

2. Distortion Level + On/Off

The controls for each voice are arranged vertically under each icon. These faders control how much distortion is applied to each voice. Under Each fader is a button to switch on or off the effect.

3. Filters

Each voice has a high pass and low pass filter with both cut off and resonance controls.

4. RR options

This area has the same controls described on page 9.

GRANDTHRIFT AUTOHARP

GrandThrift autoHarp² is what happens when you mate a tiny autoharp with a full sized grand piano. She's an impossible hybrid instrument with four different string layers that create unique pianoish, plucky, autoharpy sounds. This strangely beautiful offspring weighs in at a fairly hefty but graceful 380mb and contains 4 separate and individually adjustable layers of multi-velocity samples from every note of both instruments.

1. Voices On/OFF

Clicking each of these buttons will enable or disable that voice. The options here are a plucked Grand Piano and three variants of an Autoharp.

2. Volume + Tune

The controls for each octave are arranged vertically under each voice. These faders are simple volume controls to mix the different sounds. The Tune control adjusts the octave these play back at.

3. General controls

Each octave has controls for stereo pan and a simple AD (attack, decay) envelope. There are also controls for a tremolo effect, for both speed and depth of the effect. The RR area on the right has the same controls described on page 9.

4. Tabs

The page shown above is the Instrument tab, there is also a tab for the delay engine, this tab is identical to the tab on page 8.

5. Rotor FX

This effect sounds similar to a leslie rotor, clicking the radio button next to the word rotor will switch the effect on and clicking the button for speed toggles between fast and slow speeds. The balance control changes the timbre of this effect.

6. Dust and Drink Me! FX

Dust is a gritty sounding distortion that can dramatically change the timbre, Drink Me! is a single knob morphing EQ.

7. Convolution FX

The radio buttons on the left switch between the three convolution effects, Reverb, Cabinet and EQ. For Reverb and Cabinet effects you can select the desired effect from the drop down and dial it in with he single knob provided. For EQ there are 3 bands (Bass, Mid, Treble) which are simple faders.

H A M M R +

Hammr+ is one part of the Hammr Suite a classic tonewheel organ sample set developed with Oasis/Sheryl Crow keyboard player Mikey Rowe and recorded by genius Andy Britton at the very lovely Toyroom Studios here in Brighton. You'd be right in thinking that he last thing the world needs is another Hammond clone, and I would be the first to agree, but the Hammr+ is a little different.

Of course she oozes classic character and has all the capabilities you'd expect of a tonewheel organ, but in true Sound Dust style this thing moves way past the limitations of the original. By taking advantage of sampling technology, bespoke Kontakt architecture and a little bit of imagination Hammr+ can do things that were inconceivable in the original 1959 instrument .
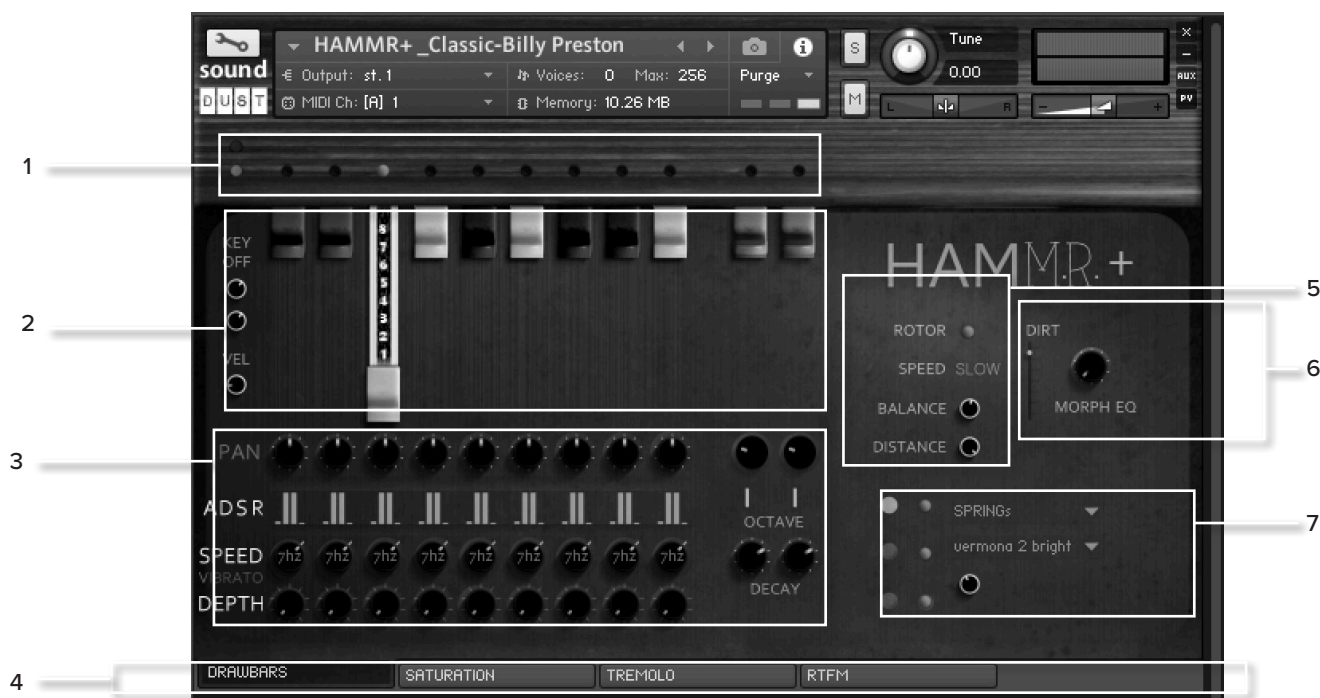
1. Drawbar On/OFF

