

SPITFIRE AUDIO

# SPITFIRE ALBION NEO

SPITFIRE AUDIO - ALBION NEO  
USER MANUAL

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# CONGRATULATIONS

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Thank you for purchasing Spitfire Albion NEO.

Introducing the next chapter in our best selling Albion series: Albion NEO. At the heart of this modern cinematic collection is a chamber-sized orchestra with a super intimate string section, split by divisi across all articulations for incredible definition and expression — all captured in the beautiful resonance of The Hall at AIR Studios.

These organic recordings have been taken to new dimensions to create an encyclopaedic range of hybrid synths, inspiring loops and textures, including over 300 curated presets to take your scores into the new decade, all in one instantly playable package. Where Albion ONE was for blockbusters, NEO is flexible across genres, designed to inspire a new wave of forward-thinking composers, artists and producers looking to create a closer, more emotive, hybrid sound – for TV, films and beyond.

## Quick Specs

- 41321 SAMPLES
- Download Size - 59.40GB
- 59.4 GB DISK SPACE REQUIRED DURING INSTALL
- MAC OS 10.10 | Intel Core Duo
- Windows 7, 8, or 10 | Intel Core 2 Duo or AMD Athlon 64 X2
- NKS Ready
- Free Kontakt Player Included
- Kontakt 5.6.8 or Higher

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# WELCOME

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## INTIMACY & DEFINITION

Having inspired a whole generation of composers and producers, our Albion range is the DNA that encapsulates the true spirit of Spitfire, giving you everything you need to create film music, in one box. The most famous of these is Albion ONE — the ultimate toolkit for creating epic, blockbuster scores. But small can be just as powerful...

Albion NEO is a modern composer's dream — intimate, expressive sounds and textures, from organic, to hybrid, to electronic — instantly playable and malleable in our interactive, award-winning interfaces, specifically designed to spark new ideas, or bring your existing ideas to life. At its core is the NEO Orchestra, made up of super intimate, detailed chamber orchestra performances, with two divisi strings sections and a specially orchestrated chorus of woodwinds and brass. These recordings have been taken to new dimensions by our award-winning engineers to create Segla Textures: evolving orchestral textures presented in our eDNA interface — a groundbreaking synthesiser engine, giving you the opportunity to blend and mix these sounds to create new, hybrid orchestral textures. Stephenson's Steam Band offers you combinations of vintage and modular synths as you've never heard them before, from Christian Henson's personal collection, while Brunel Loops offers you 116 inspiring loops performed and curated by Spitfire's very own talented band of musicians and engineers. Finally, what icy northern library would be complete without a pristine harmonium recorded in the cinematic splendour of The Hall at AIR Studios, both clean and warped.

## THE ORCHESTRA FOR THE NEW DECADE

An exciting cultural shift is happening in the constantly evolving landscape of film scoring and composition, with the emergence of a new wave of progressive musicians and composers producing more emotive, daring, hybrid works, out of London, Berlin, Reykjavik and beyond. With TV series and independent films now as big as blockbusters following the rise of streaming platforms, directors are looking for a new sound — a modern, hybrid sound that fits more subtle, intimate settings, redefining film scoring for the next generation. With our ground breaking Swarms and Evos libraries, as well as collaborations with pioneering composers and visionaries from Ólafur Arnalds to The London Contemporary Orchestra, we have been part of this new wave, creating tools that push the boundaries of orchestral music and enable you to become a part of it. Albion NEO encapsulates this new and beautiful revolution, taking everything we have learnt in sampling over the last ten years and applying it to our hugely successful Albion blueprint.

Echoing the icy sound of Albion Tundra, but with a much smaller ensemble to give you more definition and intensity, this modern, comprehensive scoring library will provide you with endless inspiration for writing intimate sections, scoring independent films that need more focus, precision and detail, or adding beautiful, expressive sounds and textures to your production — all in one box.

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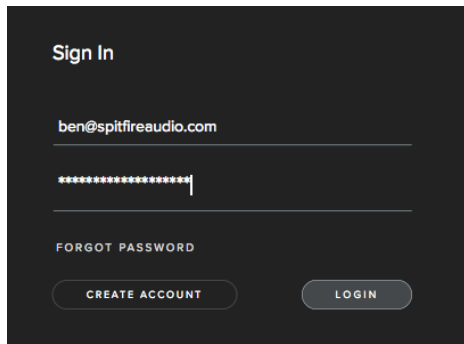
# DOWNLOADING & INSTALLING

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If you are new to this kind of thing you can get up to speed here: <http://www.spitfireaudio.com/info/basics/>

Our app enables you to download libraries. Install the 'Spitfire Audio App' from this link: <http://www.spitfireaudio.com/info/library-manager/>

## THE SPITFIRE AUDIO APP

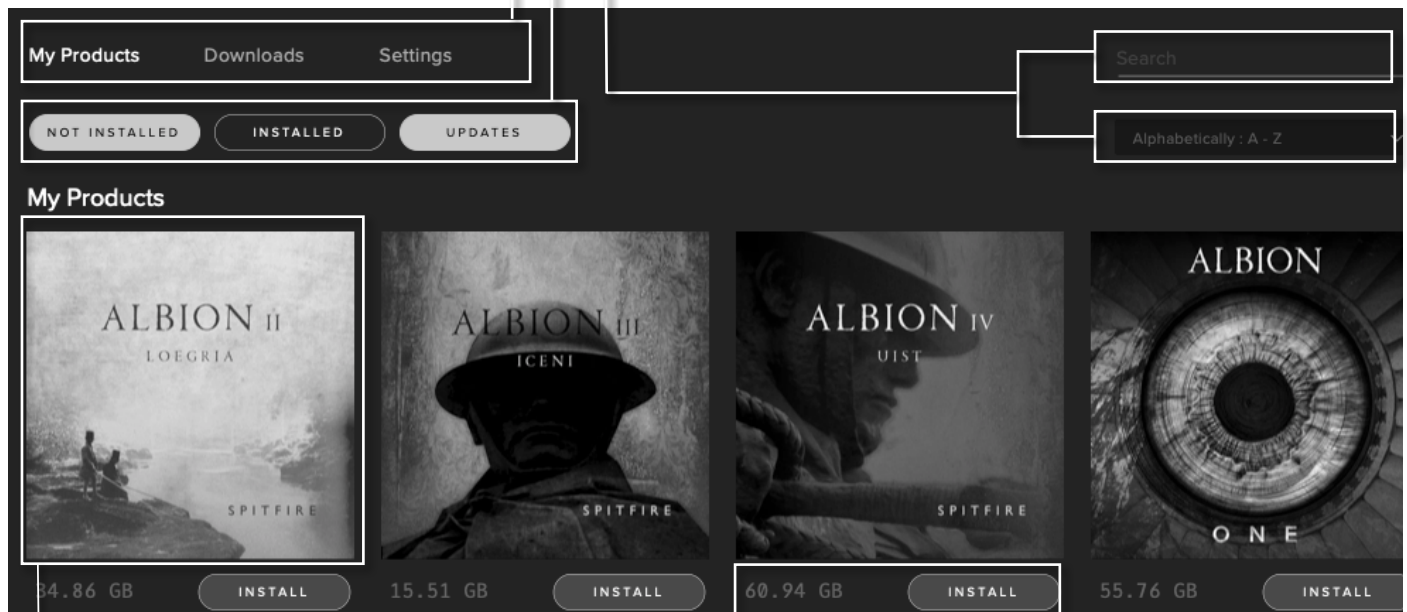


When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see the page pictured below:

