

SPITFIRE AUDIO

Solo Strings

SPITFIRE - SOLO STRINGS
USER MANUAL

CONGRATULATIONS

Thank you for purchasing Spitfire Solo Strings. Sometimes you need the intimacy and detail of a single voice to rise above the force of an orchestra. Reach for Spitfire Solo Strings – the all-new accompaniment to your Symphonic and Chamber arsenal, featuring exceptional first-call London virtuosos.

Solo Strings is designed to stand out, but also to fit in: this entirely new library sits perfectly alongside the Spitfire orchestral ranges, utilising the same location, peerless signal chain, mic positions and range of articulations that make up the DNA of our high quality orchestral packages. Single players in the acoustic luxury of the hall at Air Lyndhurst, captured on rich sounding 2” tape.

Quick Specs

- 40,950 samples
- 66.2GB uncompressed
- 42.8 GB disk space required
- 85.6 GB disk space required during install
- NKS Ready
- Compatible with Native Instruments hardware
- Free Kontakt Player Included
- Minimum Kontakt Version 5.6.8
- New intuitive GUI with inline help
- Several Microphone Positions (C T A)
- Deep sampled:
 - Multiple Instruments
 - Multiple Articulations
 - Multiple dynamics
 - Multiple round robins
 - Release Triggers
 - True Legato

Table of Contents

CONGRATULATIONS	2
PRECAUTIONS	2
WELCOME	3
DOWNLOADING & INSTALLING	4
REGISTERING WITH KONTAKT PLAYER	5
FOLDER STRUCTURE	6
OPENING YOUR FIRST INSTRUMENT	6
A QUICK LOOK	7
THE ‘GENERAL OVERVIEW’ PANEL	8
ARTICULATIONS	9
TOTAL PERFORMANCE LEGATO	12
THE EXPERT VIEW	13
THE OSTINATUM	17
APPENDIX A - RECOMMENDED TECH SPECS	18
APPENDIX B - KONTAKT vs KONTAKT PLAYER	18
APPENDIX C - ARTICULATION LIST	19
APPENDIX D - MIC & MIX ACRONYMS	20
APPENDIX E - UACC	21
APPENDIX F - FAQs & TROUBLESHOOTING	22

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:



TOP TIP: The little ‘i’s on your GUI are ‘inline’ help. Click on these to find out stuff.

- 1.) Use these switches to change the articulations... they also correspond to keyswitches on the very bottom of your keyboard.
- 2.) On long notes make sure you always use your Modwheel
- 3.) If you don’t know what something does and it has an **i** next to it, click on it to get some help!



WELCOME

Overview

Six years ago, Spitfire released Solo Strings, one of our first ever libraries. Since then, we have clocked up over 2,500 hours of sampling experience, so we knew it was time we revisited these essential instruments. They can add individuality and definition to big string writing, as well as capture soaring solos, whether for film, games or pop music. Think of the solo violin in John Williams' score for Schindler's List, Fratres by Arvo Pärt, John Corigliano's Red Violin, or the cello carrying the Game of Thrones theme.

The Artists

Jack Libeck	(Violin - Virtuoso)
Clio Gould	(Violin - 1st Desk)
Thomas Gould	(Violin - Progressive)
Max Baillie	(Viola)
Richard Harwood	(Cello)
Leon Bosch	(Double Bass)

Soloists are exceptional players, and capturing them on a recording presented unique challenges. We needed to go beyond expectation, making each instrument versatile enough to match the emotional temperature of your music, offering a vast range of mic positions and articulations to blend perfectly with our Symphonic and Chamber collections.

Our new solo violin can be played in three distinct modes and was performed by three distinctly different players: Virtuoso, 1st Desk and Progressive, each containing not only their own range of articulations, but also a range of recording locations in the hall and different styles of performance.

Virtuoso, with a standing player, captures the sound of a sonata, or a featured soloist out in front of the orchestra performing in a 'concerto' style. 1st Desk was recorded on the front desk of the first violins, perfectly placed for adding individuality and definition to a string line, while still able to blend in with the section.

Our "1st Desk" performer plays "out", leading the orchestra. Our progressive player was recorded further away from the conductor, designed to fit into larger string sections, or offer up solo passages in a more contemporary vernacular, opening the door to a modern, filmic sound of extended techniques including "Mandolin pizzicato" and "Tremolo whispers".

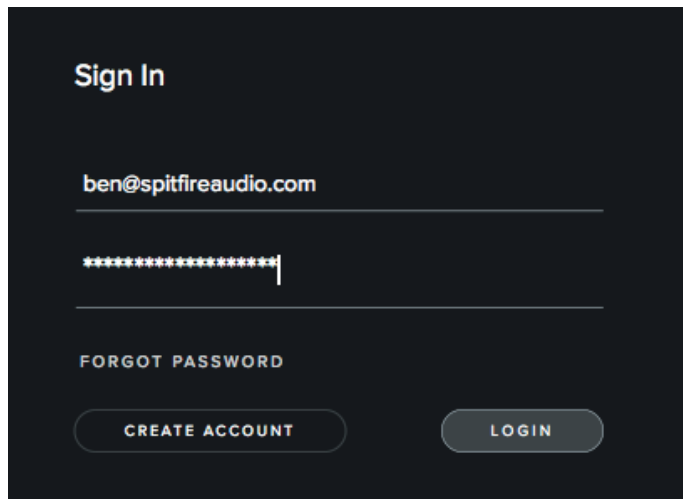
These three violins are joined by three exceptional string players on viola, cello and double bass, all with an equal attention to detail and depth of sampling. This gives us an exceptionally versatile set of tools that can create anything from a single searing cello line to multiple parts added to larger sections, providing added definition and personality and bringing together a very unique sextet of players with unprecedented control and malleability.

As with many Spitfire libraries, we returned to the iconic Hall at Air Studios to record Solo Strings. Scores such as Dunkirk, Beauty and the Beast, Wonder Woman and Paddington 2 were recorded there recently, as well as classics such as Harry Potter and the Philosopher's Stone, The Dark Knight and Gladiator. Solo Strings was recorded by award-winning engineers, who captured each soloist using world-class equipment: priceless ribbon and valve mics through Neve Montserrat preamps, the largest 88R Neve console in the world, onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. There's a reason that this hall has been the choice for Hollywood directors for decades.

