HARP

SKAILA KANGA - HARP REDUX
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Skaila Kanga - Harp Redux. A detailed and beautiful harp library performed by London's leading performer, Skaila Kanga. Recorded at Air Studios and ingeniously scripted to burst out of the box. Once you lay your hands on this you'll never look for another.

Quick Specs

- 4041 samples
- 12.8 GB uncompressed .wav
- 6.8 GB disk space required
- 13.6 GB disk space required during install
- Not NKS compatible
- Compatible with Native Instruments hardware
- Kontakt FULL required (5.3 or higher)
- Essential microphones (CTA)
- Detailed sampling:
    - Multiple articulations
    - Multiple dynamics
    - Multiple round robins
    - Release triggers

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PRECAUTIONS

If you've never used a Spitfire instrument before there are two very basic principles to grasp. Once you've got these, you'll be up and running and ready to go. By all means read on, but the first two rules are:

1.) Use these switches to change the articulations... they also correspond to **key-switches** on the very bottom of your keyboard (displayed in red in Kontakt's virtual keyboard.

2.) On long articulations (like Bisbigliando) make sure you always use your **Mod-wheel**.

WELCOME

Spitfire have teamed up with leading virtuoso Skaila Kanga to create a beautiful and detailed Harp library recorded in the Hall at Air Studios. Skaila is the first call harpist in London, having played on numerous film scores and albums. Coupled with Spitfire's ability to produce and curate samples that sparkle with life, whilst being able assemble and script an instrument that just works "out of the box", Skaila's harp module is a must have for any respectable composer.

BACKGROUND

Spitfire's Definitive Range aims to offer the world a one-stop shop for classic and esoteric instruments played by the greats. As all these instruments are recorded in situ, in the same room, they're designed to lock together sonically whether it be some timpani from the percussion range coupled with your Symphony Orchestra libraries. Or indeed a more curious band made up of the Hg20, a plucked piano and a harp, it is designed to sound like they're together in the same room.

We provide a series of detailed mixing options that allow you to dry the sound up or make it more ambient, whilst preserving the acoustic integrity and perspective of a consistent microphone set up and room configuration. The instruments are all sampled in great detail but designed to play easily out-of-the-box, with simple integration into larger arrangements and templates without risk of demanding too much from your system resources.

Recorded by Jake Jackson at Lyndhurst Hall – Air Studios, on one of the finest scoring stages in the world, through an array of vintage microphones via Neve "Montserrat" pre-amps, to a beautifully serviced Studer 2" tape machine and then into digital at 96k via Prism AD converters: this is an unparalleled signal chain.

FEATURES

This is a detailed library with a selection of essential articulations curated by multi award winning composers and musicians. The library features multiple round robins, dynamic layers presented in an easy to use GUI. Harp pedalling is available to make it even easier to play your own sweeps and glisses right from the keyboard - you can now set the harp pedals graphically and then just play the white notes!

Alongside the beautiful selection of single hit articulations, glisses are playable in every key, in the following scales: major, minor harmonic, minor melodic, pentatonic, diminished, whole tone. We have recorded full sweeps up and down, fast and slow, and split the harp into four registers, also fast and slow, up and down, and then recorded a swirly gliss, up and down.
All instruments have the ability to mix and/or mute mic positions from the front panel: Close mics, Decca tree and Ambient mics. Route the close mics (or spots) into your centre channel, the tree in L&R and the ambients in Ls & Rs, and you also have a perfect 5.0 instrument. Or simply keep in stereo and mix according to taste. All controls can be fully automated.

In addition to this, we give you a wonderful set of 'Harpospheres' patches - beautiful pads and textures created from the organic original recordings.

DOWNLOADING & INSTALLING

Thank you for buying this Spitfire product. 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 our 'Library Manager' app from this link: http://www.spitfireaudio.com/info/library-manager/
This app will enable you to download the library
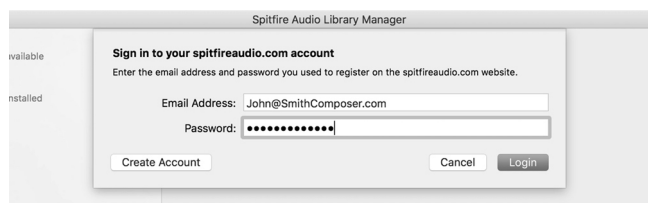
When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see your available downloads:
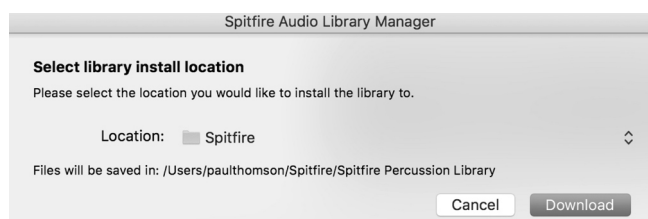

Once you have selected what you wish to download on the left pane and clicked the 'download' button you will have the option to select a location.

A default location will be generated but you'll most likely want to change this. Here's how! Click on the two little vertical arrowheads to the right of the default location. You will be presented with the following options, and you'll want to click 'CHOOSE'.

Once you've selected the location you can proceed with the download. NOTE THAT THE DOWNLOADER WILL CREATE A SUB-FOLDER FOR YOUR LIBRARY IN THE LOCATION SELECTED. This is important: if you have a multi part library, or an update, it means that the Library Manager app will look INSIDE the selected location for your library folder. If it's not there, it will create a new library folder. So, if you mistakenly select the actual library folder itself, when adding content or doing an update, instead of the location (one folder level up) that CONTAINS this library folder, you'll end up with a nested mess!!
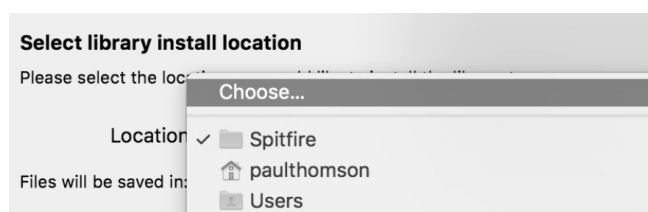
TOP TIP: You will need approx TWICE the amount of hard drive space as the library uses (see the product page on our site for this info) to download: this is because the zip files are all downloaded, and then unzipped. This process takes a while so don't panic if it looks like it's frozen!

TOP TIP 2: If you get in a total mess you can reset the download of either the whole library or just the latest update from the 'Library' menu of the app. This is limited to a couple of downloads so please only do this if you actually need to.

FOLDER STRUCTURE

When you navigate to your Harp Library folder from the Files tab in Kontakt you will find an Instruments folder. This folder contains all the .nki files you can load into Kontakt: Harp Glissandi legato, Harp Glissandi manual, Harp main techniques, and three more folders: Harpospheres, Individual patches and Other brushes.

Harpospheres contains a series of interesting synths on our Mercury engine. These are created with original sample content from this library.

In the **Individual patches** folder you will be able to find all the articulations present in the Main Techniques patch as separate .nki files, perfect for creating custom instrument banks or loading each articulation on a different midi track.