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

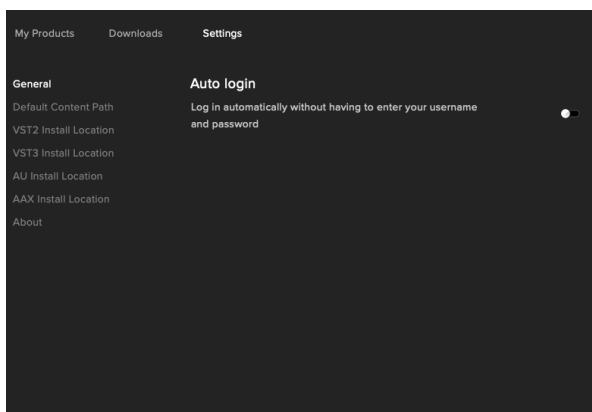
**FILTERS** clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

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



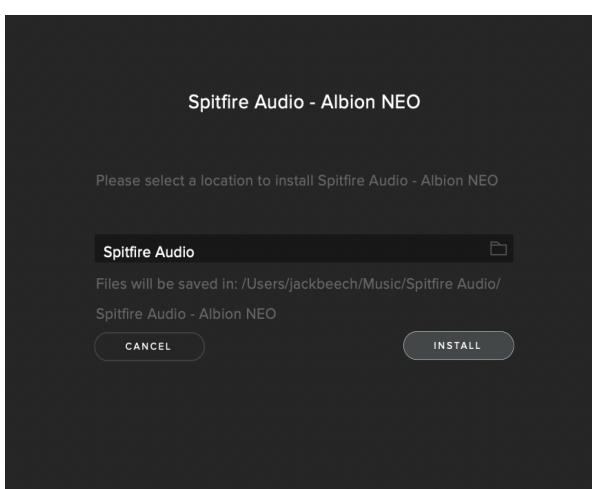
**LIBRARY** All libraries and plugins in your collection will appear with their artwork on the My Products tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements, instructions as well as where to find Reset and Repair options.

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



If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the Settings tab and make sure that the Default Content location is set to the location where you wish to download your libraries.

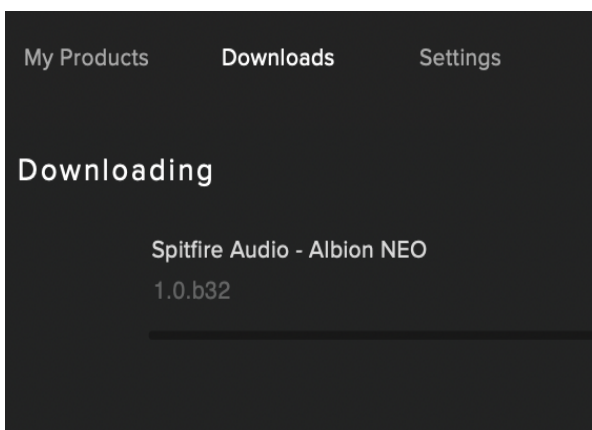
Here you can also enable Auto Login to save time in future.



Once you are happy with your Settings, click the Install button, either directly on the My Products tab, or by clicking on the library image you wish to install and then clicking the install button on the page that appears.

Clicking either of these will prompt you for a location, the default content location in your settings will be suggested but you can select any suitable location.

Once you are happy with the location click Install.



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

As this is a Kontakt player library, once it is downloaded you will need to activate it by following the steps on the next page.

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# REGISTERING WITH KONTAKT PLAYER

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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:

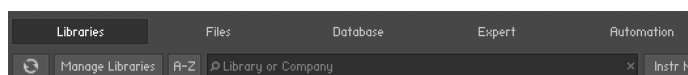
<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6-player/>

If you'd like to find out more about the differences between Kontakt and Kontakt Player) go to *Appendix A*.

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

1. Install Kontakt Player (skip this step if you already have it)

2. Open Kontakt Player (or Kontakt 6 full version if you have that) and 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:



## ADD A SERIAL

If your purchase came with a serial number, enter it here to receive the associated products and product updates.

Q4105 - 7LQF9 - TUSZ9 - EKD23 - KW3L5

Where can I find my serial number?

By registering new products, you agree with the [EULA](#) and [terms and conditions](#).

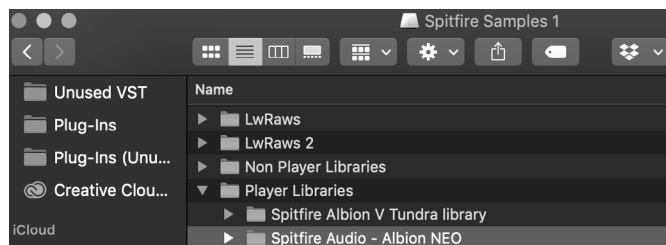
Cancel

ADD SERIAL

...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 Albion NEO. Browse for your downloaded Spitfire Audio - Albion NEO folder and select this to complete the authorisation.



6. Your library is authorised.

If you have never used Kontakt before we 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:

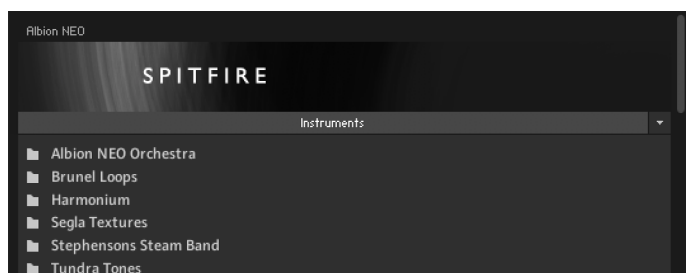
<https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6/>

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

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

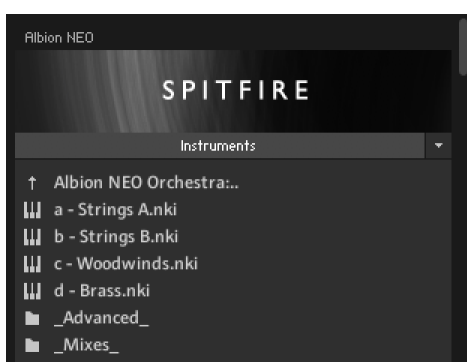
<https://support.native-instruments.com/hc/en-us/categories/360000053697-Software-Help>

# FOLDER STRUCTURE



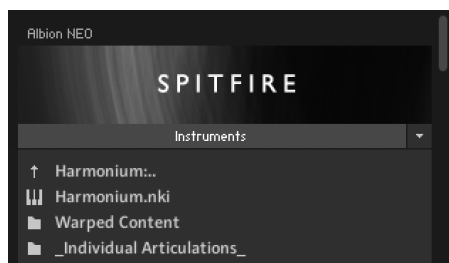
When you open the main folder of Albion NEO you will find 6 folders. The main patches are located in these folders.

**Albion NEO Orchestra** - Contains all orchestral patches for Strings A and B. Woodwinds and Brass. Including access to individual patches, and more CPU friendly patches.



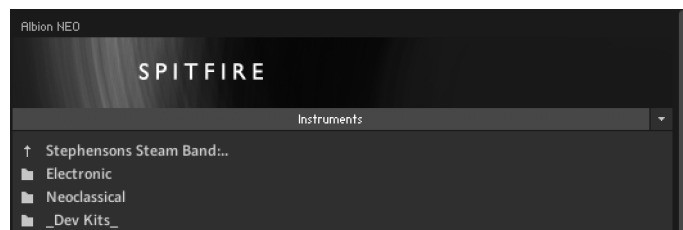
**Brunel Loops** - Contains a vast array of loop patches only.