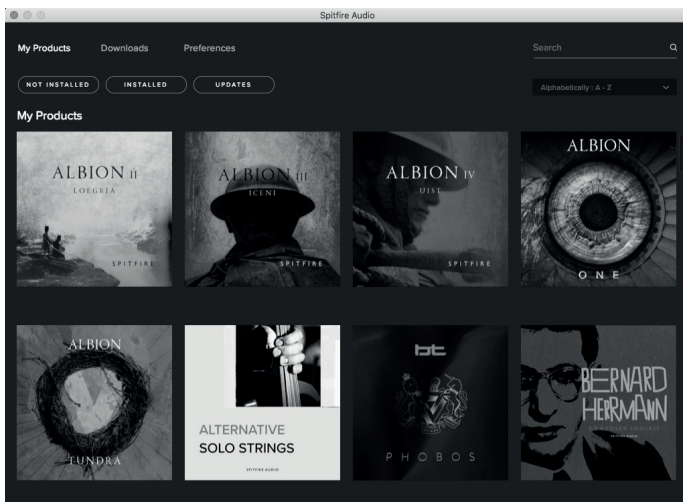
DOWNLOADING & INSTALLING

Thank you for buying Spitfire Solo Strings. If you are a total newbie to this kind of thing you can get up to speed here: <http://www.spitfireaudio.com/info/basics/>

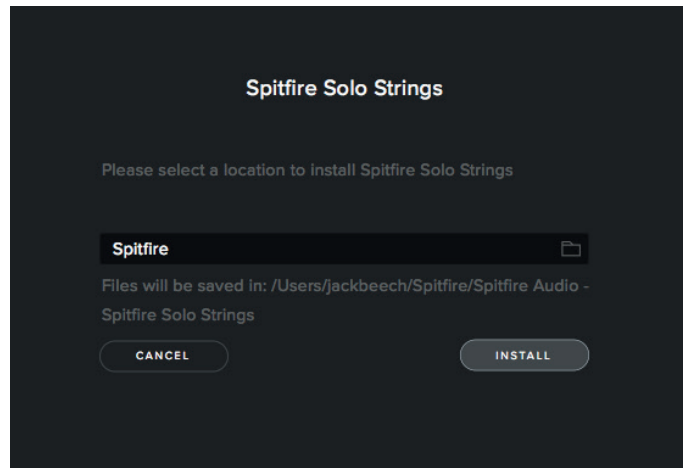
First though, grab the ‘Spitfire Audio App’ from this link: this app will enable you to download the library <http://www.spitfireaudio.com/info/library-manager/>



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:



You can click on “not installed” to see the libraries you haven’t downloaded yet, or use the search function on the top right. Click “install” to start.



A default location will be generated but you'll most likely want to change this. Click on the folder icon and choose the location that you want the library to download to.

Once you've selected the location, click “install” or “download” to start.

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 its frozen!

TOP TIP 2: If you need to download again for any reason you can reset the download of either the whole library or just the latest update from the cog menu of the library in question. This is limited to a couple of downloads. If you need the library on a second system, the easiest way to do so is to copy the files over using an external hard drive.

REGISTERING WITH KONTAKT PLAYER

If you've never used one of our libraries before and you don't own a copy of Native Instruments Kontakt, you'll need to download the free "Kontakt Player" here:

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

If you'd like to find out more about the differences between Kontakt and Kontakt Player (we know, very confusing!) go to *Appendix B*.

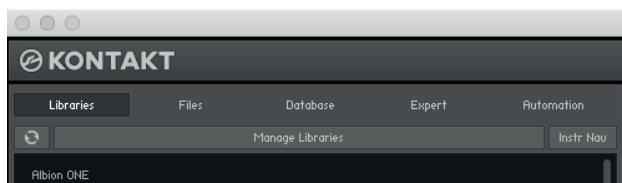
If you'd also like to know what we recommend as an optimal set up please go to *Appendix A*.

Before beginning this process, install Native Access. <https://www.native-instruments.com/en/specials/native-access/>

For more information about NKS and integration with Native Instruments hardware controllers and keyboards please checkout their online instructions:

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

1. Install Kontakt Player (skip this step if you already have it)
2. Open the player (or Kontakt 5 full version if you have that) and click 'Manage Libraries' in the library browser window:



3. Clicking "Manage Libraries" opens Native Access. Navigate to the "add serial" button. Enter the serial number you were given via the "download ready" email. If you can't find your email. See here: <https://www.spitfireaudio.com/my-account/serial-numbers>.

4. Once your serial number has been added, you will need to select the installation path. This is the 'Spitfire Solo Strings library' folder that contains your library's instruments and samples folders, and also contains the 'nicnt' file

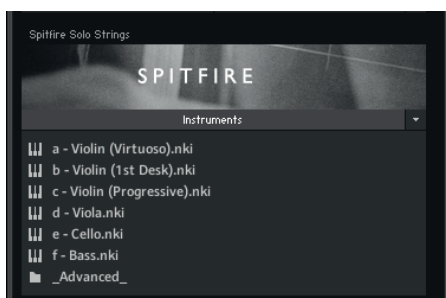
5. Your library is authorised. If the library does not add to the libraries pane or disappears when you re-open Kontakt, see *Appendix E - Troubleshooting and common problems*

If you have never used Kontakt before we wholeheartedly recommend that you familiarise yourself with the basics of patch (or instrument) loading, multi management, outputting and midi routing detailed in the Kontakt user manual and native instruments website:

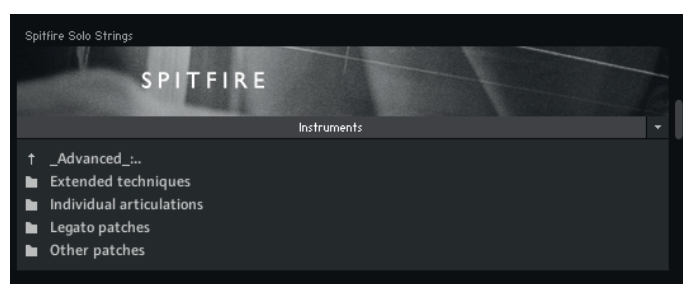
<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-5/downloads/>

If you are an established Kontakt user please make sure you absolutely have the latest version of it downloaded via the NI service centre or the NATIVE ACCESS apps. Our libraries are frequently updated and often simply won't work on any previous versions. We cannot describe the multitude of painful symptoms you will experience if you don't do this!

