

USER MANUAL

SPITFIRE SYMPHONIC EXTRAS

SPITFIRE AUDIO

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INTRODUCTION

Add depth to your orchestral toolkit with this collection of rare and inspiring instruments. Symphonic Extras is a treasure trove of unique sounds that elevate your arrangements with a character beyond the palette of a typical orchestra. A celebration of the path less travelled, this collection explores unconventional sound sources that colour your compositions with intriguing timbres and textures, and pushes the boundaries of traditional instruments with creative techniques.

This remarkable suite of tuned and untuned percussion spans the metallic resonance of the Aluphone and Cymbalom to the haunting whispers of the Hg2O waterphone. Explore an experimental collection of Scraped Percussion (including a bowed bicycle wheel), as well as innovative takes on a plucked Piano, Steel Drums and the delicate beauty of a baroque Harpsichord.

Masterfully recorded in AIR's Lyndhurst Hall by London's first-call session musicians, this library perfectly complements the Albion range or Spitfire Symphony Orchestra, all instruments sharing the same stunning acoustics that have been heard on countless film scores.

QUICK SPECS

MAC SYSTEM REQUIREMENTS

Intel Macs (i5 or higher): macOS 11, 12 or 13 (latest update).

Apple Silicon Macs (Natively and via Rosetta in hosts that require this): macOS 11, 12 or 13 (latest update).

4 GB RAM (6 GB recommended for large KONTAKT Instruments).

PC SYSTEM REQUIREMENTS

Windows 10 or 11 (latest Service Pack), Intel Core i5 or equivalent CPU.

4 GB RAM (6 GB recommended for large KONTAKT Instruments).

64 bit DAW required (32 bit DAWs not supported)

- Download Size: ~20GB
- Kontakt Player library (free to download from NI website or Native Access)
- Min Kontakt version is 7.5.2
- NKS Compatible

WELCOME

The unorthodox and the extraordinary

Delve into a range of weird and wonderful instruments that spark your most creative arrangements:

Harpsichord:

An immaculately maintained baroque harpsichord, expertly played by Steven Devine. Explore a full complement of registrations, capturing every nuance of this captivating instrument.

Plucked Piano:

Discover unique tones and experimental techniques with this prepared piano, performed by Spitfire Audio co-founder Paul Thomson. Equally as useful for tuned percussion sounds as it is as an organic string synthesiser, its long ringout, especially in the bass notes, adds a long, low tension to your compositions. Switch between tape and digital signals for added sonic flexibility.

Aluphone:

A truly unique and mesmerising instrument conjured from a row of tuned Aluminium bells and performed by legendary percussionist Paul Clarvis. This enchanting addition to the mallet family offers a magical, metallic texture, adding a touch of the extraordinary to your scores.

Steel Drums:

Another virtuoso of percussion, Frank Ricotti is recorded here with an immaculate performance of the Steel Drums, showcasing a wide range of textures from hauntingly beautiful soft layers through to searing metallic bite. As featured in Cliff Martinez' superb score for the film Solaris, these instruments have been performed with some of the overtones gently restrained, capturing a familiar but distinct representation to the sound.

Cimbalom:

This shimmering, spine-tingling tuned percussion instrument used in Hollywood for its mysterious, sinister sound, the Cimbalom can cut through the orchestra with its distinctive tone. The Cimbalom, a type of concert hammered dulcimer, was popularised in part by composers like Kodály and Stravinsky and is now a film scoring staple for adding texture. This collection was performed by renowned player Greg Knowles (The Hunger Games, Lord of the Rings).

Scraped Percussion:

Inspired by the techniques of musique concrète, this family of progressive, percussive sounds was created using imaginatively played percussion instruments and objects (including the Bicycle Wheel and Polystyrene Cup!) – scraped, rubbed, bowed and brushed by Paul Clarvis. A wonderful collection of exceptionally unusual percussion, Paul has explored each object and instrument with every possible performing style.

Hg2O:

Lastly, Hg2O is Spitfire's take on the Waterphone, a classic percussion instrument played by Paul Clarvis. While it earns its keep as a mainstay of vintage horror scores, we go beyond the tropes to reveal its inspirational beauty. The resonator is filled with water to give a vibrant, ethereal sound, which we sampled in detail, capturing both bowed and drummed performances, with and without movement. The resonant characteristics of the bowl and rods in combination with the movement of the water immediately evoke mystery and suspense, and the water level can be controlled for a dynamic range of sonic possibilities.

AIR LYNDHURST HALL

The Crown, Dune, The Zone of Interest, James Bond, Interstellar, The Grand Budapest Hotel, The Dark Knight, Harry Potter, Call of Duty—all these scores were recorded in Lyndhurst Hall at London's AIR Studios, Spitfire Audio's spiritual home and a room where blockbuster scores are born. Architecturally unique, the acoustic properties of the interior of Lyndhurst Hall are renowned globally, loved by composers and musicians alike.

There is a gentle reverberation in the room that adds beauty to anything played there. The sound produced by a soloist, or a full symphonic orchestra expands and blooms inside the space, a truly versatile palette giving access to a range of textures from delicate and intimate to thunderous and epic.

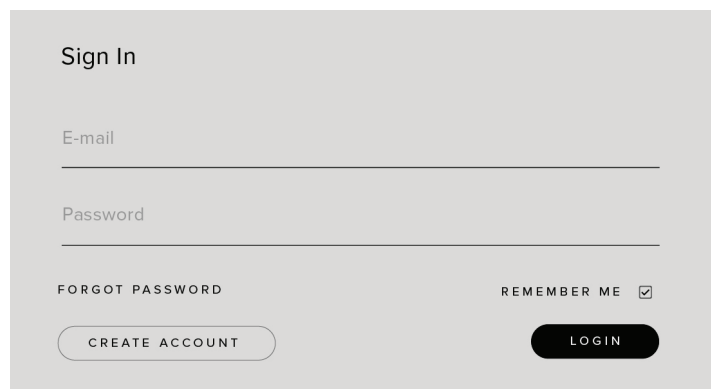
DOWNLOADING & INSTALLING

Thank you for buying Spitfire Symphonic Extras. If you are new to Spitfire Audio, you can get up to speed here: <https://www.spitfireaudio.com/about/>

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

THE SPITFIRE AUDIO APP

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

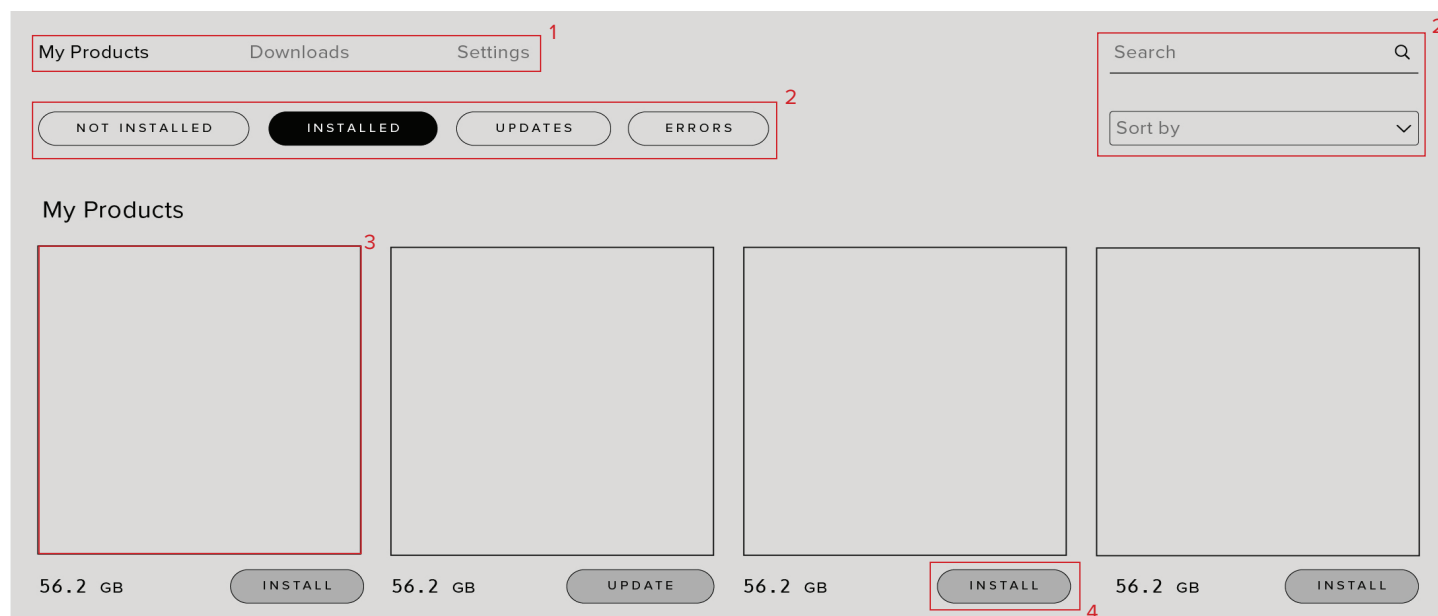
A screenshot of the Spitfire Audio App login screen. It features a 'Sign In' header, an 'E-mail' input field, a 'Password' input field, a 'FORGOT PASSWORD' link, a 'REMEMBER ME' checkbox, a 'CREATE ACCOUNT' button, and a 'LOGIN' button.