**Harmonium** - Features a basic Harmonium patch and further advanced folders for warped presets.



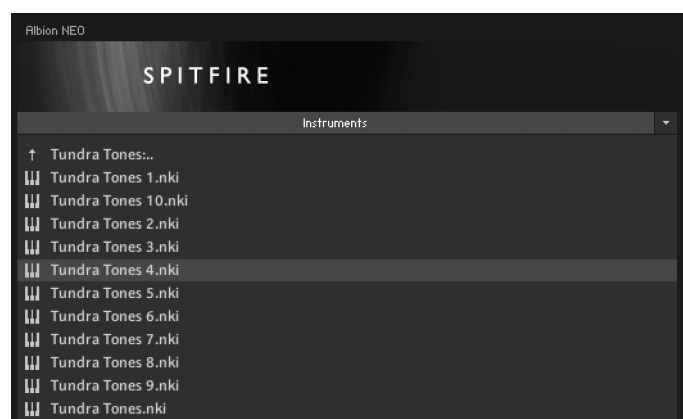
**Segla Textures** - Contains two sub folders for the style of texture "Electric" and "Organic". Within these folders are some of the eDNA patches.

**Stephenson's Steam Band** - Is an array of curated electronic patches made from the original orchestral material divided into two folders, "NEO Classical" and "Electronic".

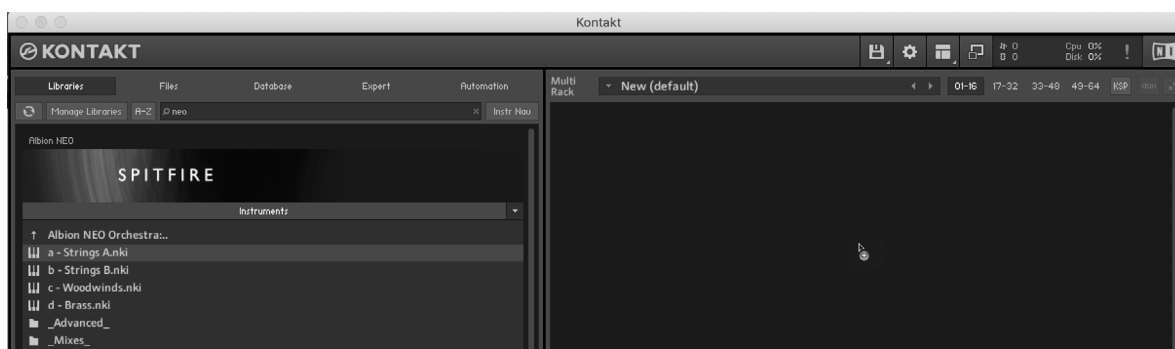


These patches load in the eDNA interface. All patches are found in the sub folders

**Tundra Tones** - The final folder, containing more EDNA patches.



## OPENING YOUR FIRST INSTRUMENT.



Double click an 'nki' file to load a patch. A patch has a file .nki extension and a little keyboard icon. Alternatively drag the instrument from the left pane into the right pane.

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

# THE 'GENERAL OVERVIEW' PANEL

## SWITCHING VIEWS

When you first load a standard GUI patch you'll be greeted with the simple view. 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 GUI controls can be assigned a unique controller number so you can adjust via an external controller. To unassign, assign, or just to see what CC number is assigned to any control, RIGHT or CTRL CLICK.





## 1. SIDE BAR

Tells you what articulation you're playing.

## 2. EASY MIXER

Albion NEO has a lot of different microphone options. This is a simple control to blend between, Close, Tree and Ambient Mics.

## 3. EXPRESSION CONTROLS

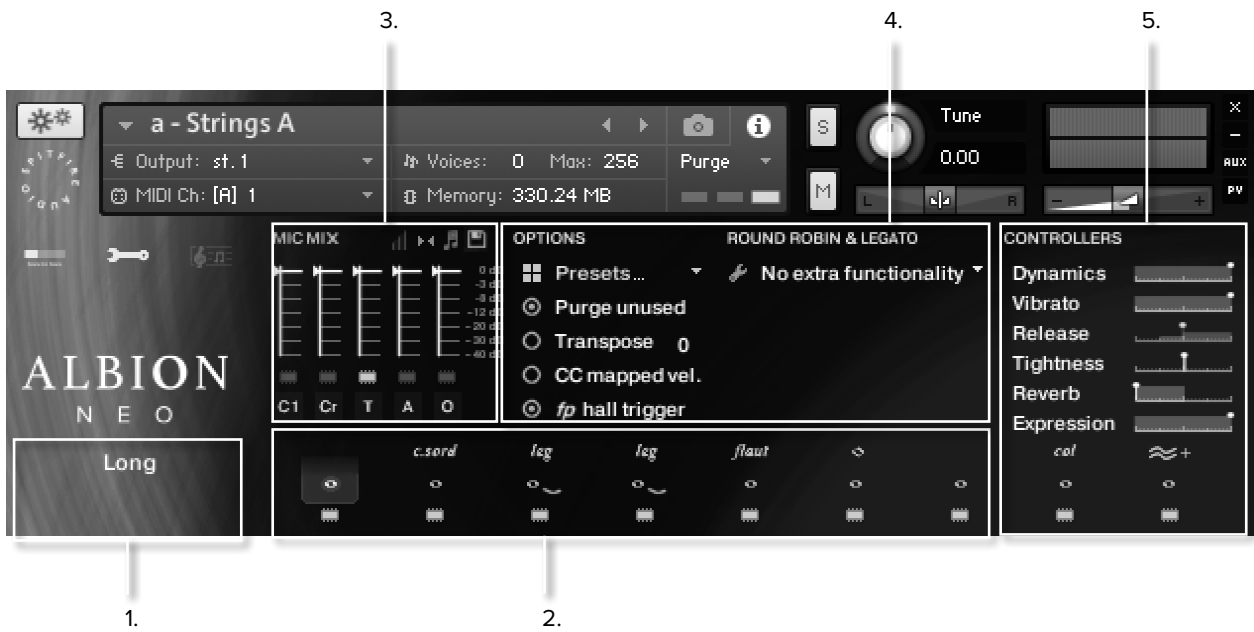
**DYNAMICS** - Moving this crossfades the different dynamics between loud and soft. (CC#1)

**Vibrato** - This control crossfades between samples with no Vibrato and full Vibrato. (CC#21)

**REVERB**- Toggle switch for reverb. Increase the reverb amount by turning to the right. (CC#17)

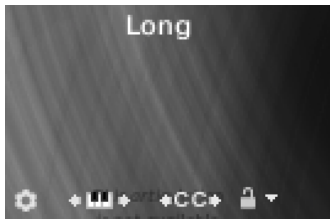
**EXPRESSION** - Instrument trim that adjusts the volume within the dynamics. (CC#11)

# THE EXPERT VIEW



## 1. SIDE BAR

The 'Expert View' has some additional functions compared to the general overview page.



a. b. c.

**1a. "KEYBOARD SHIMMIER"** - This shifts your bank of keyswitches left or right on the keyboard. Click on the icon and drag your cursor left or right and you'll see the pink bank of keyswitches follow. Where you stop, those will be the new keyswitches to change articulation.

**1b. "KEYSWITCH TO CC SELECTOR"** - Use this to assign a CC controller to act as articulation/ keyswitcher. Click on "CC" and you'll be prompted to move the controller you wish to use in order for the instrument to "learn" how you'd like to select articulations.