FOLDER STRUCTURE



If you click the 'instruments' bar you will see that you have a 'basic' startup palette for each instrument section. These are your basic patches which contain a selection of curated 'work-horse' articulations.



If you click the 'Advanced' bar to expand it you will see that your instruments fall into 3 categories. You can double click the folder name to open that folder. Double click it again to go back up a level in the folder structure.

Extended Techniques

Contains 'core' and 'decorative' techniques for each section in individual patches and can be viewed as the next stage in detail up from the 'basic' startup patches.

Individual Articulations

Each separate articulation in its own patch.

Legato Patches

These monophonic patches rely on you playing the notes 'joined up' so it can fill in the joins for you for super realism. Especially popular with single solo top lines.

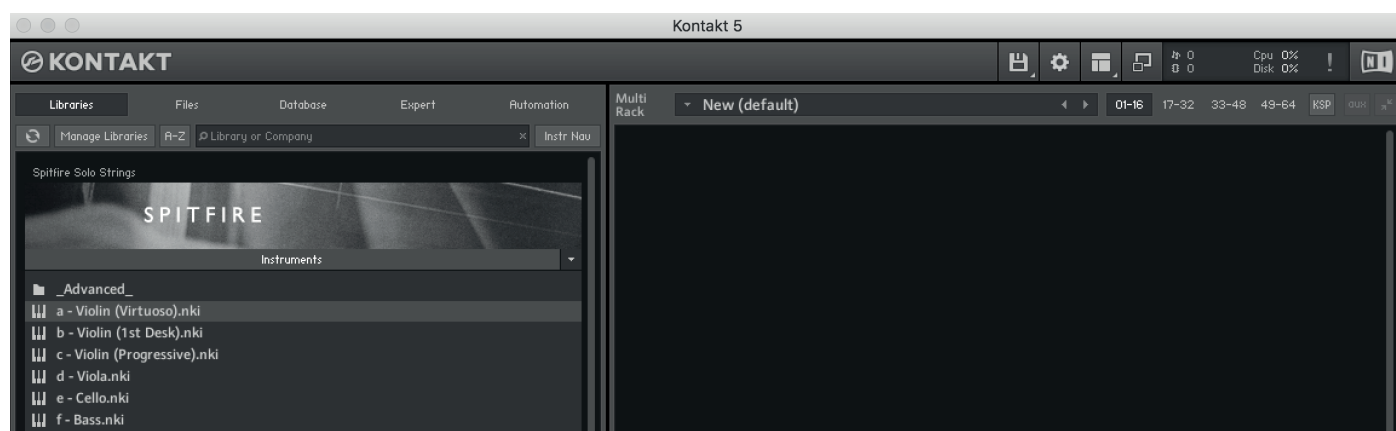
Other Patches

Economic - A pre-curated smaller selection of articulations which won't break your RAM bank.

Light - Stripped back articulations that reduce the stresses on your CPU.

Time Machine - These patches contain all of the short articulations fully loaded into RAM so that you are able to vary the length of the short notes via CC.

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!

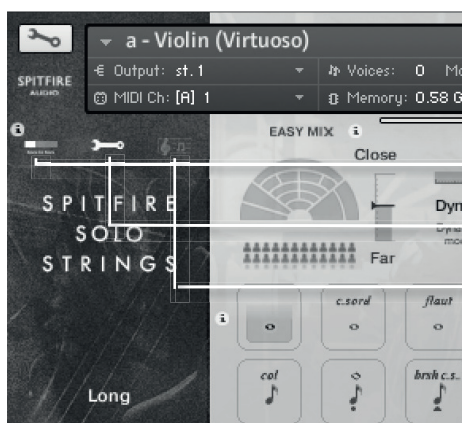
A QUICK LOOK

SWITCHING VIEWS



Solo Strings was recorded by award-winning engineers, who captured each soloist using world-class equipment: priceless ribbon and valve mics through Neve Montserrat preamps, the largest 88R Neve console in the world, onto pristine 2" tape before being converted with the top-of-their-class Prism AD converters at 96k. There's a reason that this hall has been the choice for Hollywood directors for decades.

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



Click on these to switch views or pages:

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

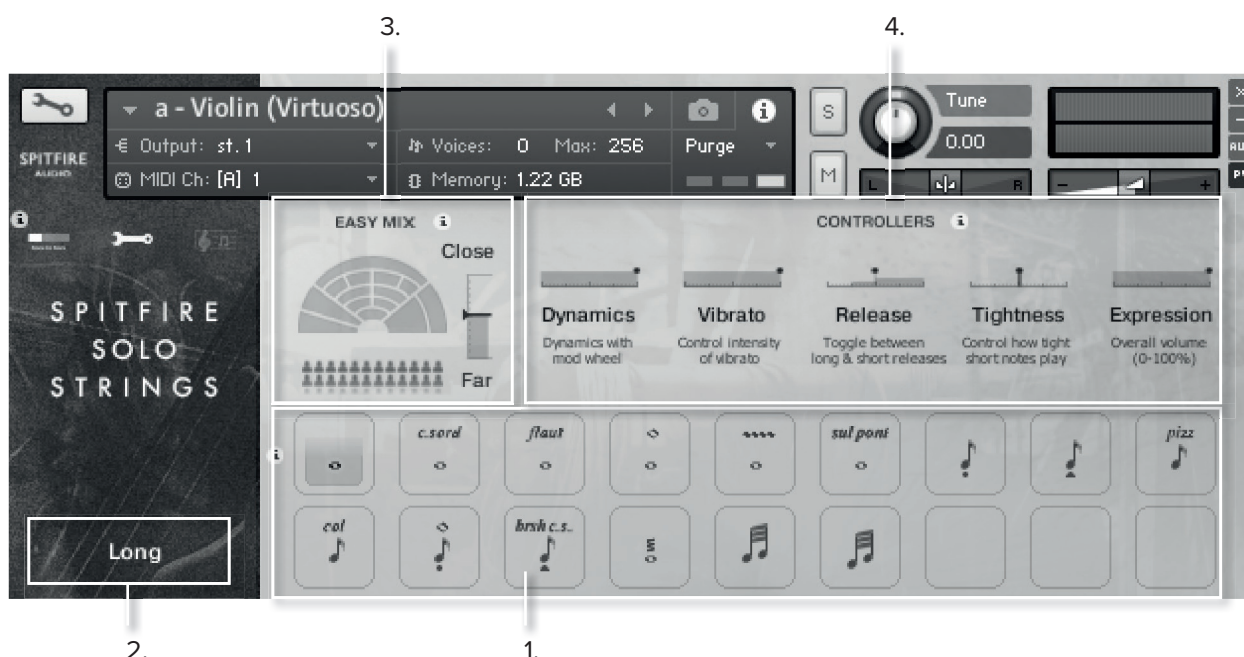
All of which are discussed in more detail over the next few chapters...

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 limit the bandwidth of a parameter so that it modifies the CC Data between a user defined range. This is possible in the automation panel of Kontakt. Select the CC you want to modify and then modify it at the bottom using the percentage controls

You can also reverse a parameter by changing this to 100 - 0%.

THE ‘GENERAL OVERVIEW’ PANEL

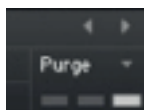


1. ARTICULATION SWITCHER

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 C.

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

2. SIDE BAR

Tells you what articulation you're playing.

3. EASY MIX

The players were recorded with several different mic perspectives. Move this slider up or down to change the perceivable distance from them. NB: the first time you use this it will need to load in the samples, so give it a moment!

4. EXPRESSIVE CONTROLLERS

Dynamics - probably the most important controller you have. This crossfades between the different dynamic layers recorded.

Vibrato - where appropriate this crossfades from no (or senza) to lots (molto) vibrato.

Release - allows you to change the amounts of release trigger that you hear.

Tightness - the start of a note is often not the start of the 'sound' of the instrument. This cuts further into the note to make it tighter. But does detract from realism. Worth tightening up when playing in, then loosening and putting a negative delay into your DAW to compensate for ultimate reality!

Expression - is an instrument trim (CC11), that adjusts the volume within the instrument master volume (CC7) great when used in conjunction with dynamics.

ARTICULATIONS

We use the term articulation to mean the different playing techniques used by the musician or the directions which would be written on the score, below is a brief description of the included articulations of Spitfire Solo Strings.

Note: Not all articulations are included in all instruments.

LONG ARTICULATIONS

LONG

This is the most vanilla of the 'long notes' we have recorded. The basic standard playing style, recorded with and without vibrato, and sometimes with 'molto vibrato' or a lot of vibrato! Occasionally you'll see 'senza vib' which means 'without vibrato'. You'll sometimes see 'dolce' which means 'sweetly' and this refers to a tasteful amount of vibrato. You can use the Modwheel, or a slider set to CC1, to control the 'dynamic' of the sound, this smoothly crossfades between very soft (or 'pp') recordings, through to very loud (or 'ff'). Also you can use a slider set to CC21 to control the amount of vibrato, smoothly crossfading between no vibrato all the way up to the maximum vibrato.

CON SORD

This is short for 'con sordino' which means 'with the mute'. A small rubber mute is attached onto the bridge, and this has a damping effect on the strings, that produces an extremely beautiful sound. This is softer than the 'open' sound, but still very dynamic in range.

HARMONICS

If the player holds down lightly on the string a perfect 4th interval up from the note they are fingering, you hear what is called an 'artificial harmonic' sound - two octaves up from the note being fingered. This is called 'artificial' to distinguish it from the natural harmonic series of the open string. These 'natural' harmonics can be heard by moving the finger up and down the string lightly while bowing.

FLAUTANDO

This refers to a soft 'flute-like' way of performing on a stringed instrument. Often the bow will be near or over the fingerboard, which gives a very different character to the sound from the usual bow position. Sometimes we describe this to the players as 'harmonic like' and this gives them a steer toward a more 'glassy' and delicate, often non vibrato sound.

LONG PROGRESSIVE VIB

Similar to Long however as the player continues moving the bow, a vibrato is blended in.

SUL PONT

Short for 'sul ponticello' - meaning 'on the bridge' - here the player bows very close to the bridge which produces a brittle and edgy sound, always reminding us of nails on a chalk board!

LONG PROGRESSIVE VIB

Similar to Long however as the player continues moving the bow, a vibrato is blended in.

LONG COL TRATTO

Literally, 'Drawn With The Wood'. This style of playing is to turn the bow over and play the string with the wood of the bow. Usually players will bring a practice bow or a less expensive one for this, as their main bows can cost tens of thousands!

LONG SUPER SUL TASTO

Taken to the extreme, playing with the bow over the fingerboard, to produce a thinner more delicate tone. it is not specifically required to be 'flute like' or 'harmonic like' and therefore is more of a very very soft delicate but yet 'normal' sounding tone

SHORT ARTICULATIONS

STACCATO

A nice very tight sound, with the bow bouncing on the string. This creates a sound that can be used either as a nice short staccatissimo, but also as part of a sequence of fast short notes

SPICCATO

Spiccato techniques can create extremely heated discussions! For Spitfire, we define our Spiccs as having a nice very tight sound, with the bow bouncing on the string. This creates a sound that can be used either as a nice short staccatissimo, but also as part of a sequence of fast short notes.