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

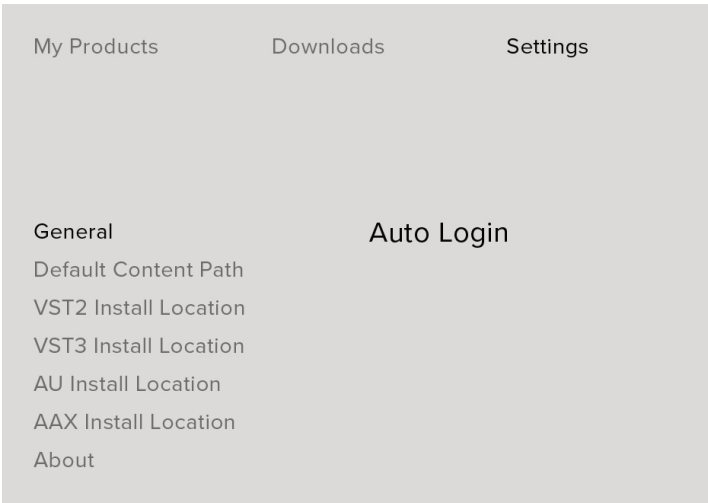
2. FILTERS Clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

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

4. INSTALL/UPDATE buttons allow you to quickly start a download directly from the My Products tab, instead of clicking through to the Library. Next to the button the size of the download is shown.

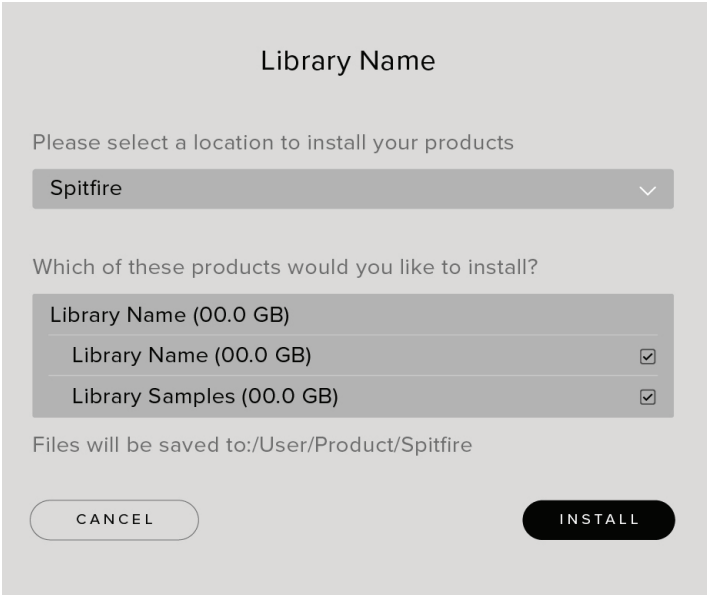
A screenshot of the Spitfire Audio App 'My Products' screen. It shows a top navigation bar with 'My Products', 'Downloads', and 'Settings' tabs. Below this is a filter bar with 'NOT INSTALLED', 'INSTALLED', 'UPDATES', and 'ERRORS' buttons. A search bar and a 'Sort by' dropdown are on the right. The main area displays four product cards, each with a placeholder image, a size of '56.2 GB', and an 'INSTALL' or 'UPDATE' button. Red boxes and numbers 1 through 4 highlight the tabs, filters, a product card, and an install button respectively.

THE SPITFIRE APP PREFERENCES



If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the Settings tab. Here you can set the Default Content location for where you wish to download your libraries. You can also you can set the default VST2 install location to the folder where your DAW expects to find VST files.

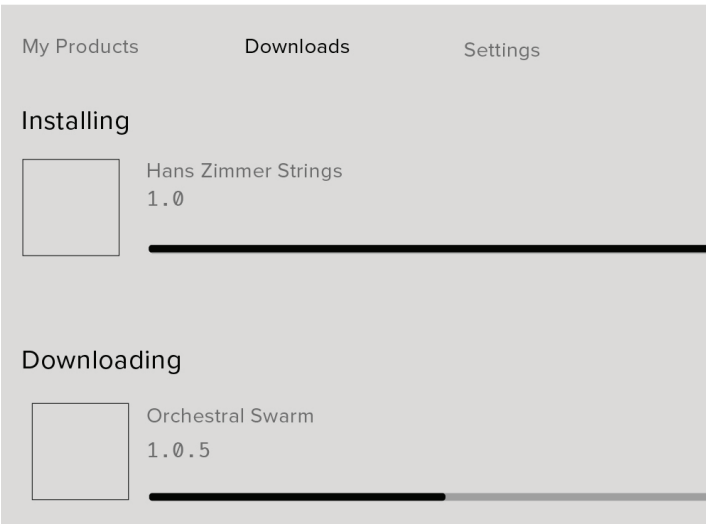
Here you can also enable Auto Login to save time in future.



Once you are happy with your preferences, simply click the Install button for the library. This is either directly on My Products tab under the library artwork, or it can be found by clicking on the library image and clicking the install button on the page that appears.

Clicking either of these will prompt you for a location, the default content location in your preferences will be suggested but you can select any suitable location. If installing from a hard drive, ensure that you choose the drive as the location.

Once you are happy with the location click Download.



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

REGISTERING WITH KONTAKT PLAYER (MIN V7.5.2)

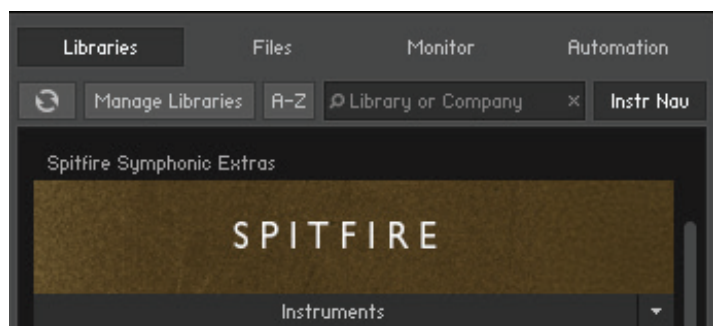
If you have never used one of our libraries before and you don't own a copy of Native Instruments Kontakt, you'll need to download the free "Kontakt Player" here:

<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-8-player/>

To find out more about the differences between Kontakt and Kontakt Player, go to *Appendix A*.

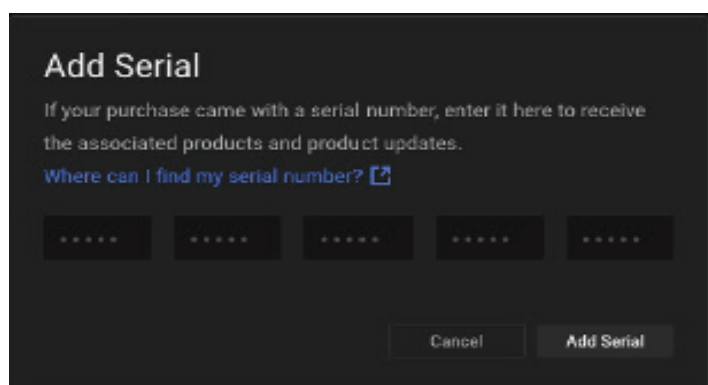
1. Install Kontakt Player (skip this step if you already have the latest version).

2. Open the player (or Kontakt full version if you have that) min version 7.5.2 and in Classic/Rack View click **Manage Libraries** in the library browser window, then click **Launch Native Access** in the window that opens:



3. Once you have opened Native Access, click **Add Serial** in the top left of the window.

4. Enter the serial number in this format:



...It can be found in your 'ready to download' email and at the following link:

<https://www.spitfireaudio.com/my-account/serial-numbers>

5. You will then be prompted to navigate to the not installed products in Native Access. From here, add library for Spitfire Symphonic Extras. Browse for your downloaded Spitfire Symphonic Extras folder and select this to complete the authorisation.

>	Spitfire Audio - Solar	23 January 2025 at 14:47
>	Spitfire Audio - Spitfire Appassionata Strings	9 January 2025 at 15:25
>	Spitfire Audio - Symphonic Extras	Yesterday at 11:35
>	Spitfire Audio - Symphonic Motions	4 March 2024 at 17:02
>	Spitfire Audio - Tutti	25 September 2024 at 12:10
>	Spitfire Originals - Cinematic Pads	1 October 2024 at 21:09

6. Your library is authorised.

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:

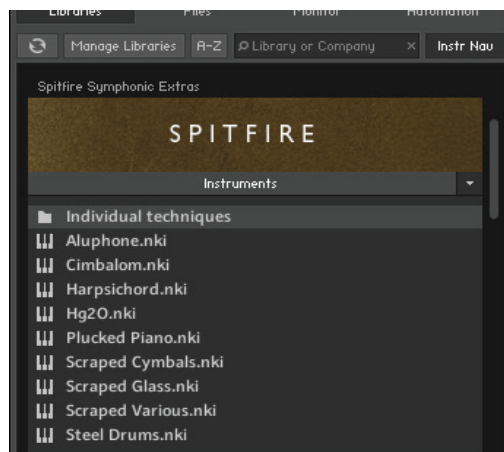
<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-8/>

If you are an established Kontakt user please make sure you absolutely have the latest version of it downloaded via NATIVE ACCESS apps.