**1c. "ARTICULATION LOCKER"** - This selection allows you to lock the articulation switching method.

**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 KS** - This locks your articulation via keyswitch but you're free to switch via the front panel.

**LOCKED TO UACC** - This standard was developed by Spitfire and more information is [found here](#). The default controller channel is #32 but this can be changed by right/ CTRL clicking on the CC (1b)

**LOCKED TO UACC KS** - The functionality of UACC triggered via KS. When activated, a single keyswitch is available. Pressing this key at varying velocities (according to UACC standards) changes articulation. [Learn more about UACC KS here](#).

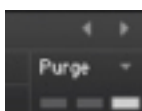
**SHARED KS** - This setting allows you to spread keyswitches across multiple articulations and multiple patches.

## 2. ARTICULATION SWITCHER

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

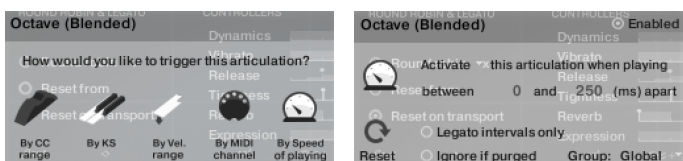


### LOAD STATUS



**LAYERING ARTICULATIONS** - To layer sounds within the articulation press ‘SHIFT’ and click on your next articulation. The front panel shows (and edits) only the most recently layered articulation.

**TRIGGERING** - For triggering options, CTRL (Win) or COMMAND (Mac) click on the articulation icon:



**“BY CC RANGE”** - This allows you to use a controller channel to switch between articulations. You can fine tune on your MIDI event list, or by using a midi controller.

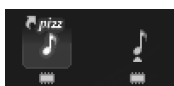
**“BY KS”** - The default setting. The library won’t switch mid note but wait ‘til the next note-on event before switching. This means you’re able to play the key switch whilst playing a long note and have it switch to a short on your next note.

**“BY VELOCITY RANGE”** - This allows you to change the articulation via how hard or soft you hit the keys.

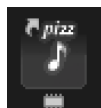
**“BY MIDI CHANNEL”** - MIDI channel lets the instrument change articulation based on the incoming MIDI channel. Set the instrument Midi Ch. to ‘Omni’ mode in Kontakt to use this feature.

**“BY SPEED OF PLAYING”** - This 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.

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.



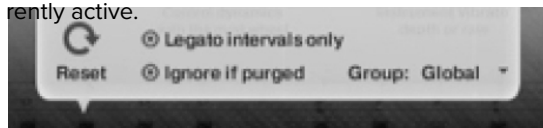
Holding down ALT/MENU (PC/MAC) and clicking an articulation with this short-cut above it will toggle the trigger between enabled and disabled.



**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 ONLY”** - are used only for Legato Articulations.

**“GROUP”** - allows you to group together triggers. When set, the trigger only occurs when an articulation in the same group is currently active.



Alongside switching your articulations manually by hand, via key-switch or via the advanced methods mentioned above you may also want to try UACC (universal articulation controller channel).

Each style of articulation has been given a unique CC data number on CC#32. See the below link for extended tutorials.

<https://spitfireaudio.zendesk.com/hc/en-us/articles/115002450966-What-is-UACC-and-how-do-I-use-it>

### 3. MICROPHONE MIXER

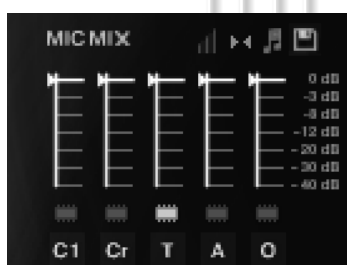
Giving you greater control over the blends of microphone positions for your work.

Use the chips beneath the faders to load & unload different microphones. The faders above tweak the balance of Microphones. Turn a fader all the way down to unload the mics and back up to reload. Right click on the faders to assign CC controllers so you can mix these live.

Click on the mic letters to change Kontakt channel/output assignment.

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

a. b. c. d.



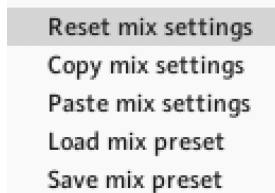
**STEREO WIDTH** - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

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

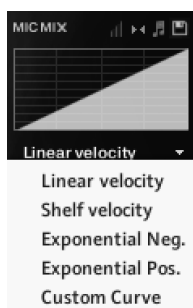
#### 3c MIC MIX TO ARTICULATION LINKER

The small notation symbol locks the microphone mix or tweak you've made to the articulation selected. This means if you want to smooth any perceived inconsistencies in volume articulations, or if you want to roll off some of the ambience for a short versus the long articulations, this is how to fine tune.

#### 3d MIXER PRESETS



#### 3a VELOCITY RESPONSE



How 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 click (on PC) or command click (on Mac) 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 acronym. 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.

Pick from 5 different velocity curves to suit your controller.

#### 3b CLOSE PAN MIC COLLAPSER



The mics are a stereo mix and this collapser allows you to refine how the stereo image is handled. Albion NEO was recorded in-situ, giving you a fantastic natural sound 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.

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## 4. GENERAL CONTROLS

### OPTIONS

**PRESETS** - This allows you to load predetermined sets of articulations. Use this 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 VELOCITY** - For short articulations only, click this to control note velocity with the Dynamics slider.

### ROUND ROBINS

**NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)** - Next to this lies a pop-down menu with the round robin options.

“**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.

“**2x ROUND ROBIN WITH SKIP**” - plays two RR simultaneously, so you get a thicker sound, it’s the equivalent of placing two notes on top of each other in your DAW. This process drops the overall volume -6db so that the levels remain the same but it 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 and doesn’t move ahead by 2. This means the 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 G-1** - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default G-1) to reset.

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

## 5. EXPRESSION CONTROLS

**DYNAMICS** - Moving this crossfades the different dynamics between loud and soft. (CC#1)

**Tightness** - This cuts further into the note to make it tighter. Worth increasing when playing in, then loosening and adding a negative delay into your DAW to compensate for ultimate reality. This only applies to short techniques. (CC#17) (CC#16)

**RELEASE** - Allows you to change the amount of release trigger audible. This only applies to long techniques. (CC#17)

**VARIATION** - This control adjusts the start time of the sample. This changes the loop points in the sample, and its start point. (CC#21)

**REVERB**- Toggle switch for reverb. Increase the reverb amount by turning to the right. (CC#17)

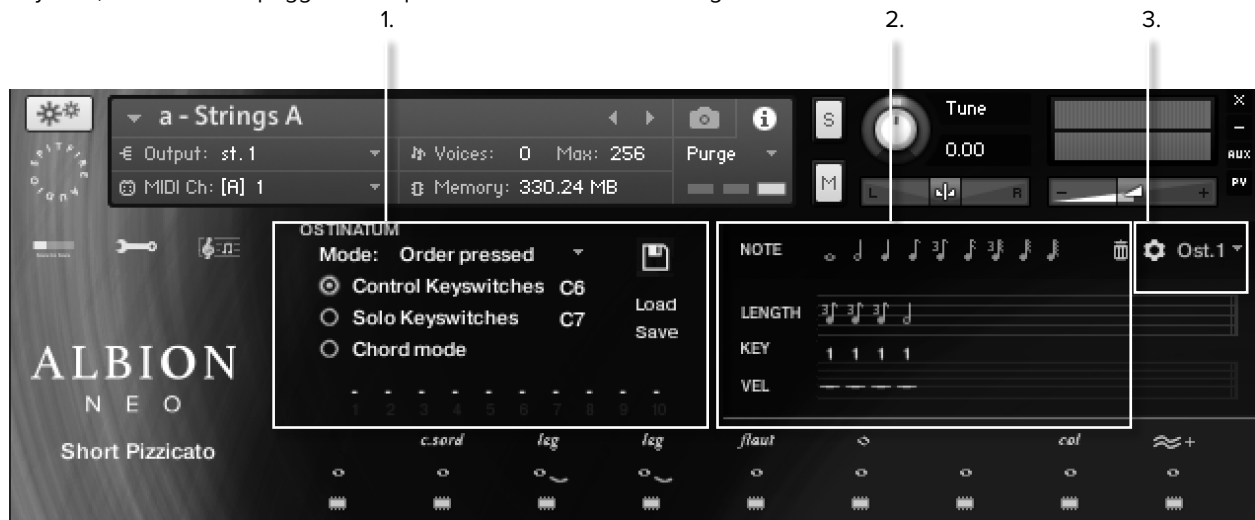
**EXPRESSION** - Instrument trim that adjusts the volume within the dynamics. (CC#11)

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# THE OSTINATUM

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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 the Ostinatum playing style.