SHORT CON SORD

This articulation is played 'with the mute'. A small rubber mute is attached onto the bridge, and this has a damping effect on the strings, that produces an extremely beautiful sound. This is softer than the 'open' sound, but still very dynamic in range.

COL LEGNO

Literally, 'With Wood' and short for 'Col Legno Battuto' or 'hit with the wood'. This style of playing is to turn the bow over and strike the string with the wood of the bow. Usually players will bring a practice bow or a less expensive one for this, as their main bows can cost tens of thousands!

PIZZICATO

Plucking the strings with the finger.

The velocity layer above 120 on this articulation automatically switches the articulation to Pizzicato Bartok.

PIZZICATO BARTOK

In this technique, the player plucks so hard that the string 'snaps' back onto the fingerboard producing a characteristic percussive noise almost like the 'col legno battuto' sound. To be used sparingly unless you want your players to all develop blisters!

HARMONICS

The short version of the artificial harmonic described earlier in the Long notes section.

BRUSHED SHORT CON SORD

Same as the SHORT CON SORD however with a more gentle bowing. More suitable for Baroque music.

SHORT NOISE STACCATISSIMO

More aggressive than a regular STACCATO, where the bow bounces on the string.

SPICC CON SORD

Played the same as a SPICCATO technique however applying a rubber mute to the bridge.

MANDOLIN PIZZICATO

The Mandolin Pizzicato is similar to a normal Pizzicato, however the performer holds the instrument like a Mandolin and brushes the strings offering a different texture.

PIZZICATO UNDAMPED

Plucking the strings without dampening the string immediately. This articulation is only applicable to the Bass.

COL LEGNO PENCIL

Similar to COL LEGNO, however using a pencil to strike the string. Not with the back of the bow.

SHORT PAGANINI

Played without the bow and without plucking, these short patches are similar to guitar roll offs.

SHORT SUPER SUL TATSTO

Taken to the extreme, playing with the bow over the fingerboard, to produce a thinner more delicate tone. It is not specifically required to be 'flute like' or 'harmonic like' and therefore is more of a very very soft delicate but yet 'normal' sounding tone.

TRILLS AND TREMS:

TRILL Minor 2nd, Major 2nd

A Trill is where the player alternates between two notes with the left hand very quickly, we've recorded a number of options for this interval. These can be used as accented performance embellishments, or you can play them very softly and create a lovely 'cloud' texture with them. The trill articulations will Map to the DAW BPM by clicking "sync to tempo"

LONG TREMOLO

This Tremolo is where the player rapidly moves the bow while keeping the left hand fingering a single note. The effect is a shimmering one when played softly, and a very aggressive one when played loud.

TREMOLO WHISPERS

In this Tremolo, the player plays extremely delicately, but rapidly moves the bow while keeping the left hand fingering a single note creating a hollow, beautiful sound.

LEGATOS:

Legato in the context of a sample instrument refers to a technique of capturing the sound of an instrument moving from one note to the next. Capturing this detail gives a lot of added realism, but means that you need to play monophonically (one note at a time).

To 'trigger' the in-between sounds, you must make sure that you hold down the first note while pressing the key of the second note. As long as you overlap the notes in this way, the engine will know that you want to trigger what we call a 'legato transition'.

We have recorded a number of different types of transition, to help you play really expressively and musically using the library.

FINGERED LEGATO

'Fingered' - this is the most basic kind: simply adding or removing a finger on the left hand while the bow continues without change.

BOWED LEGATO

'Bowed' - this is when the bow changes direction while changing note with the left hand - this produces a slightly more defined and strong change.

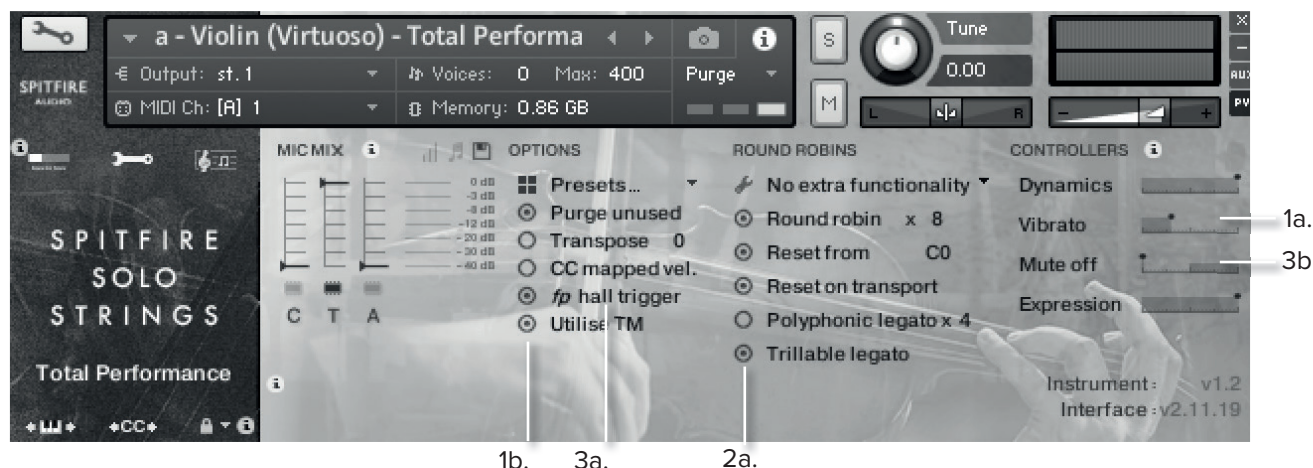
PORTAMENTO LEGATO

'Portamento' - this is a sliding transition from one note to the next. This is achieved by literally sliding the finger on the fingerboard. It is necessary on larger intervals to cross the strings as well.

TOTAL PERFORMANCE LEGATO

The Total Performance patch offers intuitive control over a number of articulations, combined together to enable musical phrasing without the need for key-switching and programmed to react to playing speed and touch. All of these elements together result in realistic, fast and natural realisations, playable from the keyboard without the need for 'stitching' together performances.