Clicking each of the LED buttons will enable the drawbars, the two buttons on the left randomise and reset these.

2. Volume

The controls for each drawbar are increased by dragging them down, similar to pulling out the drawbars on a real organ. There are also controls for the "key off" sounds and velocity sensitivity on the left.

3. General controls

Each drawbar has controls for stereo pan and a simple ADSR (attack, decay, sustain, release) envelope. There are also controls for vibrato pitch and depth. The two percussion drawbars on the right side have octave and decay controls instead of this.

Clicking on the text on the left will enable control of all drawbars when changing the leftmost control.

4. Tabs

The page shown above is the Drawbars tab, there are also two tabs called Saturation and Tremolo which are explained on the following pages. The RTFM guide is a visual guide for the other tabs.

5. Rotor FX

This effect sounds similar to a leslie rotor, clicking the radio button next to the word rotor will switch the effect on and clicking the button for speed toggles between fast and slow speeds. The balance and distance controls change the timbre of this effect.

6. Dust and Morph EQ

Dust is a gritty sounding distortion that can dramatically change the timbre, Morph EQ is a single knob morphing EQ.

7. Convolution FX

The radio buttons on the left switch between the three convolution effects, Reverb, Cabinet and EQ. For Reverb and Cabinet effects you can select the desired effect from the drop down and dial it in with he single knob provided. For EQ there are 3 bands (Bass, Mid, Treble) which are simple faders.
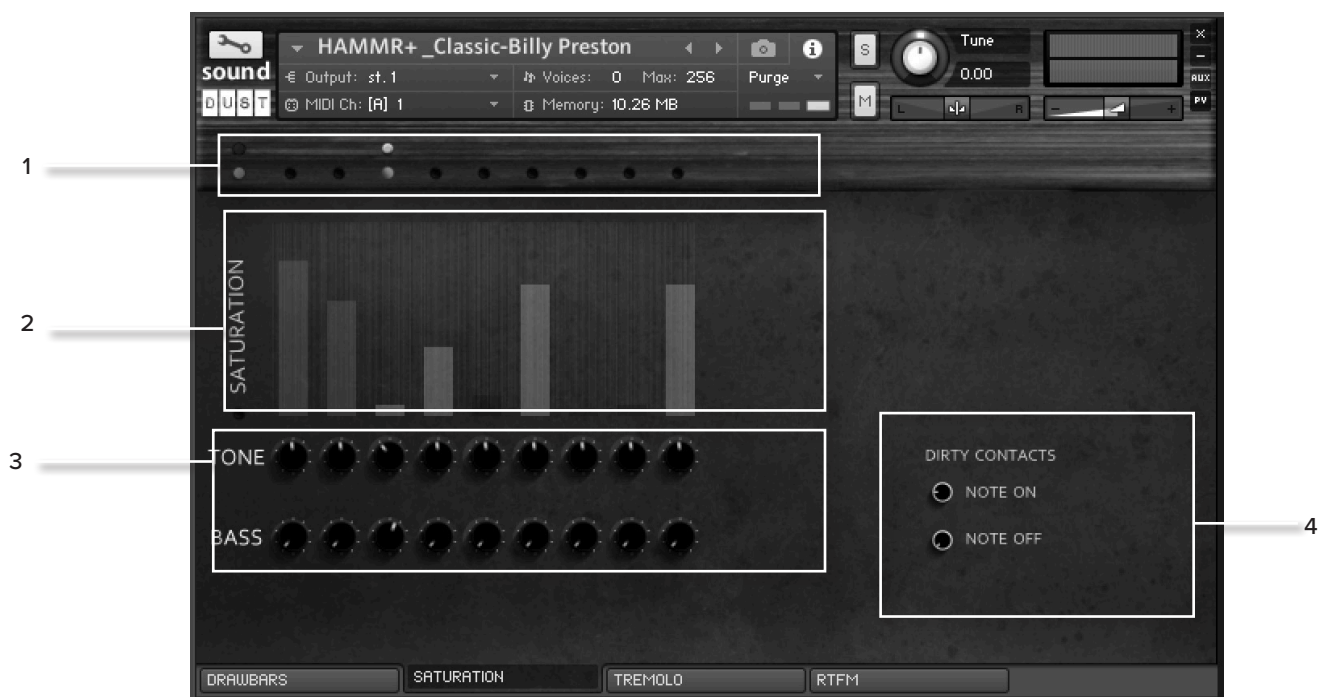
1. Dawbar On/OFF