**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** - sets up a section of the keyboard that controls the state of the Ostinatum. These keyswitch let you turn it off, or set the Mode.

**SOLO KEYSWITCHES** - dedicated 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.

## 2. RHYTHM COMPUTER

**NOTE MENU** - Click these to place a note into the Ostinatum at the length you desire. Click the trash can to delete. The cog allows you further fine tuning and configuration tools.

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

**KEY** - Under each note you can then select which key 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 syncopated accents.

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

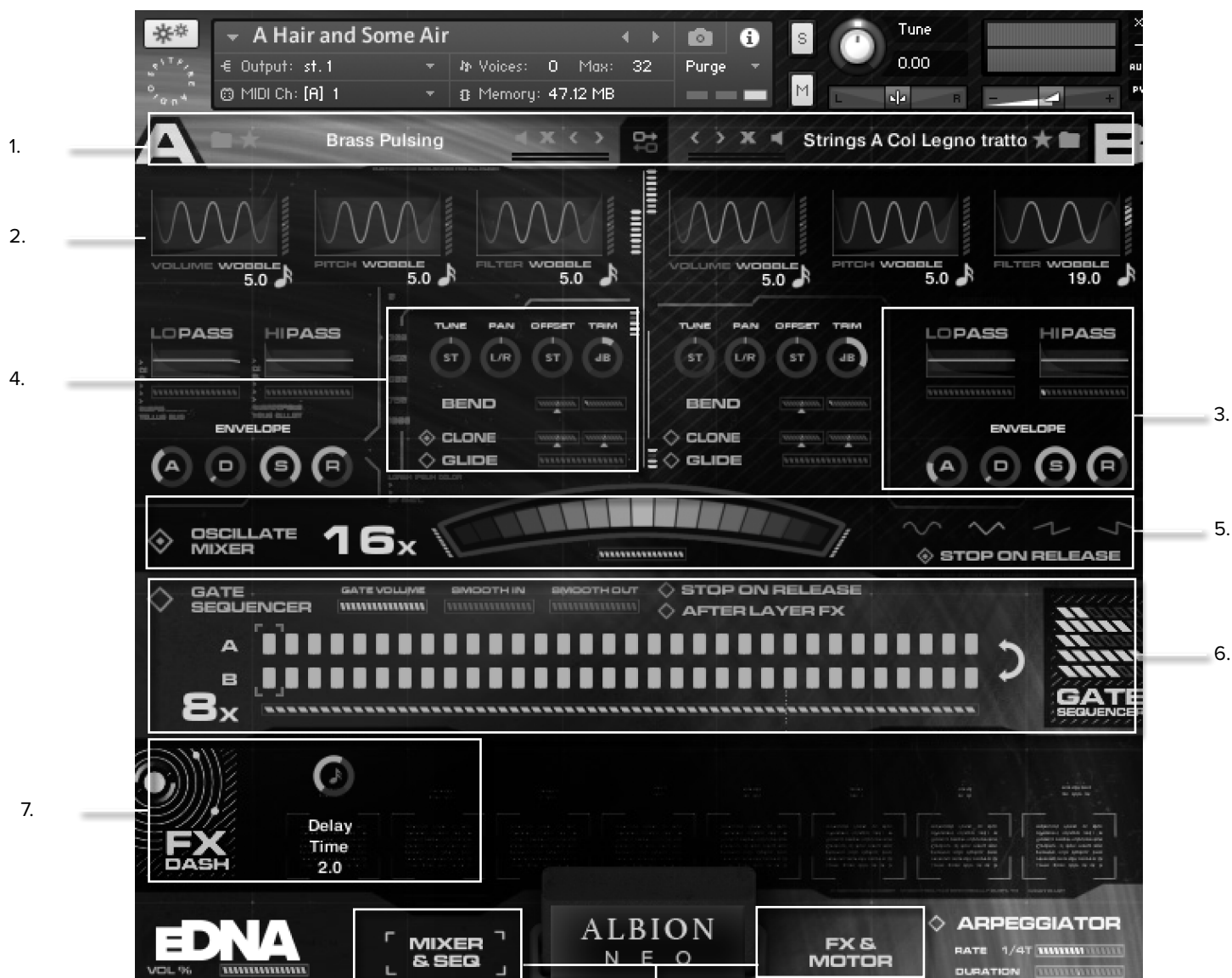
## 3. PATTERN SELECTOR

With the Ostinatum machine, there's a drop down 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:

# THE eDNA INTERFACE

When you first open an instrument the interface might look a little daunting as there are many controls, but breaking down the interface into sections, you will see it is quite simple and very powerful.



## UNDERSTANDING THE INTERFACE

EDNA interface instruments are made up of two sounds loaded in the Sound Bays A and B (1) These sounds are sent through the Wobbles (2) then the Filter and Envelope (3).

The controls for how the notes are mapped, pitched and so on are included at this stage in the interface also (4) You will notice that areas 2-4 are mirrored for both sound bays.

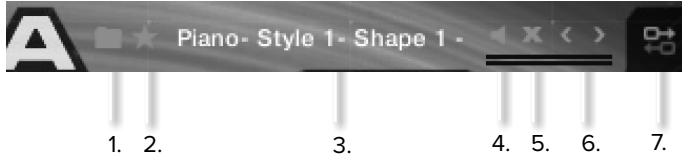
The signal flow is from top to bottom, so next the Mixer (5) crossfades between these two bays and this sound is fed into the Gate Sequencer (6).

The FX dash is at the bottom of the interface but these are quick access controls for the FX and Motor Page and may actually be in several different parts of the signal path.

1. SOUND BAYS / EDNA BROWSER
2. WOBBLES
3. FILTER AND ENVELOPE
4. SAMPLE AND NOTE CONTROLS
5. MIXER
6. GATE SEQUENCER
7. FX DASH
8. PAGE BUTTONS

## 1. SOUND BAYS / EDNA BROWSER

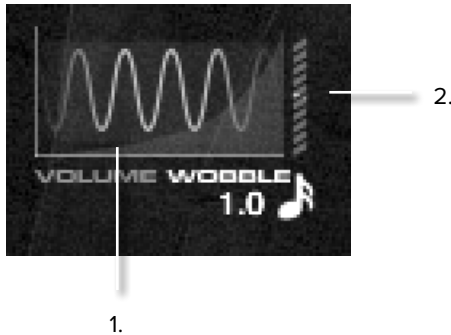
The browser display which sounds are loaded (3) and allow you to rate (2) and mute (4) the sound as well as swapping the bays with the button in the centre (7).