In **Other brushes** you will find the Punch COG nki: this will allow you to tweak each note individually by clicking on the Cog icon at the bottom left of the GUI.
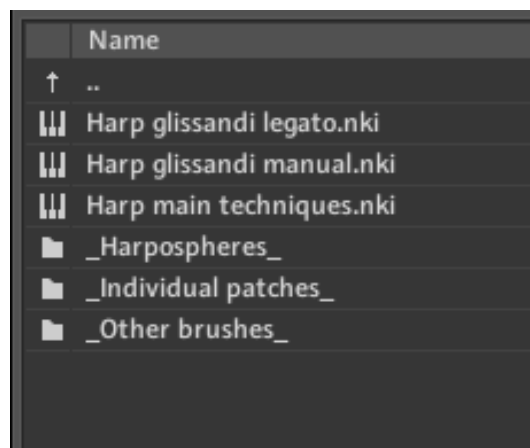
OPENING YOUR FIRST INSTRUMENT
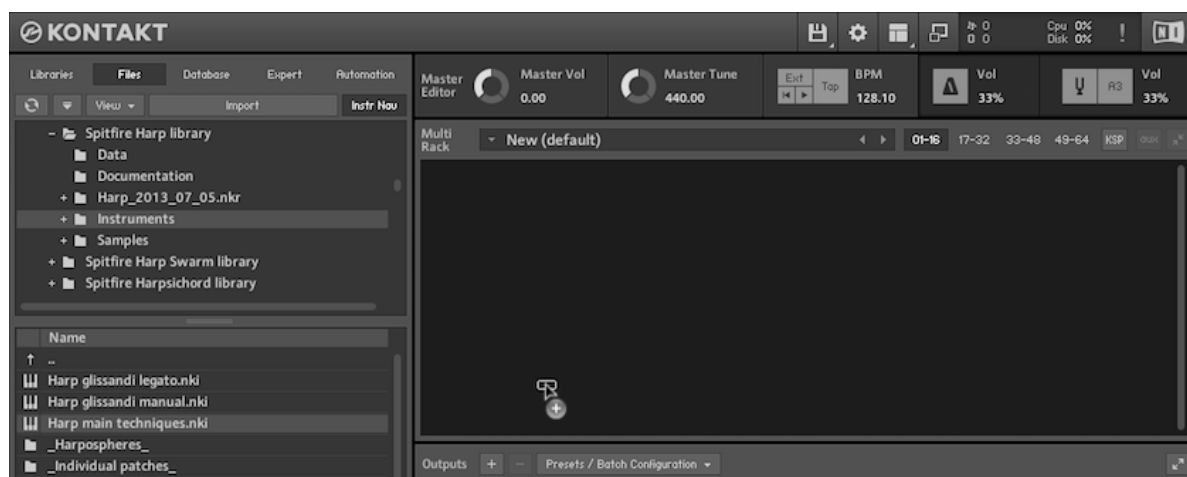
Simply double click an .nki file (this is Native Instruments' file extension for a Kontakt instrument) to load, or indeed drag the instrument (it'll have the little keyboard icon and the suffix .nki) from the left pane into the right pane.

If you can't hear anything double check first that the midi channel you are transmitting on with your keyboard is the same as the one in the Kontakt Instrument!

A QUICK LOOK

SWITCHING VIEWS
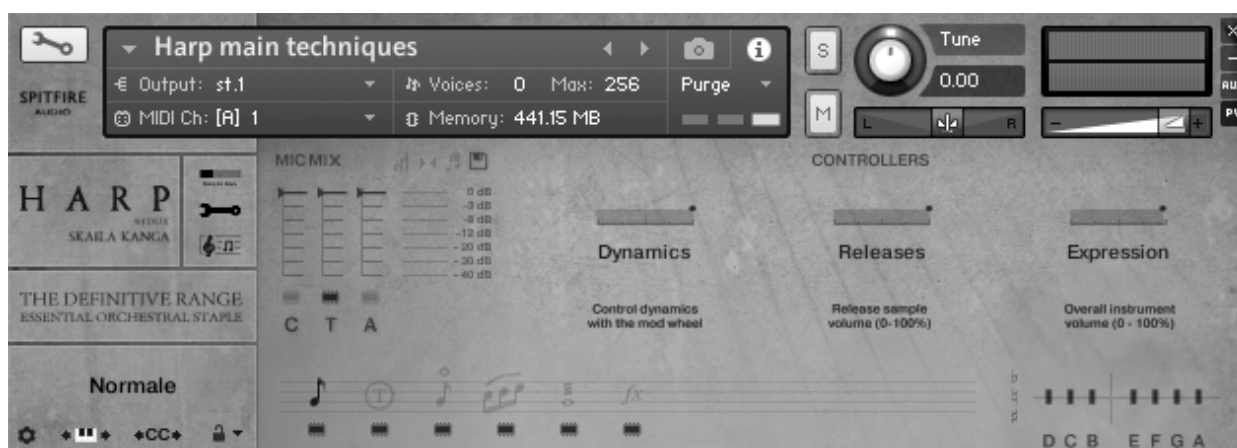
All of the libraries that we track at Air Studios are recorded via priceless ribbon and valve mics via Neve Montserrat pre-amps, the largest 88R Neve console in the world and onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. There are three mic positions (close, tree and ambient) to load and mix to suit the type of music you're writing and the style you want to achieve. Spitfire also provides a popular "ostinatum" designer that allows you to instantly create exciting, tense or action packed rhythmic passages.

When you first load up a Spitfire Orchestral preset you'll be greeted with this GUI. This is one of 3 pages that you can switch between using the **panel switcher...**

ASSIGNING CONTROLS IN KONTAKT

All GUI controls can be assigned a unique controller number so you can automate or adjust via an external controller (vital when playing in virtual Orchestral parts). To un-assign, assign or just to see what CC number is assigned to any control RIGHT or CTRL CLICK.

You can then alter the controller parameters in the "Automation pane" if for example you want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change from the default of 0-127 to 20-100. Or if you want the controller to make the GUI control in the reverse direction change from the default of 0-127 to 127-0.
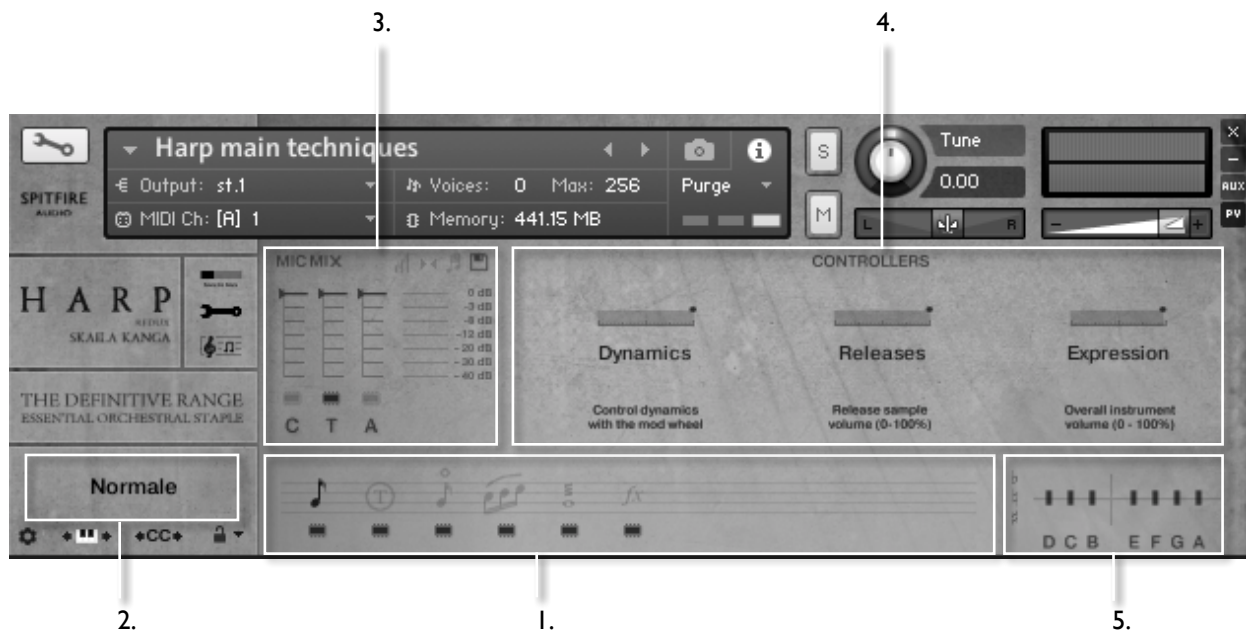

Click on these to switch views or pages:

1. **General Overview** (the view shown above)
2. **Expert View**
3. **Ostinatum.**

All of which are discussed in more detail over the next few chapters...