Clicking each of the LED buttons will enable the saturation for this drawbar, the two buttons on the left randomise and reset these.

2. Saturation Level

Adjust the amount of saturation on each drawbar, clicking the red LED under the word SATURATION will slave all controls to the leftmost control.

3. General controls

Here you have control for the tone of the saturation, this is independant for each drawbar, giving a great deal of control.

Clicking on the text on the left will enable control of all drawbars when changing the leftmost control.

4. Dirty Contacts

This effect swill introduce up to 100ms of delay to incoming MIDI notes, with separate controls for the start of the note (note on) and the end of the note (note off). This can make even heavily quantized MIDI sound out of tune.

1. Dawbar On/OFF

Clicking each of the LED buttons will enable the tremolo for this drawbar, the two buttons on the left randomise and reset these.

2. Tremolo Speed

Adjust the speed of tremolo on each drawbar, clicking the red LED under the word TREM SPEED will slave all controls to the leftmost control.

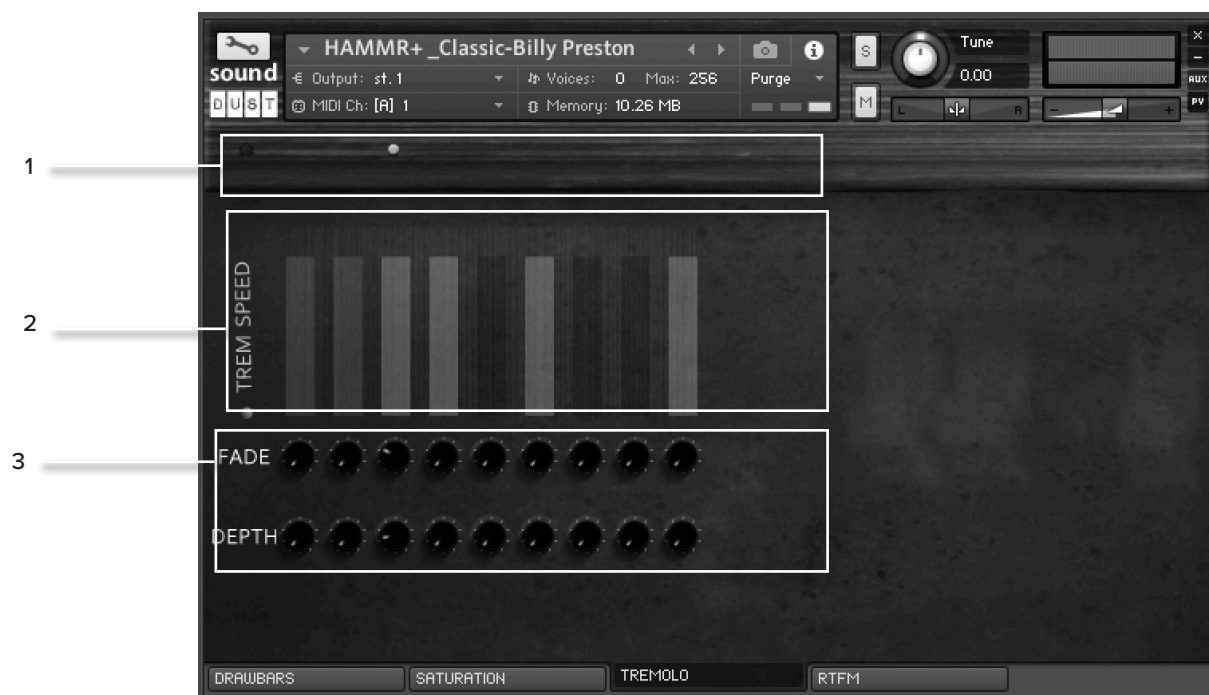### 3. General controls

Here you have control of the depth and time taken to fade in the tremolo, this is independant for each drawbar, giving a great deal of control.

Clicking on the text on the left will enable control of all drawbars when changing the leftmost control.

PLASTIC GHOST PIANO

An amazing sounding, one of a kind "acoustic" piano made by spurting bursts of controlled noise through unsuspecting piano samples. Plastic Ghost Piano is a warm, richly sampled, analogue sounding hybrid piano with some real character and lots of sonic possibilities. There really is nothing else like her. Sounds range from warm, woody and expressive acoustic piano to blissed out orchestral haze.

1. Voices On/OFF