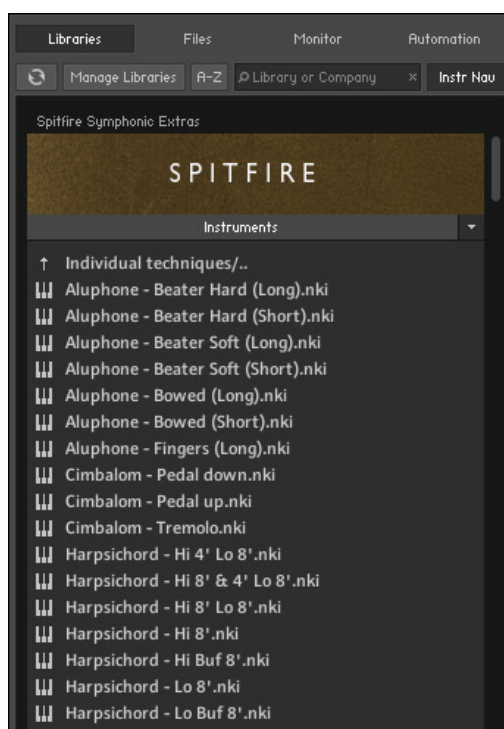
For more information about NKS and integration with Native Instruments hardware controllers and keyboards please checkout their online instructions.

SPITFIRE SYMPHONIC EXTRAS

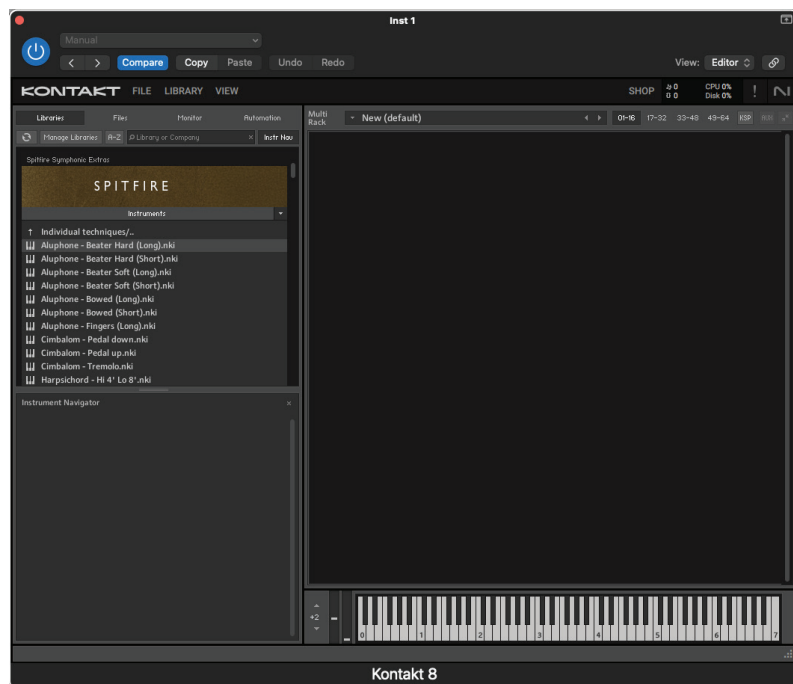
FOLDER STRUCTURE



If you click the Instruments bar to expand, you will see that you have 9 main patch .nkis and one sub-folder Individual Techniques to choose from.



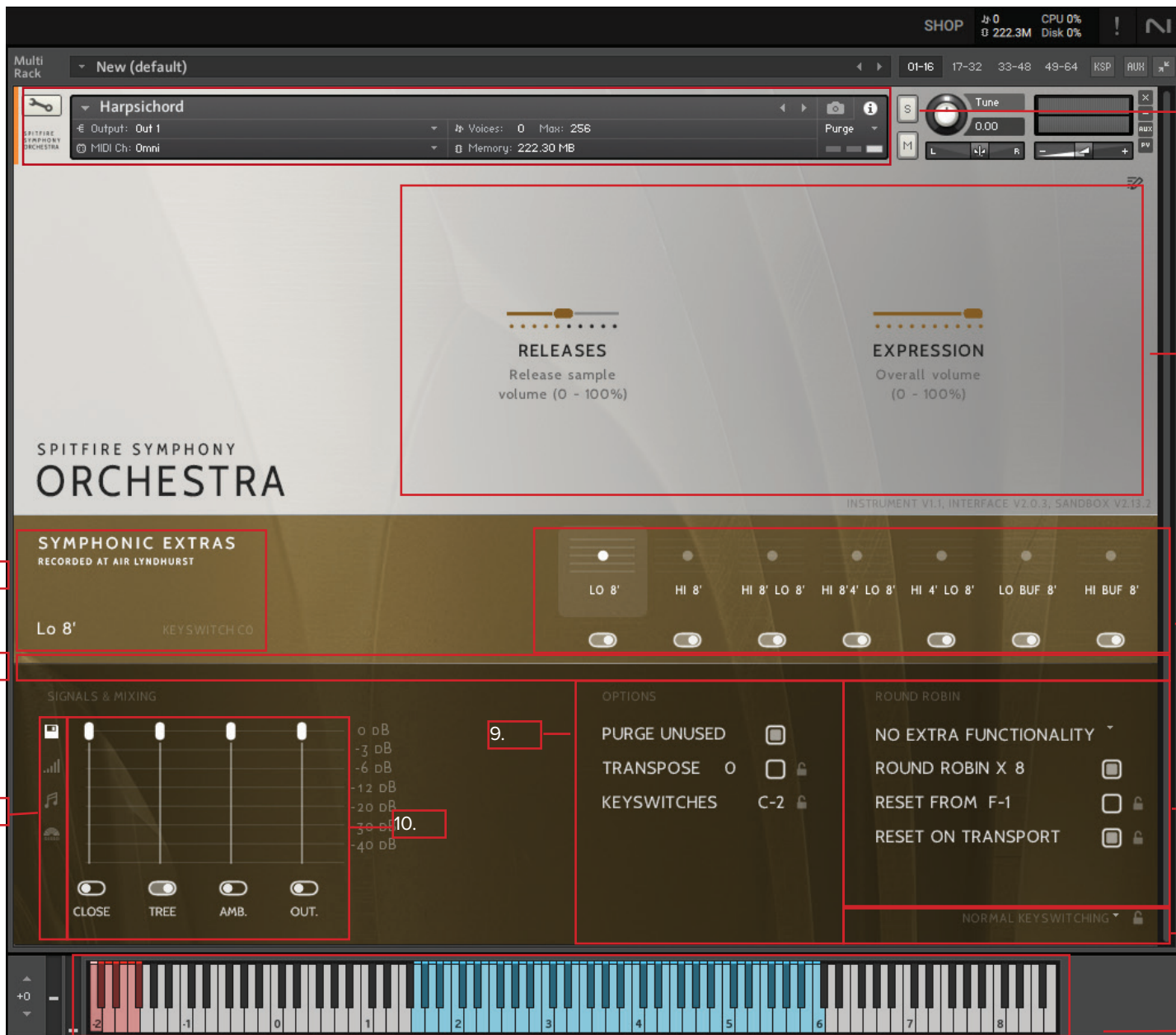
OPENING YOUR FIRST INSTRUMENT.



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.

SPITFIRE SYMPHONIC EXTRAS - HARPSICHORD



This truly spectacular harpsichord library features a beautiful baroque instrument, performed by London harpsichord virtuoso Steven Devine. Spitfire Harpsichord has been designed to blend effortlessly with our Symphonic and Chamber libraries, having been recorded in the same space — the world famous Hall at AIR Studios.

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 four mic positions (Close, Tree, Ambient and Outriggers), to load and mix to suit the type of music you're writing and the scale you want to achieve.

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" want your mod wheel to go all the way from top to bottom but the control to have restricted bandwidth change default of 0-127 to 20-100 say. Or if you want the controller to make the GUI control in the reverse direction change from default 0-127 to 127-0.

1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

2. SIDE BAR

The side bar is where you select and change mic mix/signals views (as described on [page 14](#)).

3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER ([page 46](#)) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

6. CONTROLLERS

The following controls are included in this patch to allow you to control and automate various parameters:

Releases - allows you to change the amount of release trigger you and your listener hears.

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

7. SLIDER

When the articulations overrun the screen, a slider is provided underneath to access the non-visible articulations.

8. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful 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. E.g., 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 xx - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default displayed) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

TIMED SHORT ARTIC RTS - This 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 marcato/tenutos earlier than they were recorded.

9. OPTIONS

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

TRANPOSE - Toggle this on and adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

10. MIC MIX

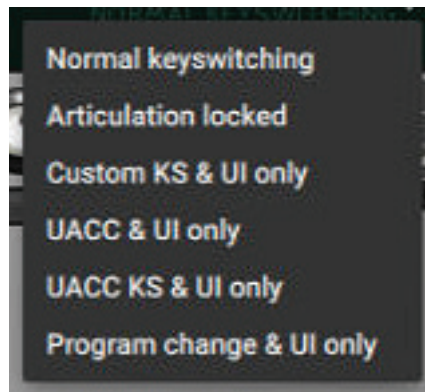
This is a more advanced mixer than the Easy Mix (page....), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.
- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

11. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode:

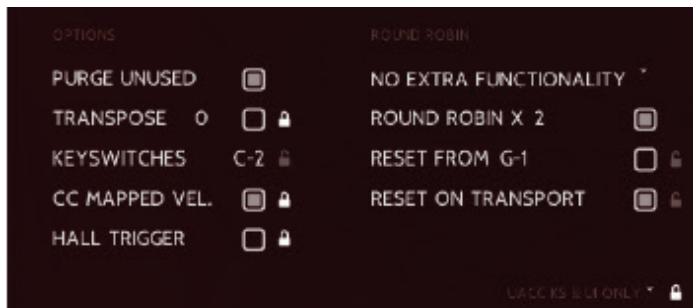


- **Normal Keyswitching** - Is the standard setting, select articulations via the front panel or key switches.
- **Articulation locked** - This locks your articulation so it doesn’t change at all.
- **Custom KS & UI only** - This locks your articulation via keyswitch but you’re free to switch via the front panel.
- **UACC & UI only** - This is a standard developed by Spitfire and detailed in appendix E. The default controller channel is #32.
- **UACC KS & UI Only** - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (corresponding to the UACC standard) changes articulation. Unlike standard UACC this allows for layering of articulations.
- **Program change & UI only** - This locks your articulation via program change but you’re free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphonic instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.



PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches.

We suggest activating it while setting up your templates and then TURNING IT OFF once you've finished.

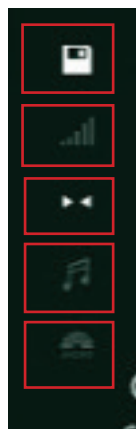
SETTINGS

“Lock this setting” is available for the following properties:

- Keyswitch/UACC method (bottom right),
- Transpose,
- Keyswitches,
- CC mapped vel.
- Round Robin Reset,
- Reset on Transport

SIDE BAR

This additional set of views provides more mic mix options:



A.

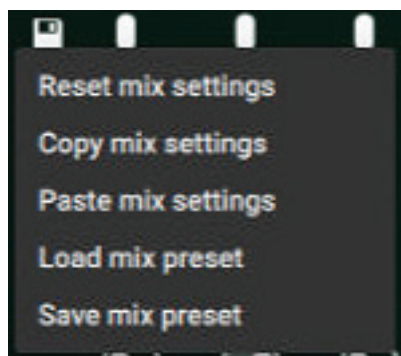
B.

C.

D.

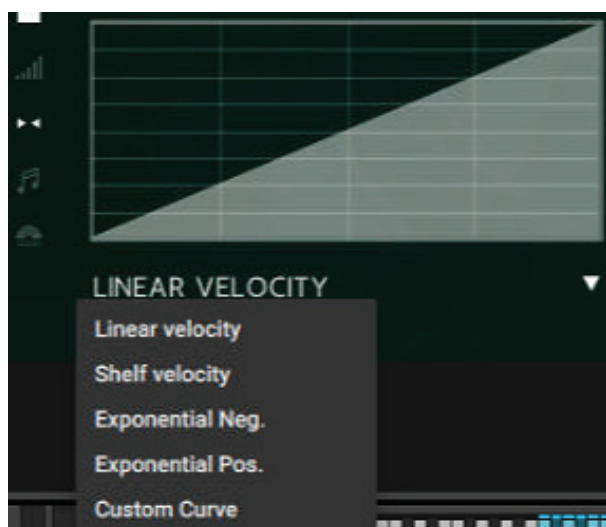
E.

A - MIXER PRESETS



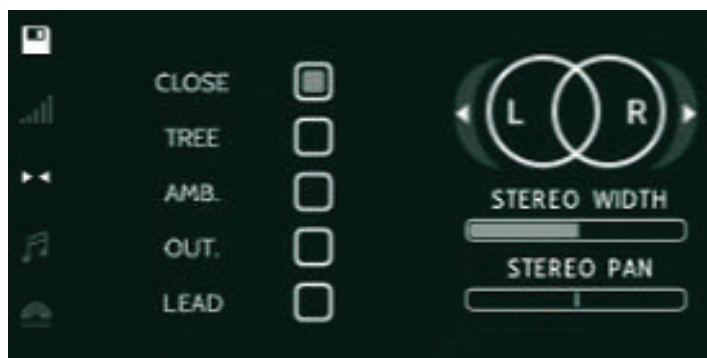
This menu is a way to transfer mixer settings between patches, or save and load presets to or from disk.

B. VELOCITY RESPONSE CURVE



Pick from 5 different velocity curves to suit your controller.

C. STEREO IMAGE CONTROLS



The mics are a stereo mix and this menu allows you to refine how the stereo image is handled. All our musicians are recorded in situ, i.e. where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together. 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.

D. MIC MIX TO ARTICULATION LINKER

Toggle this on and off to mix per-articulation or globally.

E. MIC MIX VIEW



Toggle between signal and easy mixer mode.

What's included

Main

Spitfire Harpsichord - Hi 4' Lo 8'
Spitfire Harpsichord - Hi 8' & 4' Lo 8'
Spitfire Harpsichord - Hi 8' Lo 8'
Spitfire Harpsichord - Hi 8'
Spitfire Harpsichord - Hi Buf 8'
Spitfire Harpsichord - Lo 8'
Spitfire Harpsichord - Lo Buf 8'

Mics

Close
Tree
Ambient
Outrigger

SPITFIRE SYMPHONIC EXTRAS - PLUCKED PIANO



One of the finest pianos in the world, in one of the finest rooms.... Paul Thomson leant over the sound board of this large concert grand piano and literally plucked and picked his nails and fingers into a manicurist's nightmare. We recorded both to tape and to digital, and these are selectable from the front panel. The two dynamics - a softer fingerpad pluck, and the louder hard nail pluck, are either CC or velocity controllable as separate 'dynamic layers', but can also be blended into one smooth continuous layer controllable again via CC or velocity. This Plucked Piano patch is a must have for any respectable composer in need of something "different".

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 four mic positions (Close, Tree, Ambient and Outriggers), to load and mix to suit the type of music you're writing and the scale you want to achieve.

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.

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2. SIDE BAR

The side bar is where you select and change mic mix/signals views (as described on [page 14](#)).

3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

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- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER ([page 46](#)) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

6. CONTROLLERS

The following controls are included in this patch to allow you to control and automate various parameters:

Dynamics - This crossfades between the two different dynamic layers recorded.

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

7. SLIDER

When the articulations overrun the screen, a slider is provided underneath to access the non-visible articulations.

8. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful functions:

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- **“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. E.g., 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 xx - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default displayed) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

TIMED SHORT ARTIC RTS - This 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 marcato/tenutos earlier than they were recorded.

9. OPTIONS

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

TRANPOSE - Toggle this on and adjust the num-ber 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

10. MIC MIX

This is a more advanced mixer than the Easy Mix (page....), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the

faders load and 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 and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

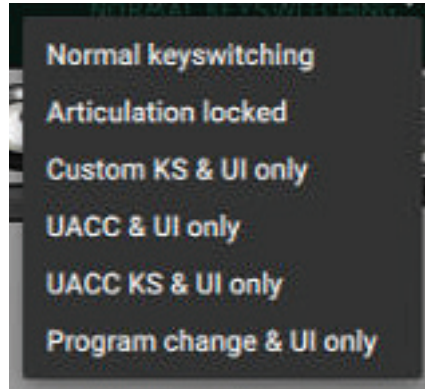
- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.

- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.

- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

11. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode:



- Normal Keyswitching - Is the standard setting, select articulations via the front panel or key switches.

- Articulation locked - This locks your articulation so it doesn’t change at all.

- Custom KS & UI only - This locks your articula-tion via keyswitch but you’re free to switch via the front panel.

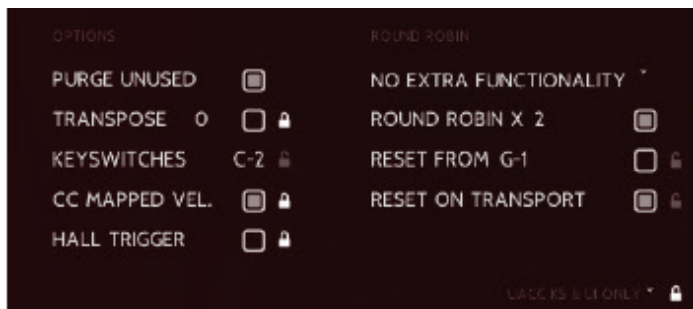
- UACC & UI only - This is a standard developed by Spitfire and detailed in appendix E. The de-fault controller channel is #32.

- UACC KS & UI Only - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (corresponding to the UACC standard) changes articulation. Unlike standard UACC this allows for layering of articulations.
- Program change & UI only - This locks your articulation via program change but you're free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.



PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches.

We suggest activating it while setting up your templates and then **TURNING IT OFF** once you've finished.

SETTINGS

"Lock this setting" is available for the following properties:

- Keyswitch/UACC method (bottom right),
- Transpose,
- Keyswitches,
- CC mapped vel.
- Round Robin Reset,
- Reset on Transport

What's included

Plucked Piano

Direct (by CC)
Direct (by Velocity)
Tape (by CC)
Tape (by Velocity)

Mics

Close
Tree
Ambient
Outrigger

SPITFIRE SYMPHONIC EXTRAS - ALUPHONE



An exciting addition to the mallet family, this extraordinary array of aluminium bells has been performed by world-renowned percussionist Paul Clarvis, a master of his craft. Expertly recorded in the Hall at AIR Studios by resident engineer Jake Jackson, this is unique metallic sound will enhance your percussion collection.

The aluphone is a two and a half octave chromatic array of aluminium bells, played mainly with marimbamallets plus a selection of beaters, both damped and sustained, with a broad selection of dynamic layers and round robins.

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 be-

fore being converted with the top-of-their-class Prism AD converters at 96k. There are four mic positions (Close, Tree, Ambient and Outriggers), to load and mix to suit the type of music you're writing and the scale you want to achieve.

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.

1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

2. SIDE BAR

The side bar is where you select and change mic mix/signals views (as described on [page 14](#)).