THE 'GENERAL OVERVIEW' PANEL

1. ARTICULATION SWITCHER

The notes denote key articulations, display the current articulation playing and act as switches between them (alongside their associated keyswitches at the bottom of your keyboard).

If what you're playing stutters, or feels delayed or cuts out make sure everything is loaded, as some of these articulations are very deep sampled.

LOAD STATUS:
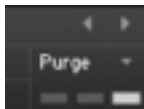
Make sure Kontakt displays the instrument load status as pictured. If the left hand bar is illuminated and red it's in a queue and hasn't started loading yet, if the middle bar is lit and yellow the instrument is still loading up. If you try to play before it's loaded it may not be nice!

ARTICULATIONS - Click on these notes to select the different articulations, whatever articulation is live is displayed in the yellow sidebar on the left. You can also select different articulations by hitting key switches, you can do this whilst you're playing so if you want to say switch from a "long" articulation to a short, hit the key whilst you're playing your last long and the next note will be a short. For details of articulations recorded go to Appendix A.

POWER TIP: *SHIFT > CLICK to select and play multiple articulations!*

2. SIDE BAR

Tells you what articulation you're playing.

3. MIC MIX

The harp was recorded with three mic positions: C (Close), T (Tree) and A (Ambient). Adjust these faders to achieve the desired mix for your project. NB: the first time you use this it will need to load in the samples, so give it a moment!

4. EXPRESSIVE CONTROLLERS

Dynamics - since most of the harp articulations are velocity controlled, Dynamics will only have a use in the Bisbigliando articulation. You will be able to control the loudness of the "roll" with this control (assigned to CC1).

Releases - allows you to change the amount of release trigger that you hear. We recommend that you find a desirable amount of release when you add the instrument and then leave it constant throughout the project, although you can also automate this control if you wish to.

Expression - instrument trim (assigned to CC11 by default). This adjusts the volume within the instrument volume (CC7) so you can finish shaping your phrases to achieve the best results.

5. PEDAL MAPPING

Pedals in the harp are used to change the pitch of the strings by one semi-tone up or down. By sliding the individual vertical lines up or down in this diagram you will be able to achieve all kind of scales and modes. The order of the pedals is: D,C,B and E,F,G,A. Each note will have three positions: up for Flats, middle for Naturals and down for Sharps. When all pedals are in the middle, the instrument is scripted so you can play chromatically; as soon as one of the pedals is set to Sharp or Flat, the black keys of your keyboard will not be functional and the Scale you spell out with the pedals will always correlate to the white keys (making custom glisses extremely easy to sequence!). Right click on each pedal to Midi CC learn.

ARTICULATIONS

There are many ways to get a sound out of the harp and we have sampled a very comprehensive list in this library. Let us look at the Main Techniques first, and then at the different Glissandi patches.

MAIN TECHNIQUES

NORMALE

This is the standard way of playing the harp. The strings are plucked roughly mid way from each end, which results in a full bodied sound. This articulation is velocity sensitive, so the lo you hit the keys, the louder the harp will sound. With the sustain pedal down, the notes will ring until the sound dies down (typically called *Laissez vibrer*). With the sustain pedal up, the moment you release the keyboard keys, the notes will be damped in the same way that a harpist would dampen the strings with his/her hands (typically called *Sons étouffés*).

PDLT

PDLT, short for *Près de la Table* is a technique achieved by playing close to the soundboard. This produces a drier, more nasal sound. This articulation is also velocity sensitive.

FLAGEOLET

This is the name used for the harp harmonics. The player slightly dampens the string half way with the side of the hand (or knuckle) and lets go straight after the string is plucked. This produces a very colourful effect that can add real subtlety to your music. Since the harmonic produced on a string is exactly an octave above, you will see that the range is smaller than other articulations (from G2 to C6). This articulation is velocity sensitive, but because of the nature of this technique, you will realise it is generally quiet.

SLID

With this articulation we have tried to recreate the sound of each individual note as part of a glissando. This is therefore thought for faster passages where not a lot of attention is given to each individual note, but rather the effect they all produce in rapid succession. It is perfect for custom glisses and faster arpeggio figures. This articulation is velocity sensitive

BISBIGLIANDO

That is the term used for the harp tremolo effect, where a note is played repeatedly as quickly as possible to achieve a blur of sound without a particular rhythm. Since the idea of this articulation is to create a continuous mass of sound, the dynamics are controlled by the modwheel (CC1), as opposed to velocity.

FX

This is a small collection of some of the most characteristic effects the harp can create by doing things like scratching the strings upwards or hitting the lower strings with the palm of your hand. Perfect for horror film scores or tension scenes!

GLISSANDI

HARP GLISSANDI MANUAL

This is a keyswitch patch with 6 different scales: Whole tone, Minor harmonic, Minor melodic, Major, Pentatonic and Diminished. The key switches assigned at the bottom of the keyboard will allow you to change from one scale to the other. Here is what is programmed across the range of the keyboard:

Keyboard range	Sounding range
F1 - E2	Straight full sweeps
F2 - E3	Swirly full sweeps
F3 - E4	Lowest 8ve
F4 - E5	8ve below middle C
F5 - E6	8ve above middle C
F6 - E7	Highest 8ve

HARP GLISSANDI LEGATO

This patch introduces a new, imaginative way of sequencing Gliss. The idea is that you trigger different scale types with a legato interval (overlap of two notes) and the type of scale will be determined by the different intervals. Here is a list:

Interval	Scale type
Minor 2nd	Whole tone
Major 2nd	Minor harmonic
Minor 3rd	Minor melodic
Major 3rd	Major
Perfect 4th	Pentatonic
Dim. 5th	Diminished 7

There are two articulations in this patch: **Scale gliss** and **Full Gliss & swirls**. The first one is mapped across the octaves (F1 to F5) and each octave will correspond to a range of the harp. The latter is only mapped across the lowest octave F1 - F2 and it will trigger full glisses up and down the harp, without having to sequence a legato interval for each octave. Have a play around; you will get a feel for this way of sequencing glisses pretty quickly and hopefully you will love it soon!

BASIC ORCHESTRATION PRINCIPLES

Whilst we wouldn't dream of trying to sum up the principles of orchestration in a single page of a technical user manual, we also understand that the choice can be overwhelming and therefore want to help you dive in as much as we can. The principle of electronic orchestration is simple. Traditional orchestration has evolved to get the best out of the instruments, so if you empathise with what an instrument can do best electronically, and in a way that sounds familiar, it will sound realistic and believable. There are no rules, save that of plausibility. So if you listen to good music and are honest with your own efforts, cast away pre-conceptions you may have built, and approach things with an open and experimental mind you'll be well on your way. If you're not familiar with the harp and would like to know more other than "I like the sound of that", then here are a few very general guidelines and principles, mostly conditioned from physics and what an instrument can do.