Clicking each of these icons will enable or disable that voice. For a detailed description of each voice, please refer to the Sound Dust product page.

2. Volume

The controls for each voice are arranged vertically under each numeral. These faders are simple volume controls to mix the different octaves.

3. General controls

Each octave has controls for stereo pan, width and a simple envelope (attack, decay) . The piano and ghost voices have a formant filter (vowel filter) which can be disabled for pianos and modulated with the speed and depth controls.

There are also controls for tremolo depth and speed. The two rightmost voices have octave controls instead of formant and tremolo.

4. Tabs

The page shown above is the Piano Engine tab. To the right there is a tab for the ghost engine (an algorythmic reverb); the noise engine (distoriton and filtering) and the RTFM tab is a handy guide.

5. Rotor FX

This effect sounds similar to a leslie rotor, clicking the radio button next to the word rotor will switch the effect on and clicking the button for speed toggles between fast and slow speeds. The balance control changes the timbre of this effect.

6. Dust and Drink Me! FX

Dust is a gritty sounding distorition that can dramatically change the timbre, Drink Me! is a single knob morphing EQ.

7. Convolution FX

The radio buttons on the left switch between the three convolution effects, Reverb, Cabinet and EQ. For Reverb and Cabinet effects you can select the desired effect from the drop down and dial it in with he single knob provided. For EQ there are 3 bands (Bass, Mid, Treble) which are simple faders.

1. Voices On/OFF

licking each of these icons will enable or disable that voice. For a detailed description of each voice, please refer to the Sound Dust product page.
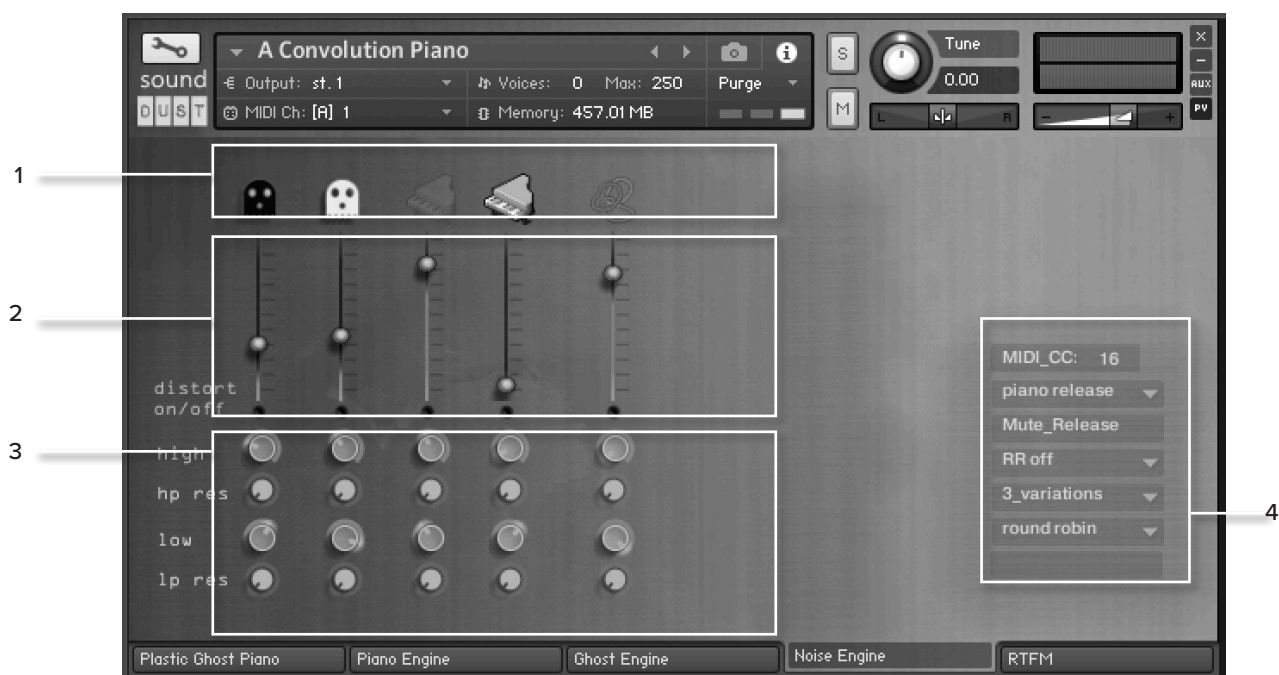
2. Send Level + Send On/Off