3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER ([page 46](#)) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

6. CONTROLLERS

The following controls are included in this patch to allow you to control and automate various parameters:

Release - switch between long and short releases.

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

7. SLIDER

When the articulations overrun the screen, a slider is provided underneath to access the non-visible articulations.

8. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful 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. E.g., 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 xx - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default displayed) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

TIMED SHORT ARTIC RTS - This 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.

9. OPTIONS

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

TRANPOSE - Toggle this on and adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

10. MIC MIX

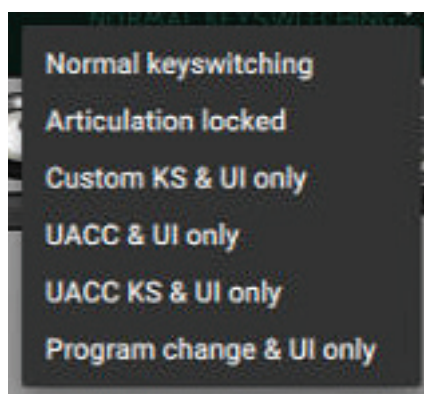
This is a more advanced mixer than the Easy Mix (page....), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
- Holding ALT/MENU and dragging the sliders will move them WITHOUT toggling the mic purge buttons.
- Holding SHIFT + ALT/MENU and dragging the sliders will drag all mic sliders up and down to match that setting.

11. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode:

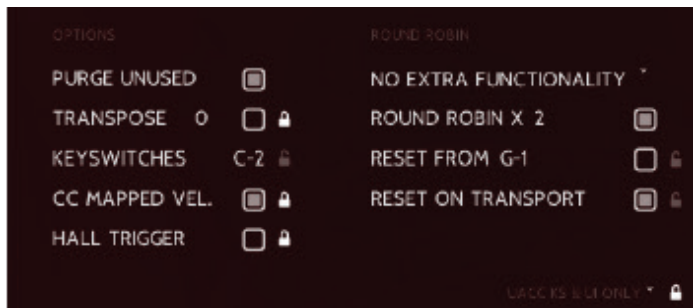


- **Normal Keyswitching** - Is the standard setting, select articulations via the front panel or key switches.
- **Articulation locked** - This locks your articulation so it doesn’t change at all.
- **Custom KS & UI only** - This locks your articulation via keyswitch but you’re free to switch via the front panel.
- **UACC & UI only** - This is a standard developed by Spitfire and detailed in appendix E. The default controller channel is #32.
- **UACC KS & UI Only** - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (corresponding to the UACC standard) changes articulation. Unlike standard UACC this allows for layering of articulations.
- **Program change & UI only** - This locks your articulation via program change but you’re free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.



PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches.

We suggest activating it while setting up your templates and then TURNING IT OFF once you've finished.

SETTINGS

“Lock this setting” is available for the following properties:

- Keyswitch/UACC method (bottom right),
- Transpose,
- Keyswitches,
- CC mapped vel.
- Round Robin Reset,
- Reset on Transport

What's included

Aluphone

Long (Soft)
Short (Soft)
Long (Hard)
Short (Hard)
Long (Bowed)
Short (Bowed)
Long (Fingers)

Mics

Close
Tree
Ambient
Outrigger

SPITFIRE SYMPHONIC EXTRAS - STEEL DRUMS



These beautifully crafted steel drums, performed by renowned session percussionist Frank Ricotti, will add colour and energy to your film, TV, & games scores. From hauntingly beautiful soft layers to searing metallic bites, this exciting addition to our percussion range has been sampled on the greatest scoring stage in the world — The Hall at AIR Studios — blending perfectly with all of our orchestral libraries.

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 four mic positions (Close, Tree, Ambient and Outriggers), to load and mix to suit the type of music you're writing

and the scale you want to achieve.

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.

1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

2. SIDE BAR

The side bar is where you select and change mix/signals views (as described on [page 14](#)).

3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER ([page 46](#)) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

6. CONTROLLERS

The following controls are included in this patch to allow you to control and automate various parameters:

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

Vibrato - control intensity of the vibrato.

Release - switch between long and short releases.

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

7. SLIDER

When the articulations overrun the screen, a slider is provided underneath to access the non-visible articulations.

8. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful 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. E.g., 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 xx - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default displayed) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

TIMED SHORT ARTIC RTS - This 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 marcato/tenutos earlier than they were recorded.

9. OPTIONS

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

TRANPOSE - Toggle this on and adjust 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

10. MIC MIX

This is a more advanced mixer than the Easy Mix (page....), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the faders load and unload different microphones

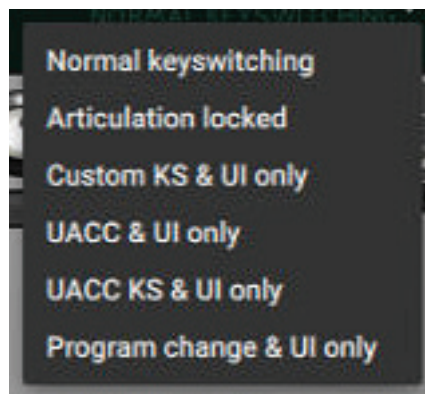
and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

Right clicking the faders allows you to assign CC controllers so you can mix these live for shifts in the spacial nature of the samples. Click on the mic letters to assign a different output for each mic.

- Holding CTRL/CMD and clicking on the purge button for a mic will SOLO LOAD that Mic.
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11. UACC/KS MANAGEMENT

Click on this to reveal the menu to change the keyswitching/articulation management mode:



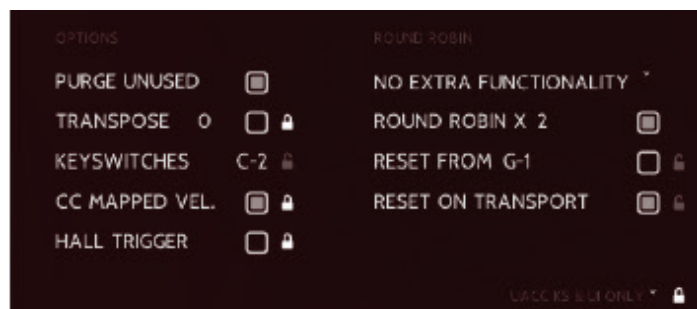
- Normal Keyswitching - Is the standard setting, select articulations via the front panel or key switches.
- Articulation locked - This locks your articulation so it doesn’t change at all.
- Custom KS & UI only - This locks your articulation via keyswitch but you’re free to switch via the front panel.
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- Program change & UI only - This locks your articulation via program change but you're free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

When activated, this feature ensures that that opening any Spitfire Symphony instruments will overwrite their pre-existing values with the ones you've chosen to lock. This enables swift template setup, allowing you to configure a patch and apply those settings across the board with ease.



PLEASE NOTE: The lock feature will overwrite any existing configured values when opening previous DAW sessions, templates or your own patches.

We suggest activating it while setting up your templates and then **TURNING IT OFF** once you've finished.

SETTINGS

“Lock this setting” is available for the following properties:

- Keyswitch/UACC method (bottom right),
- Transpose,
- Keyswitches,
- CC mapped vel.
- Round Robin Reset,
- Reset on Transport

What's included

Steel Drums

Ensemble - Hit

Lead Pan - Hit

Lead Pan - Roll

Cello Pan - Hits

Cello Pan - Large Beater

Cello Pan - Roll

Cello Pan - Small Beater

Mics

Close

Tree

Ambient

Outrigger

SPITFIRE SYMPHONIC EXTRAS - SCRAPED PERCUSSION



A selection of progressive, unconventional percussive sounds, created using imaginatively played percussion instruments and objects — scraped, bowed, rubbed and brushed — to create unique sounds and textures. Recorded in The Hall at AIR Studios and played by percussionist legend Paul Clarvis.

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 four mic positions (Close, Tree, Ambient and Outriggers), to load and mix to suit the type of music you're writing and the scale you want to achieve.

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.

1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

2. SIDE BAR

The side bar is where you select and change mic mix/signals views (as described on [page 14](#)).

3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

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- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER ([page 46](#)) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

6. CONTROLLERS

The following controls are included in this patch to allow you to control and automate various parameters:

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

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

7. SLIDER

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

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

TIMED SHORT ARTIC RTS - This 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 marcato/tenutos earlier than they were recorded.

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TRANPOSE - Toggle this on and adjust 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.

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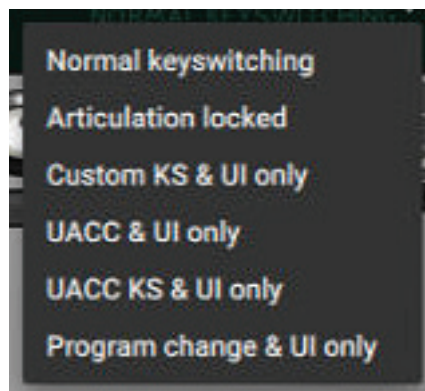
and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics and turning the fader back up will reload.