1. HOW DO I SEQUENCE HARP REALISTICALLY?

An easy way to sequence harp music and orchestral harp parts is to sequence it like you would a piano. With our Skaila Kanga Harp library, it is incredibly easy to get a realistic harp sound by just playing the part on your midi keyboard, possibly using a sustain pedal almost in the same way you would use it for a piano part. But there are certain things to have in mind with the Harp if you want your music to be playable at a later stage by a real harpist, and we explore the basic issues below. That said, have fun with this library and play around with it in whatever way you find interesting!

2. HARP PEDALLING AND NOTATION

We're all more or less familiar with the pedals of a piano and how the change the sound, but what could SEVEN pedals possibly do in a harp?! Well, the strings of the harp are tuned diatonically when all pedals are in the middle, so the resulting notes across the octaves will be:

Each pedal has three positions: when the pedal is up, the string will be detuned exactly one semitone down and when the pedal is pushed down, the string will be detuned one semitone up. This is how the pedalling diagram would look if you wanted to play all flats:
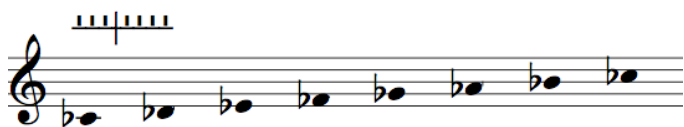
And this is what the diagram would look like if all the pedals were set to sharp:

But what is the harp pedalling more likely to look like on a piece of music? Have a look at this example:

The first diagram is specifying D, C, B-flat, E-flat, F, G, A-flat. This position of the pedals works all the way through until bar 4, where the A is natural and not flat. This is indicated with text as opposed to a whole new diagram, since that is less information for the player to process.

It's worth noting that some players prefer having boxed text at the beginning, so the diagram of the example above would become this:
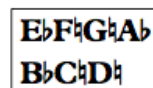
You will have noticed the marking *l.v.* on the example above. This means *laissez vibrer* which is the equivalent of using the sustain pedal: you let the strings ring after plucking them as opposed to damping them.

As discussed in page 7, the pedal function in the library provides you with the possibility of playing custom chromatic scales all on the white keys!

3. IMPOSSIBLE CHORDS

The first chord of each pair is impossible for the harp, because the same pedal would have to be in more than one place at once. The second is the same chord with different enharmonics, making it playable:
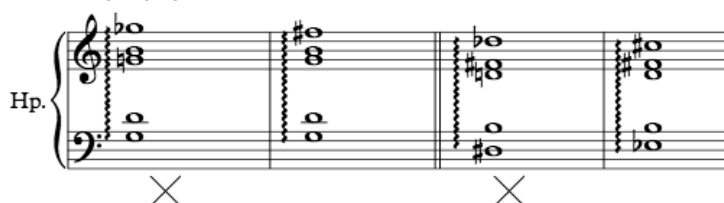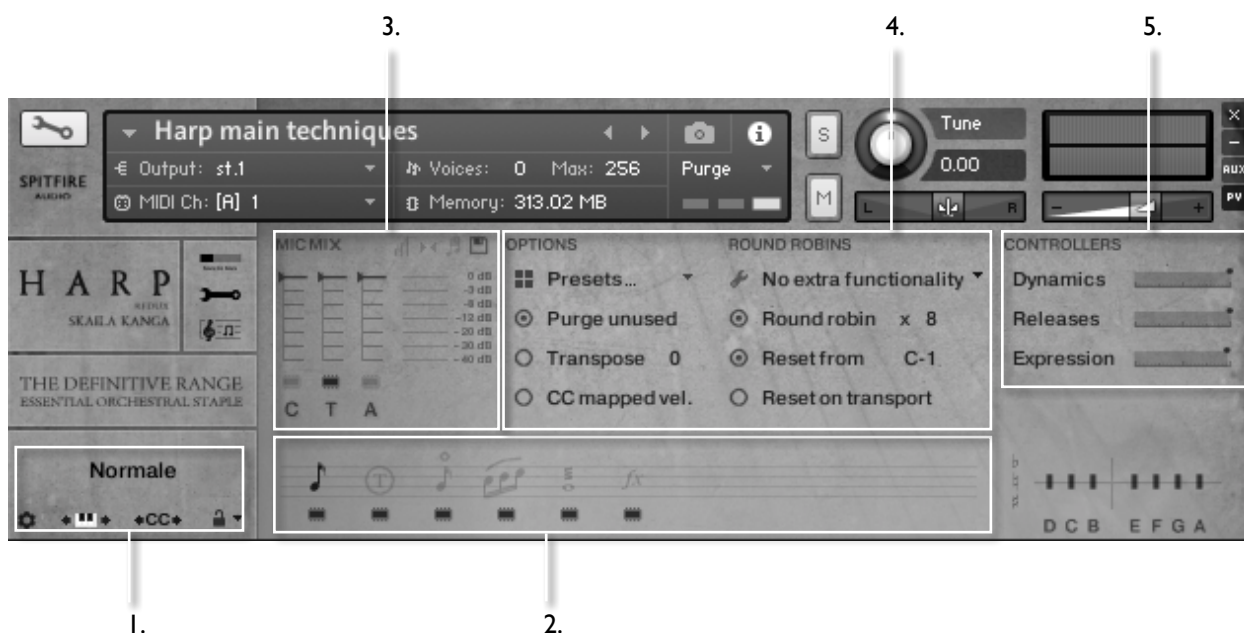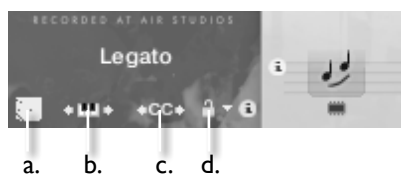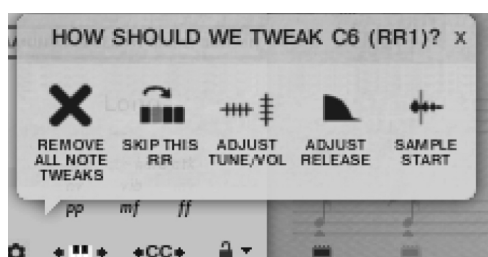
1. SIDE BAR

On the 'General Overview' page this simply displays the articulation being played. In the 'Expert View' there are some additional functions:

1a. THE COG - a. The Cog - Awesome tool for fine tuning & tweaking your presets.

• **HOW SHOULD WE TWEAK?** - Then your last note played will be displayed, if this is correct get tweaking.
• **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 affect the perceived decay of that note).
• **SAMPLE START** - If it feels loose adjust to the right, tight adjust to the left (NB this is only available in full "cog" patches).
• **REMOVE ALL NOTE TWEAKS** - This removes all custom changes you have made with the Cog.

1b. "KEYBOARD SHIMMIER" - This shifts your bank of keyswitches left or right to suit your needs, preference or performance. Simply click on the icon and drag your cursor left or right and you'll see the pink bank of keyswitches follow! Wherever you stop, those will be the new keyswitches.

1c. "KEYSWITCH TO CC SELECTOR" - Use this to assign a CC controller to act as articulation/ keyswitcher. RIGHT or CTRL Click on "CC" and you can assign a controller to change articulations.

1d. "ARTICULATION LOCKER" - We all like to select articulations and use our templates in different ways. Many composers like to have a single articulation loaded to each instance of an instrument for example. So it's worth locking off the articulation switching once you've selected one so you don't have sounds disappearing from slaves way off in your machine rooms!