In all NEO eDNA patches you can also browse for and load different sounds with the browser (1) as well as unloading the sound (5) and navigating back and forth through the available sounds (6).

## 2. WOBBLES

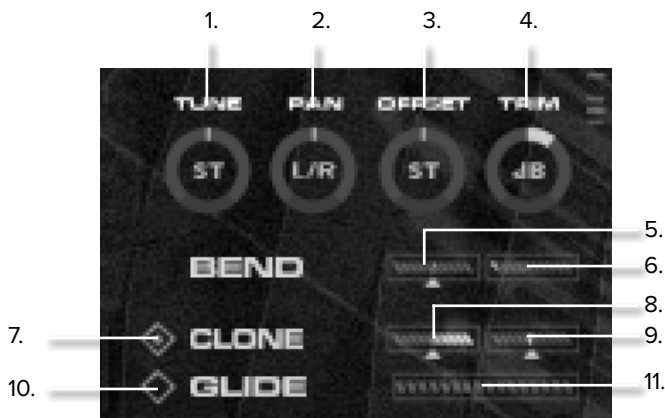
These are low frequency oscillators (LFOs) which are linked to volume, pitch and filter.



Each of these has a frequency (1) and a pitch (2) which you can change by clicking and dragging up or down. These can also be assigned to your MIDI controller by right clicking (control clicking on Windows).

## 3. SAMPLE AND NOTE CONTROLS

As with the wobbles, all knobs move by clicking and holding your mouse over them then moving your mouse up for clockwise down for anti-clockwise.



**1. Tune** - adjusts the pitch of the sample in 50 cent (quarter tone or half semitone) steps. To have a smooth dial (which moves in 5 cent steps) click SHIFT and then move the knob.

**2. Pan** - moves the instrument within the stereo field left and right.

**3. Offset** - is the quickest way of changing the samples you're using and a great way of warping the sound, use this in conjunction with the tune knob to get the desired effect.

In our other libraries it's called transpose but we feel offset is a truer description. So if you're offsetting by + 7 keys, you will hear the sample for the note 7 keys higher. If you then tune down 7 semitones you will hear the correct note with a different sample.

**4. Trim** - is a gain stage that becomes a valuable tool in conjunction with the x-fade slider. As all the samples in NEO eDNA are normalised (the only Spitfire library to use this technique) it helps you tweak the volume balance between sound bay A & B. You'll find this particularly useful if the instruments seem to get quieter when the x-fade slider passes through the middle position, adjusting the trim of one of the instruments seems to fix this.

*TOP TIP: Holding down ALT while moving a bay A and B control will duplicate the value on the mirror bay. i.e.. hold ALT and change the Tune and both bays sync value.*

**Bend Controls** - These control what happens when you use the pitch bend wheel. Again a parameter that is independent between Bay A & B. So you can do some pretty cool stuff with this.

**5. Bend Amount** - This controller sets the extreme bend amount up to 2400 cents.

**6. % Bend** - This controller then sets how much in % the pitch bends. For example, if you set the right to 2400 cents, then the left to -100% you get a bend of -2400 cents. If you put the left slider to +50% you get a bend of +1200 cents. This is so you can specify how far you want to bend and then easily bend it.

**7. Clone** - Click this to do as it suggests, clone or double the sample playback, you can then:

**8. Coarse Tune** - this tunes the clone up and down in 100 cent (1 semitone/halfnote) steps to +/- 1200 cents (1 octave)

**9. Fine Tune** - This tunes the clone further in smaller increments +/- 100 cents (1 semitone/halfnote)

**10. Glide On/Off** - click to activate portamento between notes.

**11. Glide Amount** - slide this amount up to increase the time it takes to reach the target note, exaggerating the glides between notes.



## 4. FILTER AND ENVELOPE



1. 2.

Here are two conveniently placed low pass (cuts frequencies above the LP cutoff point) and high pass filters (cuts frequencies below the cutoff point).

**1. FREQUENCY** - Move the wave up or down to adjust the frequency of the filter.

**2. RESONANCE** - Pull left to right to adjust the resonance

**3. Attack** - This moves your sound from a percussive hit to a slow entry.

**4. Decay** - This is the time the sound takes to drop to the “Sustain” level that the instrument then plays at. This is a great dial to automate with more percussive sounds.

**5. Sustain** - This sets the level at which the decay drops to. So for spiky little arpeggiator type sounds pull sustain all the way down and set the decay to taste.

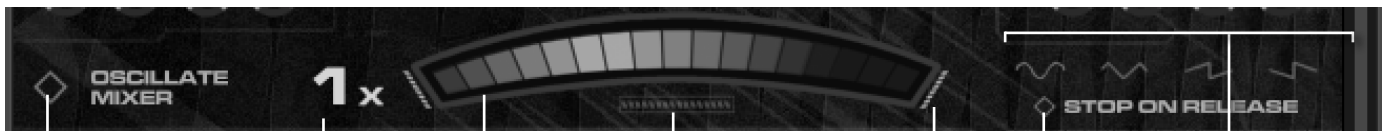
**6. Release** - This sets the time in which it takes the sound to die away, for sounds that have a lot of room in them it may be useful to leave a long release.



3. 4. 5. 6.

For those of you who are new to synthesis this array of controls “shapes” your sound.

## 5. MIXER



1. 2. 3. 4. 5. 6. 7.

The mixer crossfades between the sound in Bay A and Bay B, much like a DJ’s mixer. In any patches with MW in the name, this is assigned to your Modwheel or CC#1.

Things get very interesting when you apply the built in oscillator to move the mixer back and forth, synced to your tempo.

**1. Oscillate Mixer** - Switches the oscillator for the mixer on. This will animate in the GUI.

**2. Speed** - Move this up or down to affect the frequency of the oscillator. From slow evolving soundscapes to fluttering madness! All synced to your host DAW tempo, or the internal Kontakt tempo.

**3. The X-FADER** - a simple crossfader with a large sweep so you can fine tune your instrument blends.

**4. Start/ Phase** - This slider controls where the x-fader starts and which way it goes at first.

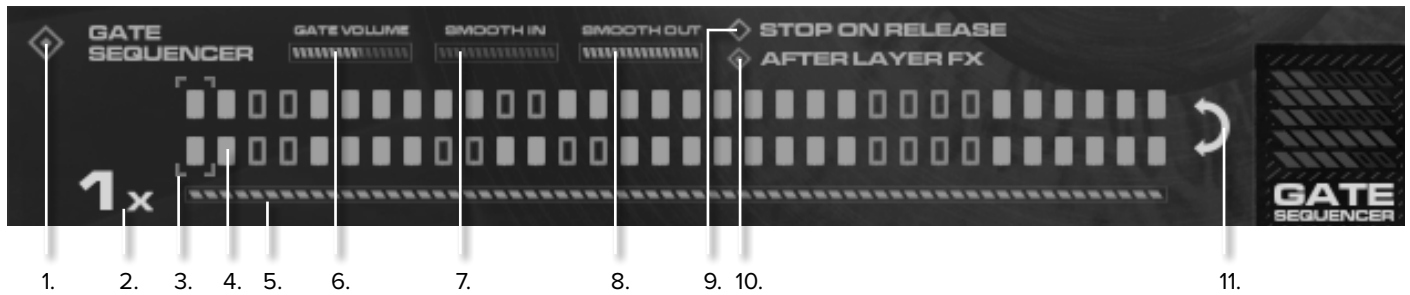
**5. Direction Strength** - You have two of these vertical sliders. They control the amount the XFader travels in each direction. The default position is 100% up on left and right. This will mean the sound from bay A&B will noticeably disappear at the apex of the oscillation. With both sliders at 50% it will simply oscillate half way in and out of each bay. These sliders don’t need to be symmetrical and can create all sorts of wonderful nuance.