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11. UACC/KS MANAGEMENT

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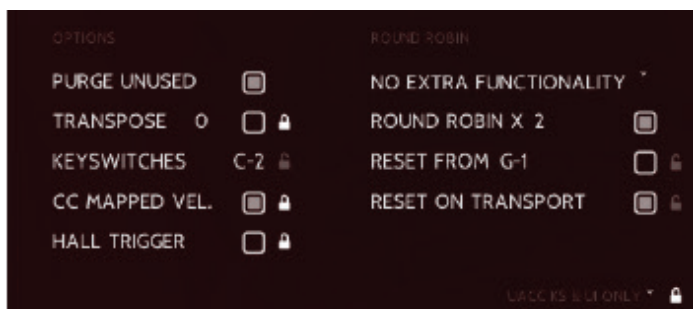
- Normal Keyswitching - Is the standard setting, select articulations via the front panel or key switches.
- Articulation locked - This locks your articulation so it doesn’t change at all.
- Custom KS & UI only - This locks your articulation via keyswitch but you’re free to switch via the front panel.
- UACC & UI only - This is a standard developed by Spitfire and detailed in appendix E. The default controller channel is #32.

- UACC KS & UI Only - The functionality of UACC with the flexibility of a keyswitch. When activated, a single keyswitch is available. Pressing this key at varying velocities (corresponding to the UACC standard) changes articulation. Unlike standard UACC this allows for layering of articulations.
- Program change & UI only - This locks your articulation via program change but you're free to switch via the front panel.

LOCK THIS SETTING

Next to several of these key settings there is also a padlock icon, related to template building. This padlock can be switched on and off to toggle the lock status.

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SETTINGS

"Lock this setting" is available for the following properties:

- Keyswitch/UACC method (bottom right),
- Transpose,
- Keyswitches,
- CC mapped vel.
- Round Robin Reset,
- Reset on Transport

What's included

Scraped Percussion:

Scraped Cymbals:

Cymbal - 5p
Cymbal - Bowed Long
Cymbal - Bowed Short
Cymbal - Serrated Long
Cymbal - Serrated Short
Cymbal - Stick Long
Cymbal - Stick Short
Cymbal - Superball Long
Cymbal - Superball Short
TamTam - Bowed Long
TamTam - Bowed Short
TamTam - Chord Long
TamTam - Chord Short
TamTam - Dreadlk Long
TamTam - Dreadlk Short
TamTam - Drumstick Long
TamTam - Drumstick Short
TamTam - Serrated Long
TamTam - Serrated Short
TamTam - Shimmer
TamTam - Superball Long
TamTam - Superball Short
TamTam - Triangle Long
TamTam - Triangle Short

Scraped Glass:

Glass 1 - Bowed Long
Glass 1 - Bowed Short
Glass 1 - Scraped Long
Glass 1 - Scraped Short
Glass 2 - Bowed Long
Glass 2 - Bowed Short

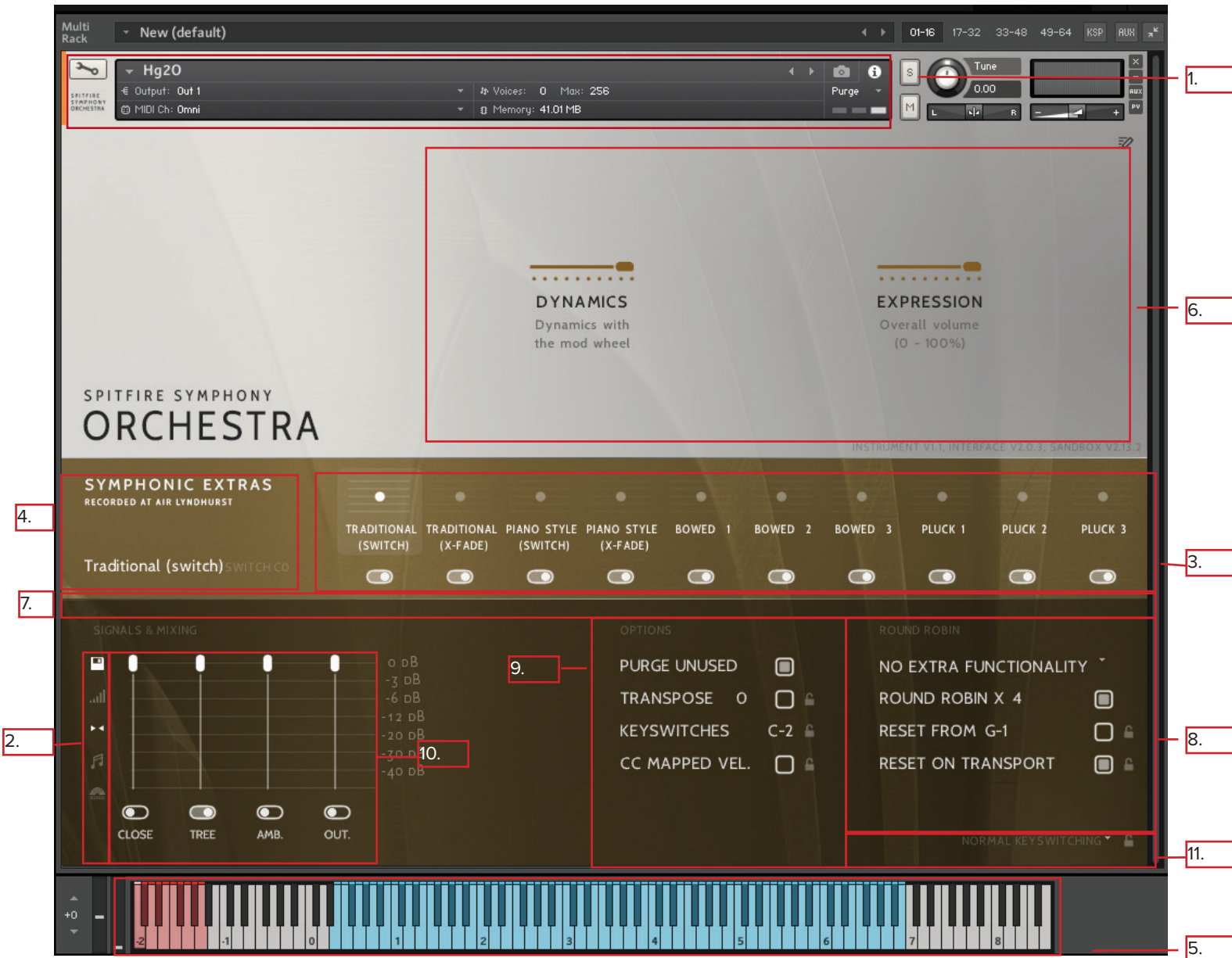
Scraped Various:

Wheel - Bow Longs
Wheel - Bow Shorts
Wheel - Bow Swells
Wheel - Serrated Rod
Wheel - Strum p and f
Icebell - Long
Icebell - Short

Music Stand
Cup - Long
Cup - Short
Saw - Bowed Long
Saw - Bowed Short
Saw - Crescendo
Saw - Scrape Long
Saw - Scrape Short
Saw - Superball
Sonori - Long
Sonori - Short

Mics

Close
Tree
Ambient
Outrigger



An eerie percussion classic, HG20 is Spitfire’s experimental take on the waterphone, a classic percussion instrument, played by renowned percussionist Paul Clarvis in The Hall at AIR Studios. The waterphone consists of a stainless steel resonatorbowl, with a cylindrical neck and bronze rods of different lengths around the rim. The resonator is filled with water to give the instrument a vibrant, ethereal sound. The Spitfire team takes this unconventional metallic instrument, beyond its vintage horror stereotype to reveal its inspirational beauty.

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positions (Close, Tree, Ambient and Outriggers), to load and mix to suit the type of music you’re writing and the scale you want to achieve.

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.

1. KONTAKT HEADER

This area at the top of each instrument is where to set your audio and MIDI routing as well as see whether the patch is loaded, loading or purged. On the right you can solo, mute, pan, tune and adjust volume.

2. SIDE BAR

The side bar is where you select and change mic mix/signals views (as described on [page 14](#)).

3. ARTICULATION SWITCHER

These musical note icons are the available articulations in your patch. These icons also correspond to the red keys in the Kontakt keyboard (see point 5.)

- Holding CTRL/CMD and clicking on the purge button for an articulation will SOLO LOAD that articulation.
- Holding SHIFT and clicking an articulation icon will allow multiple articulations to be activated simultaneously. Mileage may vary depending on articulations picked.
- Holding CTRL/CMD and clicking on the articulation icon will pop up the ARTICULATION MAPPER ([page 46](#)) and allow you to customise how the articulation is activated.
- Holding ALT and clicking on the articulation icon will toggle an existing ARTICULATION MAPPER setting on and off.

4. PATCH/ARTICULATION LABEL

Displays the name of the loaded patch and the currently selected articulation.

5. KONTAKT KEYBOARD

With the Kontakt keyboard displayed you should see a red range of keys and a blue range. The red range is your Keyswitch range for selecting articulations, holding more than one red key will select multiple articulations. The blue range is the playable range of the selected articulation.

6. CONTROLLERS

The following controls are included in this patch to allow you to control and automate various parameters:

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

Expression - ostensibly instrument trim (CC11), so this adjusts the volume within the instrument volume (CC7).

7. SLIDER

When the articulations overrun the screen, a slider is provided underneath to access the non-visible articulations.

8. ROUND ROBINS AND LEGATO

NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)- This is the menu for RR behaviour. Next to this lies a drop-down menu with some useful 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. E.g., 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 xx - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default displayed) to reset.

RESET ON TRANSPORT - As above but resets every time you press play in the DAW.

TIMED SHORT ARTIC RTS - This 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 marcato/tenutos earlier than they were recorded.

9. OPTIONS

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

TRANPOSE - Toggle this on and adjust the num-ber 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.

KEYSWITCHES - Change, if needed, where the keyswitches begin on your keyboard.