The Virtuoso Violin Total Performance patch features five different types of true legato: Portamento Legato, Fingered Legato, Bowed Legato, Runs and Arpeggios. It also features: spiccato, staccato, tremolo, molto vibrato, progressive vibrato and non vibrato.



1. VIBRATO CONTROL

1a VIBRATO - CC#21 This will mix between the different sampled vibrato layers

65-127	Molto Vibrato
33-64	Progressive Vibrato
6-32	Non Vibrato
1-5	Tremolo

• **Molto Vibrato** - Within the range 65-127, an intense vibrato is triggered which is exaggerated above 75.

• **Progressive Vibrato** - Within the range 33-64, the player begins the note without vibrato and progresses into vibrato. Depending on the note velocity, the player's progression to vibrato will be slow or fast. Lower velocities, 1-9, trigger a slow progression to vibrato, and high velocities, 10-127 trigger quick progressions.

• **Non Vibrato** - Within the range 6-32, the player plays without vibrato.

• **Tremolo** - Within the range 1-5, the player rapidly moves the bow while keeping the left hand fingering a single note

1b: Utilise TM increases the vibrato rate above 75. Turn this off if your CPU is struggling.

2. TRANSITIONING LEGATO

Playing at different velocities will trigger different legato transitions.

Vel 1-19	Portamento Legato
Vel 20-84	Fingered Legato
Vel 85-127	Bowed Legato

Runs / Arpeggios

A faster transition is triggered when playing runs and arpeggios with a smooth performance at vel 1-84 and a harder attack at 85-127.

Staccato and Spiccato

With CC21 set to 6-127 spiccatos feature as a short attack, whilst staccatos can be found at CC21, 1-5. The Velocity of these short notes then determines the nature of the note attack.

Attacks: Vel 1-9 natural attack
(CC21: 1-5) Vel 10-127 Staccato 4x RR pp, mf, ff & 'noise'
(CC21: 6-127) Vel 10-127 Spiccato 8x RR pp, mf, ff & 'noise'.

Trills

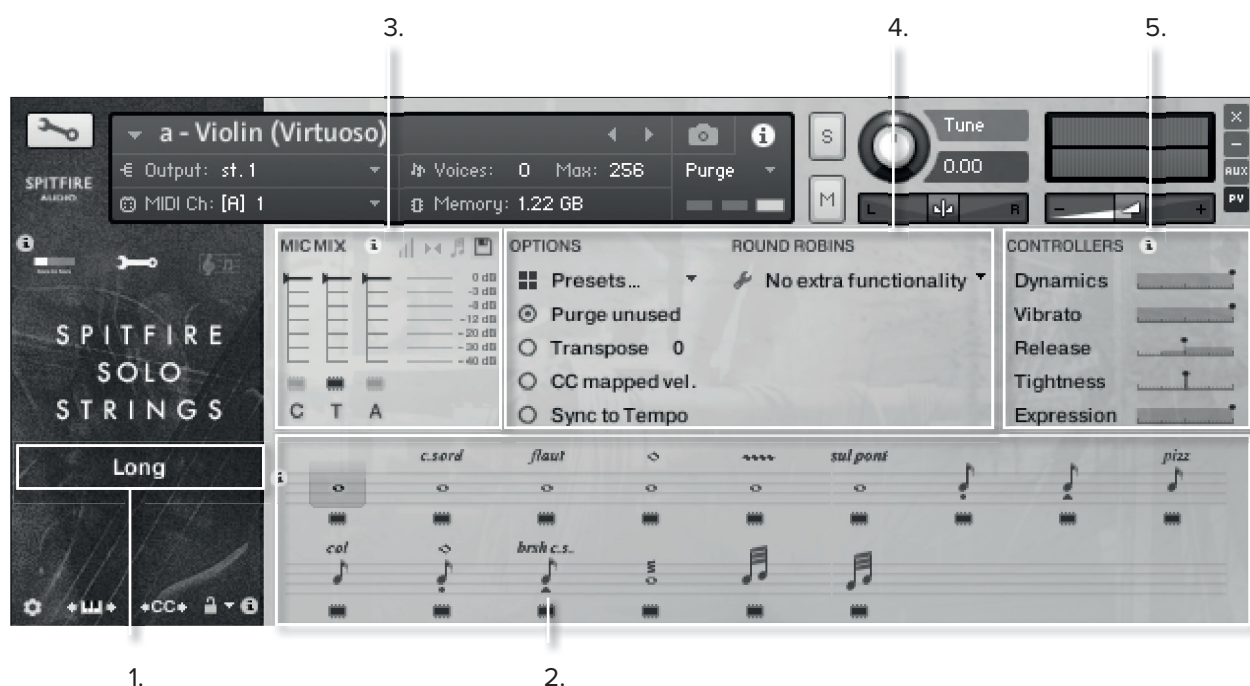
2a: With "trillable legato" on, a recorded trill is activated when quickly alternating between two notes a minor or major 2nd apart. This needs to occur 5 times before the trill begins and also needs to occur at a speed of 200ms and less.

3. OTHER CONTROLS

3a: *fp* hall trigger toggles whether room ambience is added when fading out dynamics quickly.

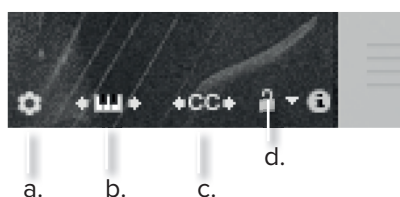
3b: The Mute Control is an on / off control. When on, the patch models a simulation of a Violin mute.

THE EXPERT VIEW

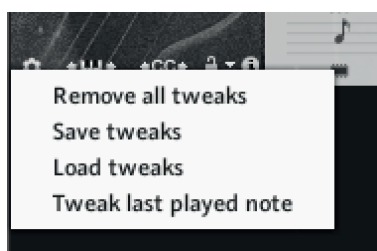


1. SIDE BAR

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.

d. "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.