**6. Stop On Release** - this toggle returns the fader to the 50/50 position on note release. When this option is off the x-fader still returns to 50/50, but only after the sound in bay a and b have stopped playing/decayed (for example, if they have a long ADSR release).

**7. Oscillator Shape** - These switches toggle between the standard ‘equal’ shape moving left and right, to a more jagged shape to uni-directional.

---

## THE GATE SEQUENCER



With the Gate Sequencer running, you can rhythmically mute and unmute both sounds independently.

The top line is the gate for Bay A, the bottom for Bay B. The default position is everything “on” to gate either A or B simply click on the step you wish to gate.

1. Gate Sequencer - switches the machine on or off.
2. Speed - adjusts the speed of your gate sequence in relation to your DAW tempo. Low values are faster, high values are slower.
3. Transport Position - where you are in the sequence.
4. Gate Cell - This one is in the “on” position.
5. Division Slider - If you need more or fewer steps than the default then use the division slider. Note that this will not affect the gate speed, but the number of steps in your pattern, particularly useful when working in a 3/4 time signature or meter.
6. Gate Volume - This adjusts how much the gate cuts the sound. It's default position is all the way off, the more you adjust the slider the more you adjust how much the gate drops down to.
7. Gate In Smooth - changes the shape of the front of the gate and smooths it in.
8. Gate Out Smooth - the amount of tail the gate has. This is an especially cool tool to automate.
9. Stop on release - switches the gate engine off when you release your sound.
10. After Layer FX - This switches the gate stage to after the bank FX. Something we'll come back to but if you find your gate clicking when playing lower ended material, you may find that this is the quickest and easiest fix.
11. Flip - This swaps the sequence over so what you programmed for B will affect A and vice versa.

We have also have some quick keys that helps you tweak and experiment quickly and easily:

- Holding shift toggles a range of cells (i.e. press the 2nd cell, hold shift, press the 10th cell - cells 2-10 will change)
- Holding ALT affects both A and B cells (same as ALT and knob twiddling)
- Holding CMD/CTRL (Mac/PC) and clicking inverts the current sequencer track. On becomes off and vice versa.

## FX DASH



### A Quick Assignable Controller Stage

These controls are assigned on the FX page (explained on page 14) and offer quick access to your most needed controls for your audio effects.

**1. Parameter Name** - To remove this FX parameter click on the name. A numerical value of the parameter is also displayed.

**2. Parameter Dial** - You can click and drag on these knobs like any others and assign them to a MIDI CC by right/control clicking.

## PAGE BUTTONS



**1. The Mixer page** - This is the default page. On the FX page you will need to click this to get back to the main interface.

**2. FX/Motor Tab** - Click this to get to the FX page.

## THE FX PAGE

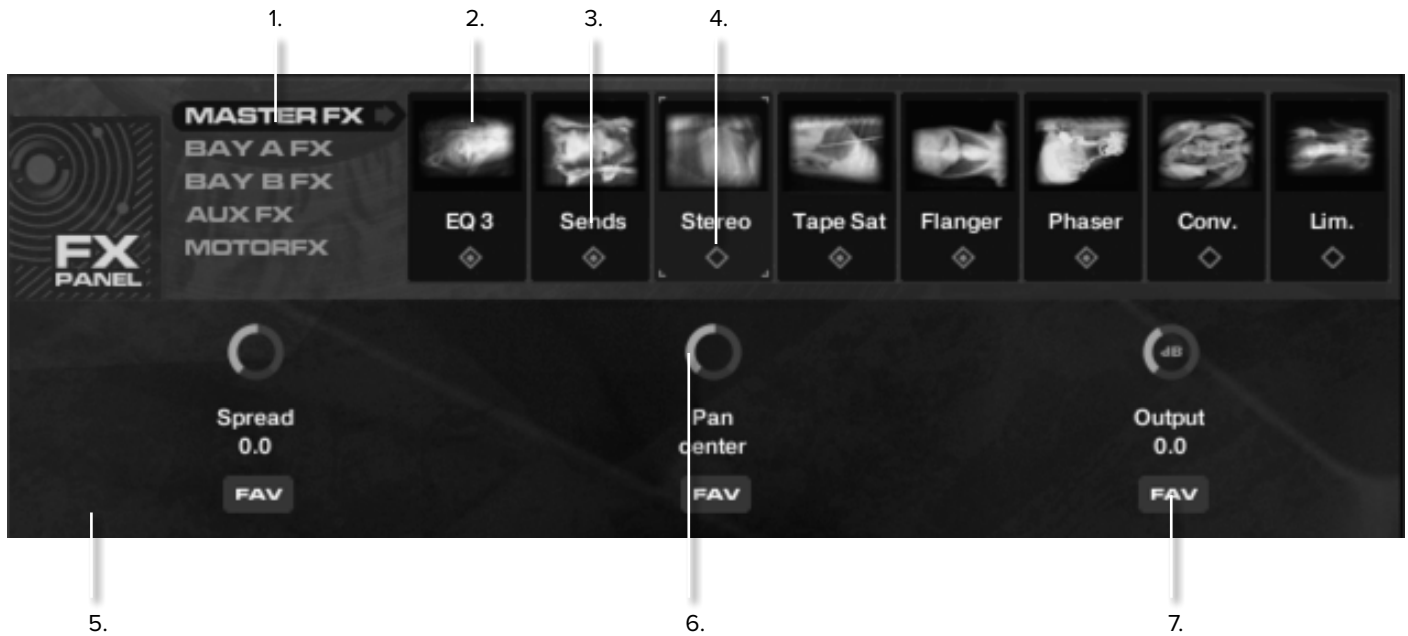
As the eDNA engine is a complicated sample player. A lot of the effects one would create from traditional synthesiser modules are created here via FX plug-ins. We've curated a set of plug in effects that sit in different stages of the signal path.



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## AN FX RACK

There are 5 FX racks in the eDNA engine. Every one of them behaves the same, save for the motor FX rack discussed later. Here's how the master, bay A & B and Aux FX racks behave.



**1. FX Stage** - This toggles between the 5 different FX racks available to you in eDNA.

**2. Effect Icons** - These depict the different effect plug-ins available in the 8 enclosures per rack. click these to display the effect parameters on the dash below (5).

**3. Effect Name**

**4. Effect Bypass** - or on/off. Shown here bypassed (or off). To activate click on this button.

**5. The plug-in Dash** - displays the plug-in parameters. Click on 2. To access the parameters for the effect you want to tweak.

**6. Plug-in Parameter** - you will NOT be able to assign a controller to this parameter directly. It must first be loaded into the Quick FX dash on the main mixer page as described below

**7. FAV Buttons** - or "favourite". These allow you to load your favourite FX onto your "Quick FX" dash. You also need to do this if you want to automate any of the effects or tweak them via a controller. To remove simply click on the FAV button again.

Going back to the Dash on the main mixer page you will now see your FAV knobs in the FX dash.

(Remember to assign a controller, Right/ CTRL click on the knob itself and wiggle your controller).