CC MAPPED VEL(OCITY) - Click this to control note velocity with the Dynamics slider. If you have re-assigned the dynamics slider, that same CC will control velocity now.

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This is a more advanced mixer than the Easy Mix (page....), with individual faders for each mic. Like the Articulation Switcher the toggles beneath the

faders load and 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 and turning the fader back up will reload.

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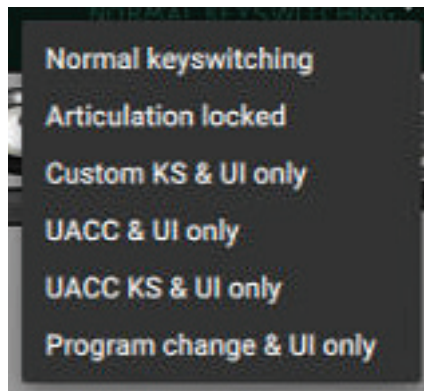
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Click on this to reveal the menu to change the keyswitching/articulation management mode:



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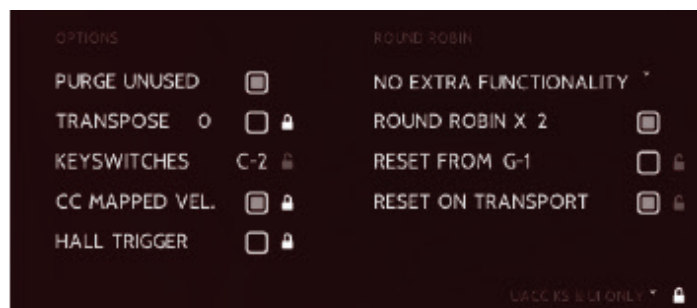
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- Reset on Transport

What's included

Hg20

Hg20 - Traditional (Switch))
Hg20 - Traditional (X-Fade)
Hg20 - Piano Style (Gamalan) (Switch)
Hg20 - Piano Style (Gamalan) (X-Fade)
Hg20 - Bowed 1 (Tine bows)
Hg20 - Bowed 2 (Tine bows)
Hg 20 - Bowed 3 (Tine bows)
HG20 - Pluck 1 (Tine plucks)
Hg20 - Pluck 2 (Tine plucks)
Hg20 - Pluck 3 (Tine plucks)

Mics

Close
Tree
Ambient
Outrigger

SPITFIRE SYMPHONIC EXTRAS - CİMBALOM



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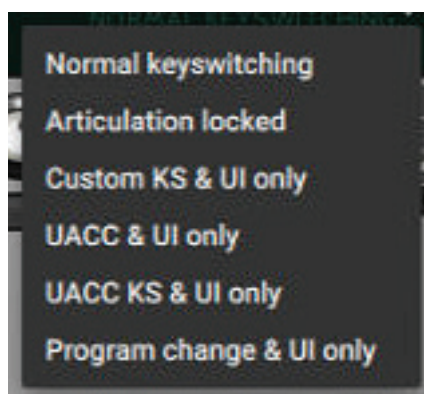
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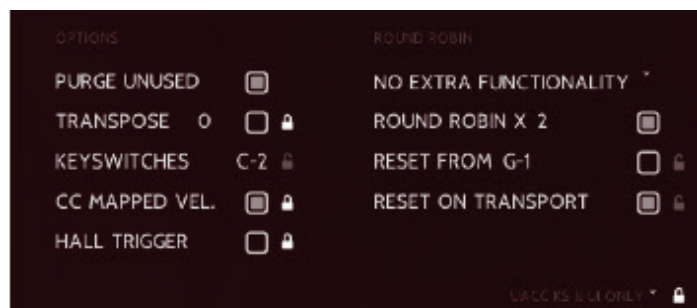
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"Lock this setting" is available for the following properties:

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- Round Robin Reset,
- Reset on Transport

What's included

Cimbalom

Pedal Up
Pedal Down

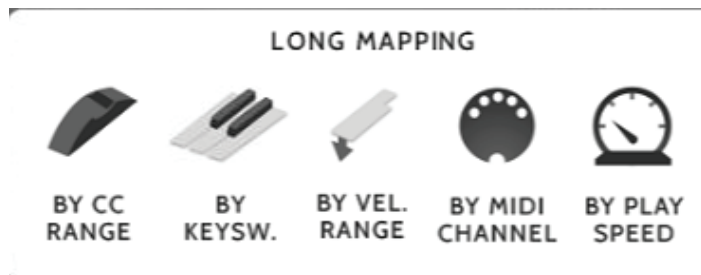
Tremolo (Individual Techniques)

Mics

Close
Tree
Ambient
Outrigger

ARTICULATION MAPPER

Custom triggers for switching articulations - Command+Clicking on an articulation (Control+Click on Windows) will pop up a menu with some options for customising how articulations are triggered or switched:



By CC Range - This will allow you to use a single MIDI CC message to switch between articulations. Set each articulation to a specific range and use a midi controller fader or indeed button with a single CC value assigned to select your desired articulation. Our default setting CC used is CC#32 as per our UACC protocol.

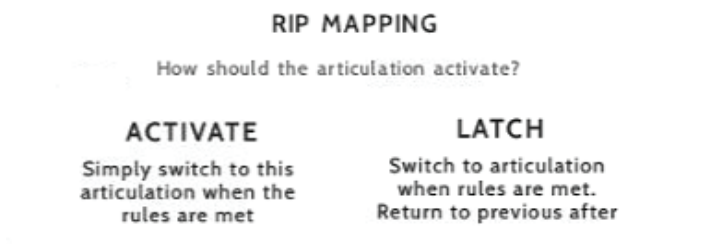
By Keysw. - This allows you to create your own custom Key Switch for the articulation, please note that this is not as fully featured as the default KS range and does not allow for layering. This is only advisable if you have a specific KS layout you prefer.

By Vel. Range - This is great for designing intelligent staccato patches that say become staccatissimo when you hit the keyboard hard.

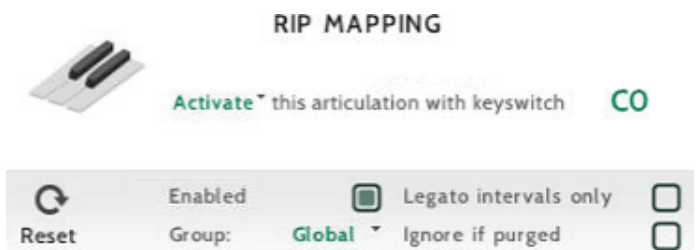
By MIDI Channel - This option turns your single instance into a multi timbral instrument. MIDI channel lets the instrument change articulation based on the incoming MIDI channel. To use, place the instrument MIDI Channel to 'Omni' mode in the Kontakt Header. The single instance can now be configured to play based on the incoming MIDI channel.

By Speed Of Playing - This function 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. For example, you could specify that 'fast legato' should be activated if the time between playing each interval is between 0 and 250ms.

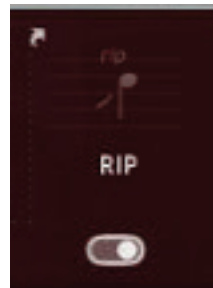
Once you choose the trigger, you will be asked to set how the trigger is set:



Each of the different trigger options has a trigger panel which allows you to specify if you want this trigger to apply only to legato intervals, and an option to specify a group for the triggers, this means that a trigger will only activate when another articulation in the same group is already activated. An example of this might be velocity triggers for shorts only, or playing speed for legato articulations only:



Once a custom trigger is set you will see a small white arrow above the articulation to indicate this, Alt+Clicking on this will toggle the trigger on or off:



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).

DUMMY KEYSWITCHES

Another feature added for advanced template building is ‘dummy’ keyswitches. These are special keyswitches you can assign to the keyboard that deactivate all articulations in a patch.

To illustrate the use of dummy keyswitches, we’ll take the Solo Trumpet and merge ‘All techniques’ and ‘Performance’ patches on one MIDI channel for seamless articulation switches from longs and staccatos to legatos.

First, we open ‘Trumpet Solo - All techniques’ on MIDI channel 1 and review its keyswitches, ranging from C-2 to D#-1:



Then, we open ‘Trumpet Solo - Total Performance’, also on MIDI channel 1. It’s initially set to ‘*Articulation Locked*’ (bottom right of the UI), so let’s change this to ‘*Normal Keyswitching*’ to reveal a keyswitch at C-2:



We know the keyswitch range in ‘All techniques’ goes C-2 to D#-1, so to avoid overlaps, let’s put the ‘Total Performance’ keyswitch on E-1.



Here’s where dummy keyswitches come in. Still in the ‘Total Performance’ patch, we hold SHIFT and click the ‘KEYSWITCHES’ text to activate dummy keyswitch mode. The dummy-keyswitch icon will appear to indicate it’s active.

Next, we click each note on the Kontakt keyboard from C-2 to D#-1, turning them into red keyswitches:



We click the ‘KEYSWITCHES’ text once more to deactivate the dummy keyswitch mode, and then we repeat the same process in the ‘All techniques’ patch, but this time we only create a **SINGLE DUMMY KEYSWITCH** on E-1. Both patches now have a matching range of keyswitches.

If you make a mistake, you can RESET a patch’s dummy keyswitches by holding CMD+SHIFT (CTRL+SHIFT) and clicking ‘KEYSWITCHES’.

Now, pressing a keyswitch from C-2 to D#-1 on MIDI channel 1 will deactivate the legato articulation in the ‘Total Performance’ patch. Pressing E-1 will deactivate all articulations in the ‘All techniques’ patch.