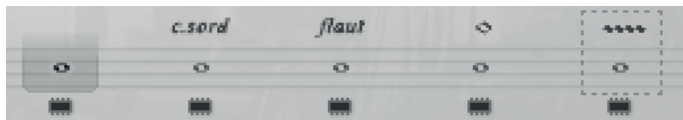
Locked Artic' - This locks your articulation so it doesn't change either via front panel or keyswitch.

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.

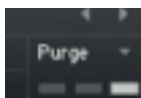
Shared Keyswitches - In larger libraries, this setting allows you to spread keyswitches across multiple palettes of articulations.



2. ARTICULATION SWITCHER

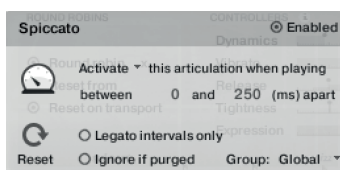
This works the same as it does in the 'General Overview' panel, with the addition of 'load chips' beneath each articulation. These load them in and out of memory as you wish... Remember before playing an articulation you've loaded in make sure it's fully loaded!

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. This 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 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 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 left hand menu below triggering). For example, you could specify that 'Spiccato' should be activated if the time between playing each interval is between 0 and 50ms (pictured left below Triggering). This is 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).

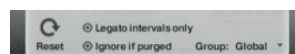
When an articulation has a 'trigger' assigned to it, it shows a little short-cut icon above to let you know that it has been customised.



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.

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.

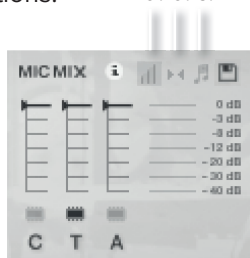
POWER TIP: Whilst there are many ways to switch between articulations, many pros still prefer to have a different articulation in a single instance per track on their DAW. This enables them to assign different reverb levels and bake helpful stems that can be used in conjunction with live instruments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

3. MICROPHONE MIXER

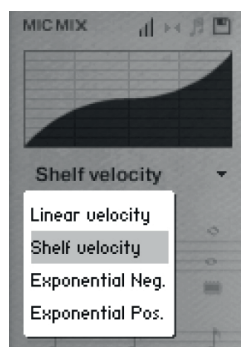
Giving you greater control over the blends of microphone positions for your work.

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.



3a VELOCITY RESPONSE



Pick from 4 different velocity curves to suit your controller.

3b STEREO WIDTH AND PANNING



The mics are a stereo mix and this collapser allows you to refine how the stereo image is handled within each microphone. 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.

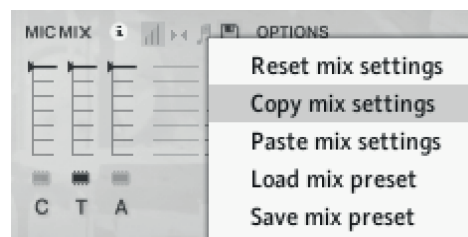
STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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.

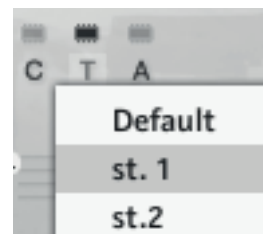
3d MIXER PRESETS



A 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.

VIBRATO - CC#21 This mixes between vibrato and non, or senza vibrato.

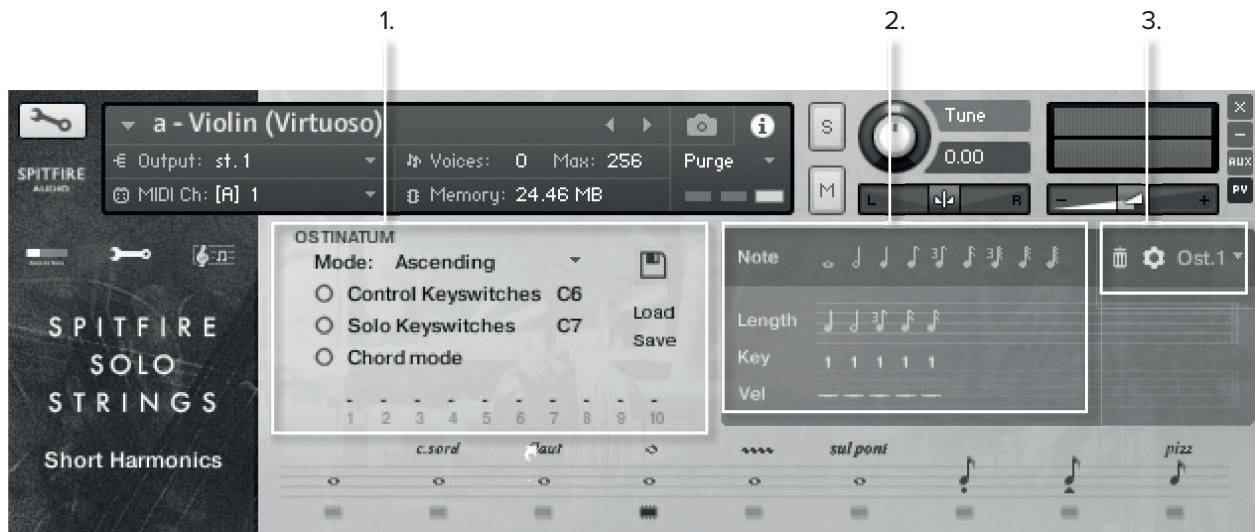
RELEASE - CC#17 Dialed in all the way, this helps blur the transitions when using long articulations in slow passages in a natural and musical way. Dial back for more focus and detail.

TIGHTNESS - CC#18 We proudly cut our samples from the true beginning of the note, as the bow engages the string and the rosin begins to weave its magic. The net effect of this is laggy and sometimes very small inconsistencies in timing. Which we love! It Sounds real! But it’s not to everyone’s taste. This ingenious device allows you to tighten and loosen to your heart’s content. An excellent use of this is to dial it all the way to the right in order to play your part in. Once you’re happy, adjust to taste and put a negative delay in the track header of your DAW which is the same amount as the Tightness setting.

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.

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 recommended).