Unlocked Artic' - Is the standard setting, select articulations via the front panel or associated keyswitch.
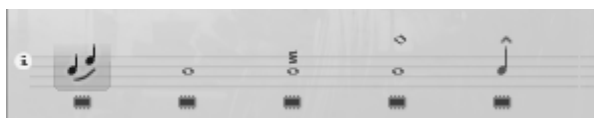Locked Artic' - This locks your articulation so it doesn't change either via front panel or keyswitch.
Locked Keyswitch - This locks your articulation via keyswitch but you're free to switch via the front panel.
Locked to UACC - This is a new standard being developed by Spitfire and detailed in appendix E. The default controller channel is #32 but this can be changed by right/ CTRL clicking on the padlock.
Locked to UACC KS - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (according to UACC standards) changes articulation.
Shared Keyswitches - In larger libraries, this setting allows you to spread keyswitches across multiple palettes of articulations.

2. ARTICULATION SWITCHER

This works the same as it does in the 'General Overview' panel, with the addition of 'load chips' beneath each articulations. These load them in and out of memory as you wish... Remember before playing an articulation you've loaded in make sure it's fully loaded!

LOAD STATUS

LAYERING ARTICULATIONS - To layer sounds within the articulation set simply 'SHIFT' click on your next articulation. Rather than introducing a multitude of more confusing 'layered articulation' options, the front panel shows (and edits) only the most recently layered articulation.

TRIGGERING - For triggering options CTRL or COMMAND click on the articulation icon:

"By CC Range" - This will allow you to use a single controller channel to switch between artics. This allows you to fine tune on your MIDI event list, or to use a midi controller fader or indeed button with a single range assigned to select your desired artic'. Our default setting is guided by our UACC protocol.

"By KS" - The default setting. BML is scripted so it won't switch mid note but wait 'til the next note-on event before switching. This means you're able to play the key switch say whilst playing a long note and have it switch to a staccato on your next note.

"By Velocity Range" - This is great for designing intelligent staccato patches that say become staccatissimo when you hit the keyboard really hard. A second menu will open up giving you options for this function.

"By MIDI Channel" - Ingeniously turns your single instance of BML into a multi timbral instrument. MIDI channel lets the instrument change articulation based on the incoming MIDI channel. To use, pop the instrument Midi Ch. to 'Omni' mode in Kontakt. The single instance can now be configured to play based on the incoming MIDI channel. For example. Set staccatos to channel 1, longs to channel 2 , legato to channel 3.

"By Speed Of Playing" - A revolutionary new function that allows you to switch articulations based on the playing speed of your performance. When selected, it provides options to

specify a triggering time-range in milliseconds. (See right hand menu above). For example, you could specify that 'fast legato' should be activated if the time between playing each interval is between 0 and 250ms (pictured above). Fully configurable to suit the user's playing style and needs and can be deactivated by unchecking 'Enabled' (or if not in the artic switching screen, simply holding ALT and clicking the articulation icon on the stanza).
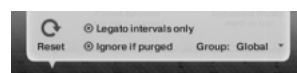
When an articulation has a 'trigger' assigned to it, it shows a little short-cut icon above to let you know that it has been customised.
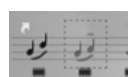
Holding down ALT and clicking an articulation with this short-cut above it will toggle the trigger between enabled and disabled.

It's a handy way to quickly turn off legato speed/velocity switching if the user doesn't want it.

TRIGGER PANEL - Reset will clear the trigger for this articulation, allowing you to set it to a different type or disable it permanently. Legato intervals will only activate this trigger if the notes played are legato intervals. Ignore if purged means that this trigger will only occur if the articulation is not purged.

Group allows you to group together triggers. When set, the trigger only occurs when an articulation in the same group is currently active. For example, use this if you wanted to set up speed triggers on legato articulations, but don't want them to trigger if you have staccatos/marc/shorts selected.

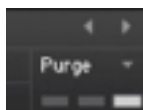## OTHER WAYS TO SWITCH ARTICULATIONS

Alongside switching your articulations manually by hand, via keyswitch or via the advanced methods mentioned above you may also want to try a new system we've dubbed UACC (universal articulation controller channel). Whereby each and every possible style of articulation has been given a unique CC data number. Simply use CC#32 and the table found in Appendix E to see how this can work for you.

POWER TIP: Whilst there are many ways to switch between articulations, many pros still prefer to have a different articulation in a single instance per track on their DAW. This enables them to assign different reverb levels and bake helpful stems that can be used in conjunction with live instruments (to work like this it's best to load up artics from the individual articulations sub folder).

3. MICROPHONE MIXER

Giving you greater control over the blends of microphone positions for your work.

Use the chips 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. Right click on the faders to assign CC controllers so you can mix these live for fantastic shifts in the spacial nature of the samples. Left click on the mic letters to change Kontakt channel/output assignment.

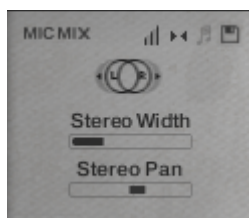On the top right of the mixer controller section are some deeper mixing options.

a. b. c. d.
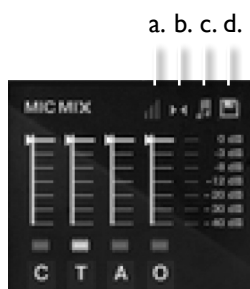
3a VELOCITY RESPONSE
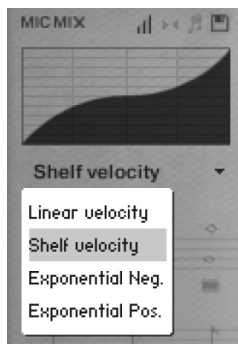
Pick from 4 different velocity curves to suit your controller.

3b CLOSE PAN 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 all the elements together, which helps define the detail. This panning tool helps you to manage and tweak this to your own tastes/ needs.

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.

3c MIC 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 pizzicato and col legno you can. Or indeed if you want to roll off some of the hall ambience for a short versus the long articulations this is how to fine tune.

3d MIXER PRESETS
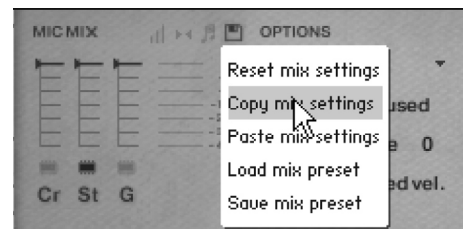
A new way to transfer mixer settings between patches, or save and load presets to disk.

AUTOMATING MIXER FADERS - Each mixer fader has a dedicated #CC. To change this to suit your MIDI controller or surface, simply RIGHT or CTRL click on the fader itself to "learn" the new controller.

ROUTING MIC MIXES - To route each mic mixer channel to unique Kontakt channels simply click on the mic letter. Great for putting your ambient mics in the surround for example. Also good for tracklaying individual mics for your engineer to control in your final mix sessions.

4. GENERAL CONTROLS

OPTIONS

PRESETS - This allows you to load predetermined sets of articulations affectionately called articulation sets (see General Overview Panel) 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.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If a user has customised the dynamics slider, that same customised CC will control velocity now.

ROUND ROBINS & LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- Next to this lies a pop-down menu with some amazing new functions:

• **"No extra Functionality"** - Is the standard default where round robins are used as they were intended.

• **"Neighbouring Zones" -** pulls from neighbouring zones, so for an '8RR' instrument, you effectively cycle through up to 24 different sounding notes when pressing a key. It's still just playing the one RR at a time, though giving you more of them. In legato mode this also alternates between 3 legato intervals to give a fake round robin.

• **"2x Round Robin With Skip" -** plays two RR simultaneously, so you get a thicker sound, it's the equivalent of plopping two notes on top of each other in your DAW (and it drops the overall volume ~6db so that the levels remain the same but it just sounds thicker). NB THIS IS NOT AVAILABLE TO LEGATO TRANSITIONS. This plays the pairs and moves ahead by 2 RR. In this mode RR is effectively halved. eg, if you press a note it would play RR1/RR2 then RR3/RR4 ,etc.