MIC AND MIX DETAILS

CLOSE - Close mics, a selection of valve mics placed for optimum focus close to the instruments. This mic control is great 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.

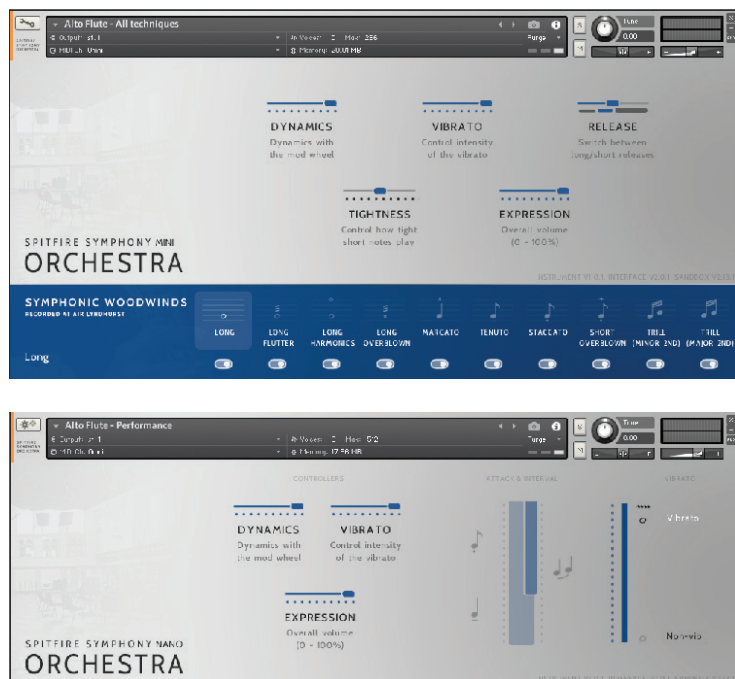
TREE - Tree. This refers to the “Decca” tree of three mics placed above the conductors podium. In this case; 3 priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band, the hall and are the default mic position that loads in with each patch.

AMB. - 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 for using in the surround channels when mixing in surround sound.

OUT. - Outriggers, a set of vintage mics placed wide apart to the left and right of the tree. These give a similar balance of room and band but with a broader stereo spread. The effect of this mic is somewhere between the tree and ambient mics.

‘MINI’ AND ‘NANO’ UI LAYOUTS

If the new UI is just a little too big for you, we’ve provided a handy method to ‘roll it up’ to either a MINI or NANO size:



Simply hold SHIFT+CMD (SHIFT+CTRL) and click the ‘SPITFIRE SYMPHONIC EXTRAS’ logo in the UI to switch to MINI, or hold SHIFT+CMD+OPTION (SHIFT+CTRL+ALT) and click it to switch to NANO.

The setting applies product-wide after a Kontakt restart. It also applies to any templates or projects you’ve already created.

To reset to the regular size UI, give the logo a click without holding ANY keys. The word MINI or NANO will disappear and the interface will return to regular size on the next restart.

APPENDIX A — 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-8-player/>

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-8/pricing-kontakt-7/cross-grade-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, Ricotti Mallet, Spitfire Harp 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 you can add the library as a favourite to the Kontakt Quick Load window.

APPENDIX B — FAQS AND TROUBLESHOOTING

Q: WHAT ARE THE SYSTEM REQUIREMENTS?

MAC SYSTEM REQUIREMENTS

Intel Macs (i5 or higher): macOS 11, 12 or 13 (latest update).

Apple Silicon Macs (via Rosetta 2 & natively on ARM in Standalone or in hosts that support it): macOS 11, 12 or 13 (latest update).
4 GB RAM (6 GB recommended for large KONTAKT Instruments).

PC SYSTEM REQUIREMENTS

Windows 10 or 11 (latest Service Pack), Intel Core i5 or equivalent CPU.

4 GB RAM (6 GB recommended for large KONTAKT Instruments).

64 bit DAW required (32 bit DAWs not supported)

Min Kontakt version 7.5.2

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two licenses. This means that you are allowed to download and install on two computers you own, say your main rig and your mobile rig. If you have purchased the library on a hard drive, you should copy the contents of the drive on to the destination machine before completing the download with the Spitfire App. If you downloaded Spitfire Symphonic Extras, you can copy the library folder over to the second machine and then use the “Repair” feature in Native Access.

Q: I CAN'T SEE THIS IN THE PLUGINS SECTION OF MY DAW?

This library is a Kontakt Player library so it does not have its own standalone plugin. Instead you will find the library in the Kontakt or Kontakt Player plugin.

Q: HOW DO I AUTHORIZE SPITFIRE SYMPHONIC EXTRAS ON A MACHINE NOT CONNECTED TO THE INTERNET?

It not possible to authorise Spitfire Symphonic Extras on a machine not connected to the internet. Authorisation is done through the Spitfire Audio App and Native Access, and an internet connection is required.

Q: HOW CAN I REDOWNLOAD A PRODUCT?

This can easily be done via your Spitfire Audio App. To reset both your entire library download or the latest update;

- Open up the Spitfire Audio App and log in with your account email and password.
- Select the product artwork you wish to re-download
- On this page is a “cog wheel”. Select this, choose “reset” from the menu. Then “Reset Entire Download” (for a full download) or (Latest Update) for the latest update.

This will reset your latest update ready for install again. You can repeat this process for any of the libraries you own.

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

Q: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.9?

The version of Kontakt player needed to install Spitfire Symphonic Extras only supports Mac OS11 and upwards.

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

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

- The formatting of your drive, if it is FAT32 this will cause errors, because there is a maximum file size with this format of 4GB and our download files will exceed this limit. To solve this problem, reformat your drive or use a different drive. We recommend NTFS on PC and Mac OS Extended on Mac. Other possible issues:

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

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

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

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

We would advise you to leave your download running overnight as speeds should ramp up at less busy times. Our Spitfire App downloader aims to use as much of the available bandwidth as possible to give you the quickest possible speeds, and may take several minutes to reach its peak.

Q: CAN I TRY BEFORE I BUY?

No - it is not currently possible to demo our products.

If you go to our Youtube channel you’ll see many walkthroughs containing detailed info about all our products -- you can hear them being played in real time with no smoke and mirrors!

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

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

The more information we have, the quicker we can get you back up and running!

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our Spitfire App downloads into the folder you choose, so it is important

to choose the folder above where you want the download to go. The best file path for our products is something very simple, a long file path will cause errors as there is a character limit on how far the Spitfire App can read. We advise a file path of something along the lines of: Samples Drive > Spitfire Audio

When it comes to downloading / updating - if you have a folder called 'Spitfire Audio' always point the Spitfire App to the folder Spitfire Audio - never go into this folder and choose the actual library in question.

Q: HOW DO I REDOWNLOAD THE LATEST UPDATE?

With the continuous improvements to our Spitfire Audio App, we have incorporated the ability to reset your own downloads. This can easily be done via your Spitfire Audio App. Open up the Spitfire Audio App and log in with your account email and password.

- Select the product artwork you wish to re-download
- On this page is a "cog wheel". Select this, choose "reset" from the menu. Then "Reset Entire Download" (for a full download) or (Latest Update) for the latest update.
- This will reset your latest update ready for install again.

You can repeat this process for any other updates you wish.

If you do not see the option to reset your download in your Spitfire Audio App, we would advise to download the latest version of the Spitfire App from spitfireaudio.com/info/library-manager/.

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

We run all our orders through a fraud checking process. The automatic fraud check takes 20 minutes (but can take up to an hour during a very busy period, eg. Black Friday) If

your order gets caught at this stage, we run a manual order check, and this can delay the processing of your order for up to 24 hours.

You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was successfully taken. Please check your junk folders before contacting our support.

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

Yes, you can copy the library folder and plugin files over to the second machine and then use the "Repair" and "Locate Library" features in Native Access. Please note that although the majority of the download can be done on a separate machine, you will always need an internet connection to finish the authorisation process.

Q: I HAVE FOUND A BUG

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

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

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

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

Q: I'VE FORGOTTEN MY PASSWORD?

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

Q: WHERE IS THE COG?

The COG was a feature in legacy SSO that allowed end users to tweak the patches, replace round-robins they didn't like, tune shorts and longs and do a whole other myriad of tweaky things.

It was useful, but it was resource-intensive and complicated to maintain, which made it difficult to implement in this update.

We're currently investigating creating a replacement and will share more once we have more details.

Q: WHERE IS HORN STACCATISSIMO IN THE ALL TECHNIQUES PATCH?

The Horn (both Solo and a2) were treated to the addition of a staccatissimo articulation back when they were still BML Horns. They were the only brass section to receive this feature and it felt a bit weird making a single articulation slot.

Don't worry, it's in the all-techniques patch. Simply crank the TIGHTNESS slider up above 64 and those tight, tight shorts will kick in.


Q: I FOUND A BUG IN A LEGACY PATCH. CAN YOU FIX IT?

While we'll try our best to fix things that crop up, these patches are called LEGACY (and zipped away by default) for good reason.

Our intent is to have everyone excited to move over the new UI and programming and so there are sadly no guarantees that we can address bugs or issues in these bugs. They're simply provided for convenience of legacy users.

APPENDIX C — UACC

With the development of Spitfire's Kontakt libraries, 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 Tremolo/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 Harmonic	72	Trill (minor 3rd)		
30 Tremolo	73	Trill (major 3rd)		
31 Slow (port/gliss)	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 (i.e.. 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 notes on the piano roll.

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