MACs:

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

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! 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 - ARTICULATION LIST

Violin (Virtuoso)

Violin (Virtuoso) - Long CS
Violin (Virtuoso) - Long Flautando
Violin (Virtuoso) - Long Harmonics
Violin (Virtuoso) - Long Progressive Vib
Violin (Virtuoso) - Long Sul Pont
Violin (Virtuoso) - Long Tremolo
Violin (Virtuoso) - Long
Violin (Virtuoso) - Short Brushed Baroque CS
Violin (Virtuoso) - Short Col Legno
Violin (Virtuoso) - Short Harmonics
Violin (Virtuoso) - Short Noise Staccatissimo
Violin (Virtuoso) - Short Pizzicato
Violin (Virtuoso) - Short Spiccato
Violin (Virtuoso) - Short Staccato
Violin (Virtuoso) - Trill (Major 2nd)
Violin (Virtuoso) - Trill (Minor 2nd)

Violin (1st Desk)

Violin (1st Desk) - Long CS
Violin (1st Desk) - Long Flautando
Violin (1st Desk) - Long Harmonics
Violin (1st Desk) - Long Progressive Vib
Violin (1st Desk) - Long Tremolo
Violin (1st Desk) - Long
Violin (1st Desk) - Short Bartok Pizz
Violin (1st Desk) - Short Brushed Baroque CS
Violin (1st Desk) - Short Col Legno
Violin (1st Desk) - Short Harmonics
Violin (1st Desk) - Short Mandolin Pizzicato
Violin (1st Desk) - Short Pizzicato
Violin (1st Desk) - Short Spiccato
Violin (1st Desk) - Short Staccato
Violin (1st Desk) - Trill (Major 2nd)
Violin (1st Desk) - Trill (Minor 2nd)

Violin (Progressive)

Violin (Progressive) - Long Col Legno Tratto
Violin (Progressive) - Long CS
Violin (Progressive) - Long Flautando
Violin (Progressive) - Long Harmonics
Violin (Progressive) - Long Progressive Vib
Violin (Progressive) - Long Sul Pont
Violin (Progressive) - Long Super Sul Tasto
Violin (Progressive) - Long Tremolo
Violin (Progressive) - Long
Violin (Progressive) - Short Bartok Pizzicato
Violin (Progressive) Short Brushed Baroque CS
Violin (Progressive) - Short Col Legno Pencil
Violin (Progressive) - Short Col Legno
Violin (Progressive) - Short Harmonics
Violin (Progressive) - Short Mandolin Pizzicato
Violin (Progressive) - Short Paganini
Violin (Progressive) - Short Pizzicato
Violin (Progressive) - Short Spiccato CS
Violin (Progressive) - Short Spiccato
Violin (Progressive) - Short Staccato
Violin (Progressive) - Short Super Sul Tasto
Violin (Progressive) - Tremolo Harmonics
Violin (Progressive) - Tremolo Whispers
Violin (Progressive) - Trill (Major 2nd)
Violin (Progressive) - Trill (Minor 2nd)

Viola

Viola - Long CS
Viola - Long Harmonics
Viola - Long Progressive Vib
Viola - Long Sul Pont
Viola - Long Tremolo
Viola - Long
Viola - Short Bartok Pizzicato
Viola - Short Brushed Baroque CS
Viola - Short Col Legno
Viola - Short Harmonics
Viola - Short Mandolin Pizzicato
Viola - Short Noise Staccatissimo
Viola - Short Pizzicato
Viola - Short Spiccato
Viola - Short Staccato
Viola - Trill (Major 2nd)
Viola - Trill (Minor 2nd)

Cello

Cello - Long CS
Cello - Long Flautando
Cello - Long Harmonics
Cello - Long Progressive Vib
Cello - Long Sul Pont
Cello - Long Tremolo
Cello - Long
Cello - Short Bartok Pizzicato
Cello - Short Brushed Baroque CS
Cello - Short Col Legno
Cello - Short Harmonics
Cello - Short Noise Staccatissimo
Cello - Short Pizzicato
Cello - Short Spiccato
Cello - Short Staccato
Cello - Trill (Major 2nd)
Cello - Trill (Minor 2nd)

Basses

Bass - Long Flautando
Bass - Long Harmonics
Bass - Long Progressive Vib
Bass - Long Sul Pont
Bass - Long Tremolo
Bass - Long
Bass - Short Bartok Pizzicato
Bass - Short Brushed Baroque CS
Bass - Short Col Legno
Bass - Short Harmonics
Bass - Short Pizzicato Undamped
Bass - Short Pizzicato
Bass - Short Spiccato
Bass - Short Staccato
Bass - Trill (Major 2nd)
Bass - Trill (Minor 2nd)

Legato Patches

Violin (1st Desk) - Legato
Violin (Vituoso) - Total Performance Legato
Viola - Legato
Cello - Legato

Other Patches

Violin (Virtuoso) - Economic
Violin (Virtuoso) - Light resources
Violin (Virtuoso) - Time Machine
Violin (1st Desk) - Economic
Violin (1st Desk) - Light resources
Violin (1st Desk) - Time Machine
Violin (Progressive) - Economic
Violin (Progressive) - Extra techniques
Violin (Progressive) - Light resources
Violin (Progressive) - Time Machine
Viola - Economic
Viola - Light resources
Viola - Time Machine
Cello - Economic
Cello - Light resources
Cello - Time Machine
Bass - Economic
Bass - Light resources
Bass - Time Machine

APPENDIX D - MIC & MIX ACRONYMS

STANDARD ARRAY:


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

- 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. 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 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.

- Navigate to the page of the product you wish to reset.
- Next to the "installed" icon is a cog wheel. Under this you have an option to "Reset". Choose "latest update".
- This will reset your latest update ready to install.

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 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.

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 on the Spitfire Audio Website: <https://www.spitfireaudio.com/my-account/serial-numbers> Alternatively, 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.

<https://spitfireaudio.zendesk.com/hc/en-us>

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.

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.

© SPITFIRE AUDIO HOLDINGS LTD
MMXVIII