• **"Layer 2x Round Robins With No Skip" -** As above but this plays a pair but doesn't move ahead by 2 so that RR isn't halved. So if you press a note it would play RR1/RR2, then RR2/RR3, then RR3/RR4.

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 F0 - 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!

SHORT ARTICULATIONS RT - This new option allows you to toggle whether staccato/tenuto/marcato notes have a release trigger that plays on release. This lets you tighten up staccatos or end marcatos/tenutos earlier than they were recorded.

5. EXPRESSION CONTROLS

We curated some of these for the general controls view, here is the full complement, dial these cc's into your midi controller for an infinite choice of emotional and human responses.

DYNAMICS - CC#1 This slider displays and controls which dynamic layer is live. Also controlled via the modulation wheel.

RELEASES - CC#17 Dialled in all the way, this helps blur the transitions when using long articulations in slow passages in a natural and musical way. Dial back for more focus and detail.

EXPRESSION - CC#11 Displays the overall instrument volume (0-100%). Remember you can also trim your instrument volume with CC#7.

THE OSTINATUM

Best used with short articulations, this ever evolving device can offer instant chaotic inspiration or be used to create scientifically designed rhythms, ostinati and arpeggiated sequences as well as shimmering tremolando effects.
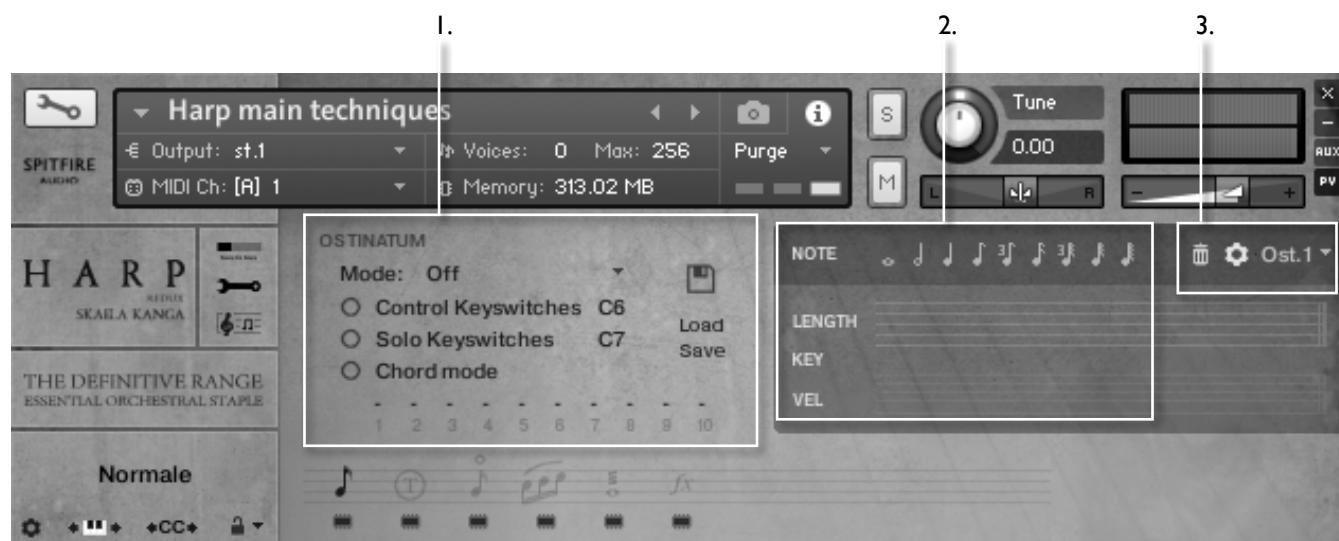
1. SETTINGS

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 position 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 keyswitches 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 keyswitch turns all tracks on, the following keyswitches solo each individual track.

CHORD MODE - This ignores any note order and simply plays everything polyphonically, great for measured trem style effects.

2. RHYTHM COMPUTER

NOTE MENU - Click these to place a note into the computer at the length you desire. Click the trash can to delete, or choose a preset from the drop down on the right. The cog allows you further fine tuning and configuration tools.

LENGTH - This displays the note lengths in the 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.

LEVEL - 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.

LOAD/ SAVE - Allows you to store your previously made Ostinati.

3. PATTERN SELECTOR

With the Ostinatum machine, there's a dropdown on the rhythm computer allowing you to switch between (and create) up to 8 different patterns.

By default these layer on top of each other, but you can also configure them to be solo using either the Ostinatum track options:


Or using the 'solo keyswitch' option. With Solo Keyswitch, 9 new (customisable) keyswitches are added to the keyboard:

The very first one unmutes all tracks so that they play together. The next eight solo each individual track respectively. When you press them, everything but that keyswitch's track is muted.

The second image shows how you could programme crazy 16ths on track 1, lazy halves on track 2, and then keyswitch between them in your DAW.

THE MERCURY SYNTH
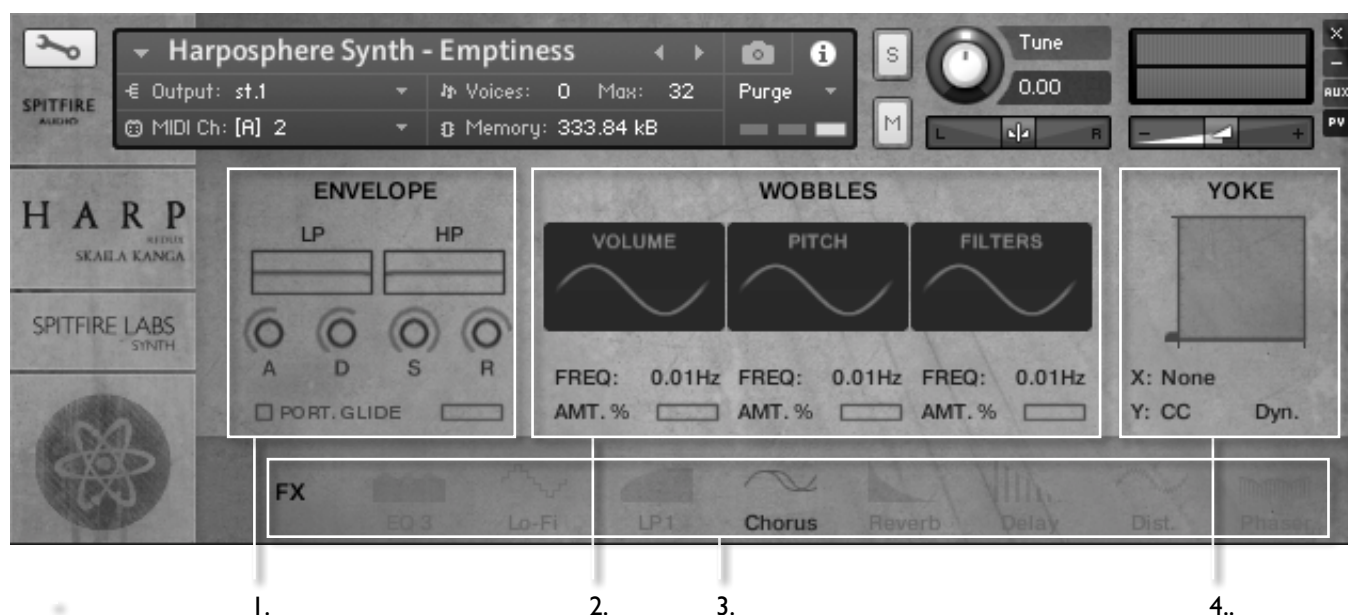
1. General Controls

Lo & Hi Pass Filters
LPF = Low, HPF = Hi. For some, a counter intuitive industry standard in titling. Adjust the graph on the LPF to chop off the top end, HPF to chop off the bottom. So if you want to reduce your fizzing synth sound to a muted sub tone drag the LPF graph from right to left.