The controls for each send are arranged vertically under each Icon. These faders control how much signal is sent to the reverb engine from each voice. Under Each fader is a button to switch on or off the effect.

3. General controls

Each octave has separte controls for rooms size, pre-delay, colour and dampening, meaning the reverb is highly editable.

4. The Jitters

This effect swill introduce up to 100ms of delay to incoming MIDI notes, with separate controls for the start of the note (note on) and the end of the note (note off). This can make even heavily quantized MIDI sound out of tune.

1. Voices On/OFF

Again, this is the same as point 1 on the Dulcitone and Ghost Engine pages.

2. Distortion Level + On/Off

The controls for each voice are arranged vertically under each icon. These faders control how much distortion is applied to each voice. Under Each fader is a button to switch on or off the effect.

3. Filters

Each voice has a high pass and low pass filter with both cut off and resonance controls.

4. RR options

This area has the same controls described on page 9.

APPENDIX A - RECOMMENDED TECH SPECS

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

RECOMMENDED SPEC:

The better your computer, the better the performance of any Spitfire module. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to dial back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted SSD eSata, USB3, or Thunderbolt drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:

We recommend Windows 7 or later (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64 X2, 4 GB RAM (8 GB minimum).

MACs:

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

USB3, Thunderbolt, or eSata SSDs. Ask your dealer for drives that are suitable for "AV use". If you can afford an SSD drive, this will massively increase the power of your system. Instead of 7-9ms seek time, the usual seek time is <0.1ms. These are fast enough to run a patch 'Purged' of all its samples, and they can load on the fly as you play the notes. You can also reduce your sampler's "pre-load" buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:

The Kontakt 5 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If your main DAW is not a newish machine, or has a limited spec, and you're planning on building or adding Spitfire to an already large orchestral palette, you could consider running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g. via Midi or MOL). This will assist your loading times, and will allow your DAW to do what it does best, sort out all your note ons and note offs!

APPENDIX B - KONTAKT vs. KONTAKT PLAYER

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

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

It works with libraries that the developer has paid a license fee for. Essentially, you've bought this playback engine along with your library.

The Kontakt player gives you full access to all the sounds and all the editable parameters on the front panel. Also, unlike non-Player libraries, these libraries will also have a banner that appears on the Kontakt Libraries pane.

If you want to go deeper into editing you'll need a full version. As you will already own the free Kontakt player and have bought one of our 'player' libraries you will be eligible for a discount upgrade to Kontakt via the NI website. See here for more details:

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/pricing/crossgrade-offer/
If the library you want to use is NOT a 'Player' library then you need to buy the full retail version of Kontakt.