A.D.S.R.
Attack, Decay, Sustain Release envelope. These knobs will adjust the shape of the sound from a volume point of view. Adjust attack to make the sound come thudding in or gradually fade in. Adjust release to make the sound go from a sharp end or off to a gradual decay. For an 808 style bass pull up one of the subbier sounds and pull the attack all the way to the right. The release to about mid way (to taste) and play some short notes.

Portamento Glide On/ Off Toggle
Click this to make the sound monophonic (so you only can play one note at a time) and to activate the portamento glide function.

Portamento Glide Amount
Now that your Glide toggle is on hold one key down and whilst holding press another. Because you're in monophonic mode the sound will transition from the first pitch you depressed to the second, this fader controls the time this transition takes.

2. Wobbles

Three modulator windows that give you wobble, or sometimes, WAB WAB WAB! Adjust the AMT to effect the amount of WAB WAB.
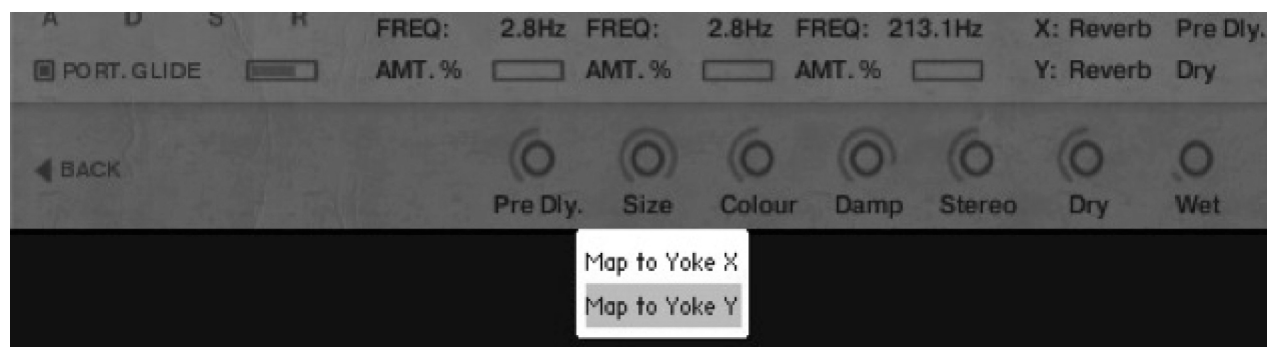
Wobble Frequency
Adjust the graph to change the frequency or speed of your wobbles. For tempo sync'd modulators, this will tune coarsely to provide you with 8th triplet 16th, etc etc.

3. FX Parameter Display

We've pre-loaded a selection of FX. Activate by clicking the FX icons along this bar.

...and if you wish to have real-time control map CTRL click on the controllers to map to...

4. The Yoke

The yoke is a dual FX controller that adjusts your FX parameters in real time for fantastic sequencing options. Y = vertical controller, X = horizontal. Scroll down to select which FX you wish to control.

You can also alter the FX parameters further and map them direct to the Yoke controller. Command/ Right Click on the FX Icon you'd like to access additional parameters for. You can map them to the yoke by clicking on the name of the parameter or by selecting the parameter just under the yoke itself.

Yoke X&Y FX Parameter Selector
Determines which parameter from your selected FX you wish to map to the X or Y yoke controller.

APPENDIX A - RECOMMENDED TECH SPECS

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

PCs:

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

MACs:

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

DRIVES:

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

APPENDIX B - KONTAKT vs KONTAKT PLAYER

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

https://www.native-instruments.com/en/products/komplete/samplers/kontakt-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, Spitfire LABS, Harp, Piano, Harpsichord, Solo Strings 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 C - PRESETS / ARTICULATIONS

ESSENTIAL ARTICULATIONS

Normale – normal playing
Près de la table – near the soundboard
Flageolet – harmonics
Sons étouffés – damped (sus ped up)
Laissez vibrer – let ring (sus ped down)
Bisbigliando – unmeasured trem
Glissandi – sweeps

PATCHES

Harp main techniques
Harp glissandi legato
Harp glissandi manual
INDIVIDUAL PATCHES:
Bisbigliando
Flageolet
FX
Normale
PDLT
Slid

OTHER BRUSHES

Harp main techniques - The Punch COG

HARPOSPHERES

Harposphere Synth - Atmoss
Harposphere Synth - Bass of the 80s
Harposphere Synth - BatCave Pad (MW verb)
Harposphere Synth - Emptiness
Harposphere Synth - Ghosts in the system
Harposphere Synth - Growler Pad (MW verb)
Harposphere Synth - Grungeslap Hit
Harposphere Synth - Impact Sub
Harposphere Synth - Jangle Pad
Harposphere Synth - Letting of Steam
Harposphere Synth - Longwarble Hit
Harposphere Synth - Matrix Pad (MW verb)
Harposphere Synth - Oldman
Harposphere Synth - Popping corns
Harposphere Synth - Pulsar Pad (MW verb)
Harposphere Synth - SubBass decay
Harposphere Synth - SysErr Pad (MW verb)
Harposphere Synth - They're back
Harposphere Synth - Timelord Pad (MW verb)
Harposphere Synth - Ting Thing slowattack
Harposphere Synth - Ting Thing
Harposphere Synth - Tonehit Low
Harposphere Synth - Toys
Harposphere Synth - Trailerhit Gentle
Harposphere Synth - Trickles
Harposphere Synth - Unpleasant Pad (MW verb)
Harposphere Synth - ZooConga mid & hi

APPENDIX D - MIC & MIX ACRONYMS

MAIN MICS

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

T - Tree. This refers to the "Decca" tree of three mics placed above the conductor's podium. In the case of Sable; 3 priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band, the hall and are the default mic position that loads in with each patch.

A - Ambient. A set of condenser mics placed high up in the gallery away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal fed to your Ls & Rs speaker sends for true surround information.

APPENDIX E - UACC

With the development of Spitfire's BML Sable it was proving quite difficult to standardise how to access the ever-growing number of articulations contained within instruments and libraries. While they worked adequately, Keyswitches and CC32 were inconsistent between sections and instruments and it could prove a pain to do something as simple as substituting a Viola for a Violin section.