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

APPENDIX F - FAQS & TROUBLESHOOTING

Q: WHAT IS THE DIFFERENCE BETWEEN KONTAKT AND KONTAKT PLAYER?
See appendix B

Q: HOW CAN I REDOWNLOAD A PRODUCT?
With the continuous improvements to our Spitfire App, we have incorporated the ability to reset your own downloads, be it the entire library or the most recent update! This can easily be done via your Spitfire App. To reset both your entire library download or the latest update; Open up the Spitfire App and log in with your account emailand password.
• Select the download you wish to re-download
• In the cog menu choose Reset Download > Entire Download/Latest Update
• This will reset your whole download/your latest update
You can repeat this process for any of the libraries you own. Note that there is a limit to how many times you can reset your downloads in a certain time frame. If you do exceed your reset limit please get in touch.

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

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

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

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

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

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

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

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?
If you have NOT completed the download / installation process, then we CAN refund/return your product, please contact support with your account email address and order number so we can handle this quickly. If you HAVE completed the installation process (even if you've not yet registered your serial number), please see our EULA in regards to why we do not accept refunds and returns. We can refund hard drive orders up until the point when the drive is dispatched from our office. This is usually 2-4 days after you order.

Q: I'VE FORGOTTEN MY PASSWORD?
If you have forgotten your password, please see this link, and click 'Forgotten Password'. If at some point in the past you asked us to merge two or more accounts but have since forgotten, you MAY find that the forgotten passsord isn't working for the email address you asked us to merge FROM. In this case, please contact support with your name, and any email addresses you think we might know about, and we'll work out what has happened.

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

Q: WHAT IS THE NCW COMPRESSED FORMAT?
This is Native Instrument's new lossless compressed sample format – we have managed to reduce the sample data pool by around 55% and this also shows a benefit in streaming for you, along with reduced hard disk space required.

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

We have no direct influence on your actual download speeds, our libraries are hosted on Cloudfront servers which are normally very quick but it may well be that at certain times of the day when traffic is particularly busy, your ISP may throttle your connection speeds. We would advise you to leave your download running overnight as speeds should ramp up at less busy times. Our Spitfire App downloader aims to use as much of the available bandwidth as possible to give you the quickest possible speeds, and may take several minutes to reach its peak.

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

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

Q: CAN I TRY BEFORE I BUY?

No - it is not currently possible to demo our products. If you go to our Youtube Channel you'll see many many walkthroughs containing detailed info about all our products -- you can hear them being played in real time with no smoke and mirrors!

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

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

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our Spitfire App downloads into the folder you choose, so it is always good to choose the folder above where you want the download to go. The best file path for our products is something very simple, a long file path will cause errors as there is a character limit on how far the Spitfire App can read. We advise a file path of something along the lines of: Samples Drive > Spitfire Audio - always point the downloader to the folder 'Spitfire Audio' (the folder above the library) for all downloads and updates. When it comes to downloading/updating - if you have a folder called 'Spitfire Audio' always point the Spitfire App to the folder Spitfire Audio - never go into this folder and choose the actual library in question.

Q: HOW DO I REDOWNLOAD THE LATEST UPDATE?

With the continuous improvements to our Spitfire App, we have incorporated the ability to reset your own downloads. This can easily be done via your Spitfire App.
-Open up the Spitfire App and log in with your account email and password.
-Select the download you wish to re-download
- In the cog menu choose Reset Download > Latest Update
- This will reset your latest update

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

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

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

You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was successfully taken. Please check your junk folders before contacting our support. The message will come from do_not_reply@spitfireaudio.com if you'd like to add us to your whitelist.

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

All of our libraries are compatible on both PC and Mac computers (as they run inside Kontakt). You can download all of our libraries on either PC or Mac and they will work if you need to transfer them across to the other operating system. We advise to do this by copying the library you want to move across to an external HDD and then copying it to and then copying it to your other machine.

Q: 'SAMPLES MISSING' ERROR MESSAGES

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

Q: HOW TO BATCH RESAVE A LIBRARY?

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

Q: I WANT TO BUY A COLLECTION, BUT I ALREADY OWN ONE OR MORE OF THE PRODUCTS IN IT?

Our cart will intelligently deduct the proportional cost of any prod-ucts you already own from the total price when you get to the checkout.

Q: I THINK I HAVE FOUND A BUG

In some cases we can't squash them all and bugs shamefully make their way through. If you think you have found a bug, please contact us with all the relevant information;
• A description of the bug you have found
• A screencast (video) of the bug happening, or an audio example
• The exact patch name (or patches) in question and also the library giving us as much detail as possible will help us get to the bottom of the issue.