To address the problem, Spitfire developed UACC , a specification that hopes to standardise articulation control between instruments and libraries. UACC is turned on via the Keyswitch locking option (🎹 ▾) and utilises the same CC as above (and can be customised identically). When UACC is activated you can change articulation by setting CC32 to specific values that correlative with different articulations. Here's the latest (v2) spec:

Long (sustain)					
1	Generic	34	Detache	80	Synced - 120bpm (trem/trill)
2	Alternative	35	Higher	81	Synced - 150bpm (trem/trill)
3	Octave	36	Lower	82	Synced - 180bpm (trem/trill)
4	Octave muted				
5	Small (1/2)	**Short**		**Phrases & Dynamics**	
6	Small muted	40	Generic	90	FX 1
7	Muted	41	Alternative	91	FX 2
8	Soft (flaut/hollow)	42	Very short (spicc)	92	FX 3
9	Hard (cuivre/overb)	43	Very short (soft)	93	FX 4
10	Harmonic	44	Leisurely (stacc)	94	FX 5
11	Temolo/flutter	45	Octave	95	FX 6
12	Tremolo muted	46	Octave muted	96	FX 7
13	Tremolo soft/low	47	Muted	97	FX 8
14	Tremolo hard/high	48	Soft (brush/feather)	98	FX 9
15	Tremolo muted low	49	Hard (dig)	99	FX 10
16	Vibrato (molto vib)	50	Tenuto	100	Up (rips/runs)
17	Higher (sultasto/bells up)	51	Tenuto Soft	101	Downs (falls/runs)
18	Lower (sul pont)	52	Marcato	102	Crescendo
19	Lower muted	53	Marcato Soft	103	Decrescendo
		54	Marcato Hard	104	Arc
Legato		55	Marcato Long	105	Slides
20	Generic	56	Plucked (pizz)		
21	Alternative	57	Plucked hard (bartok)	**Various**	
22	Octave	58	Struck (col leg)	110	Disco up (rips)
23	Octave muted	59	Higher	111	Disco down (falls)
24	Small	60	Lower	112	Single string (Sul C/G/etc.)
25	Small muted	61	Harmonic		
26	Muted				
27	Soft	**Decorative**			
28	Hard	70	Trill (minor2nd)		
29	Hramonic	71	Trill (major 2nd)		
30	Tremolo	72	Trill (minor 3rd)		
31	Slow (port/gliss)	73	Trill (major 3rd)		
32	Fast	74	Trill (perfect 4th)		
33	Run	75	Multitongue		
		76	Multitongue muted		

For example, turning on UACC and changing CC32 to 26 will change the current articulation to Legato - Muted. Setting it to 52 would change to Short - Marcato. You can set these manually in your DAW but it's much easier to utilise DAW functionality such as VST Note Expression, or a dedicate tablet app such as Lemur, TouchOSc, LiveControl, etc.

The advantages of UACC are that it's consistent between all supported libraries (ie. setting CC32 to 52 will change to Marcato regardless of the library or patch) and easily configurable on tablet apps such as Lemur. It remains consistent between updates (any product using v2 will have the articulations mapped to the above spec). It also takes up no space on the keyboard.

The disadvantages are that it's difficult to control for live playing (unless using a tablet) and it does not support articulation layering.

UACC KEYSWITCH

UACC keyswitching is a new feature in Spitfire products and updates. It is a mixture of keyswitching and UACC to provide the advantages of both methods. When UACC Keyswitch is activated via the lock panel menu (🔒) a single keyswitch is available. Using the UACC spec outlined above, this keyswitches velocity is used to switch articulation.

For example pressing the keyswitch at velocity 70 would switch to the Trill (minor 2nd) articulation while pressing at velocity 56 would switch to Short Pizzicato. As with UACC, you can manually input these velocity values but it's easier to use your DAW or tablet app's functionality.

The main advantage of UACC KS over UACC is that you can layer articulations by overlaying the keyswitch's notes on the piano roll.

APPENDIX F - FAQS & TROUBLESHOOTING

Q: HOW DO I DOWNLOAD AND AUTHORISE A KONTAKT FULL LIBRARY ONTO MY MAIN RIG IF IT ISN'T CONNECTED TO THE INTERNET?

Simply use our download manager on a computer that IS connected, transfer over either over your LAN or via a shuttle drive. No further authorisation is required.

Q: THE LIBRARY KEEPS DISAPPEARING FROM MY KONTAKT 'LIBRARIES' PANE OR I CAN'T ADD THE LIBRARY - IT FAILS EACH TIME I TRY?

This is a known Kontakt bug. Please contact our support team to obtain a small file which should enable you to workaround the problem.

Q: "NO LIBRARY FOUND" ERROR MESSAGE

If you are getting the error message "No Library Found" in Kontakt when trying to add a new library, it's because the product you have purchased isn't a "Player" library (also see appendix B) You will therefore need to load the files manually into Kontakt to load them. This can be done via the 'Files' browser, top left hand side of Kontakt, or by simply dragging the instrument files over the Kontakt window to load them.

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 Library Manager 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 Library Manager app. To reset both your entire library download or the latest update;

Open up the Library Manager app and log in with your account email and password.

• Select the download you wish to re-download
• In the toolbar under Library > Reset Download > Entire Download/Latest Update
• This will reset your whole download/your latest update

You can repeat this process for any of the libraries you own.

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

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

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

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

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

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

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

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

Q: I'VE LOST MY INSTRUMENT FILES.

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

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

We have no direct influence on your actual download speeds, our libraries are hosted on Amazon S3 servers which are normally very quick but it may well be that at certain times of the day when traffic is particularly busy, your ISP may throttle your connection speeds.

We would advise you to leave your download running overnight as speeds should ramp up at less busy times. Our Library Manager 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 LIBRARY MANAGER

A handful of customers may find that when they log into their Library Manager, 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 library manager 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 library manager 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 library manager 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 Library Manager app, we have incorporated the ability to reset your own downloads. This can easily be done via your Library Manager app.

Open up the Library Manager app and log in with your account email and password.
- Select the download you wish to re-download
- In the toolbar under Library > Reset Download > 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 Library Manager App, we would advise downloading the latest version of the library manager from from spitfireaudio.com/info/library-manager/.

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

We run all our orders through a fraud checking process. The automatic fraud check takes 20 minutes (but can take up to an hour during a very busy period, eg. Black Friday), but if your order gets caught at this stage, we run a manual order check, and this can delay the processing of your order for up to 24 hours (though this would be a rare and exceptional case).
You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was successfully taken. Please check your junk folders before contacting our support. The message will come from do_not_reply@spitfireaudio.com if you'd like to add us to your whitelist.

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

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

Q: 'SAMPLES MISSING' ERROR MESSAGES

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

Q: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.6.8?

Our Library Manager only supports Mac OSX 10.7 and upwards. If you do not have a system with 10.7 upwards installed, or do not wish to update your system there is a way of creating an external boot drive that will work with our Library Manager app. Alternatively, you can download the library to any other Mac or PC that is compatible with the Library Manager and then simply copy everything over to your own machine. We suggest doing this via an External Hard drive.

Q: NON PLAYER INSTRUMENT OPENING IN 'DEMO' MODE?

If you are seeing the 'demo' button and your patches are timing out, it means you are trying to run a non-player library in the Kontakt Player software. You need to upgrade your Player to the full version of Kontakt. We try very hard to ensure at all stages of our website that everyone understands which libraries need full Kontakt and which need the Player only. Essentially our Player libraries don't need the full Kontakt because we have paid the license fee on our customers' behalf. This is more financially viable on our higher priced libraries. If you have any of our Player libraries you can qualify for a discount on the full version of Kontakt. See the following page for more information: https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/pricing/crossgrade-offer/

HOW TO BATCH RESAVE A LIBRARY

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

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

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

Q: I'VE LOST MY SERIAL NUMBER FOR PRODUCT ACTIVATION

Emails get misplaced and you might find that you are out of luck when you need to find a past serial number. The best place to find all of your serial numbers would be to log into your Native Instruments account here: https://www.native-instruments.com/en/ , and traverse to the My Products, Serials, And Downloads section. Under there you will find all of your serial numbers, including your Spitfire Audio serial numbers. If you find that the serial number you are looking for is not there, please contact us with all of the relevant information.

Q: I HAVE FOUND A BUG

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

Q: WHAT IS THE NCW COMPRESSED FORMAT?

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

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

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

Q: I'VE FORGOTTEN MY PASSWORD?

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

Q: VEP - CONTROLS / GUI HAS DISAPPEARED!?

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