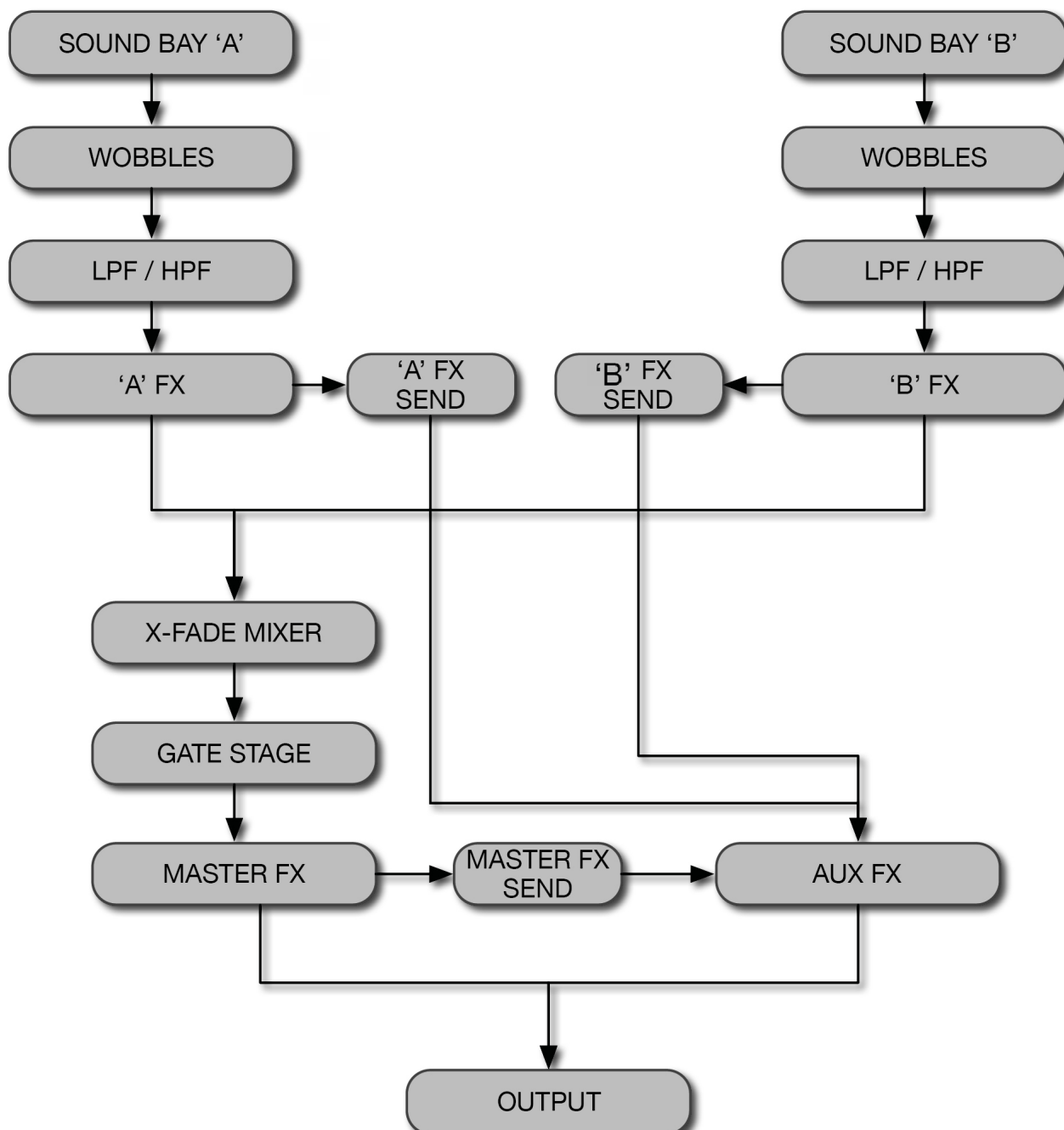
*TOP TIP: The quick FX are displayed in the order you loaded them into the FX dash. If they get in a muddle simply unload them all (easily done on the FX panel itself) and reload them in the order you'd like.*

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## eDNA'S FX SIGNAL PATH

Below is a diagram of what the signals are doing under eDNA's hood so you can best decide at which stage you wish to add and tweak your effects. We have pre-curated the FX racks according to their stage in the signal path. So verbs and FX more on sends with phases, flangers and distortion on more direct stages.



---

## THE FIVE DIFFERENT FX STAGES (1.)

### Master FX

Probably the easiest and most predictable FX to get your head around. These happen at the last stage and affect everything that is audible. So the x-fader and the gate will all have an impact on what is affected and what you hear. This is why we've put mainly mastering effects and some obvious modulators. The key thing to understand with the Master FX is they are layered on top of the whole "mix" of your sound, so in the case of the reverb you can have a 100% wet signal.

### Layer FX A & B

These FX affect either sound bank A or B independently of each other and the mixer slider. You can also place the gate engine before or after the layer FX, depending on if you wanted to gate a reverb or keep the verb tail intact.

You will notice that the FX between the two sound banks are distinctly different. We've done this because that's the beauty of having several different FX stages. So here we're making the most of the independent sound banks and how much you can make them contrast each other. It also gives you more FX to pick from, and more veterinary x-ray pictures to display. Remember you can switch out and swap the sounds between different banks if you feel one suits a distortion type better than another for example.

## ABOUT SENDS.

You will see in A&B and the Master FX racks, one plug in enclosure is occupied by an effect called "SEND". Clicking this on opens up the signal for your sound to route into the AUX FX rack. Click the send plug-in itself and adjust the different dials in the dash to control the amount of signal that gets to the specific FX within the SEND FX.

Remember, these FX will not sound unless switched on in the AUX FX Panel.

You can select specific sounds to go to the AUX and the amounts they send. It is therefore advised that you do not send a signal to the same effect plug-in via both the layer and master FX send as you will be duplicating the signal. Here's an example of how to mix and match the way in which you apply AUX effects to your sound.

I want to have delay 1 on sound bay A, also little delay 2 on sound bay A and more on B and a touch of reverb across the whole thing.

Go to all 3 sends in Layer A&B and master FX and switch them on, click on the send icon and pull down all the controllers (we default to a 0db send signal for your convenience).

In A Send, boost the delay 1 send to 0db. Then delay 2 to say -6db. In Send B set delay 2 to 0db, then in master FX dial up the reverb. Finally go to the AUX FX and make sure these FX are switched on! You may want to control the returns of these FX via the front panel so click on the "return" FAV button in delay 1 and 2 and the Reverb "Wet" FAV button. Now seeing as you care about the balance between A & B to Delay 2, you may also want to put the send levels to delay 2 on the front panel too. So go to A FX, click on send and assign the delay 2 send FAV button and repeat for FX B.

## MOTOR FX



The MotorFX Bay is slightly different from the other four FX Bays. You can select where in the signal path you would like it to sound (5) and assign certain parameters to one of the two Motors using the buttons under each parameter (4).

These parameters can be assigned to either of the two motors at the top of the page which are essentially complex low frequency oscillators.

Instead of a single LFO like the Wobbles, Motors have a main LFO (1) which is itself controlled by a second sub-LFO (3). Both the intensity and frequency can be oscillated by different amounts using the controls between the two (2).

1. MAIN MOTOR
2. SUB TO MAIN CONTROLS
3. SUB MOTOR
4. ASSIGN CONTROL TO MOTOR
5. MOTOR POSITION IN SIGNAL PATH





1. Intensity - this controls how much the motor is going to affect your FX parameter.

2. Frequency - controls the speed of the LFO.

3. The 5 knobs to the right affect the shape in which your motor controls the parameter. So (just like wobble amounts) first try adjusting the depth of the sine wave (an equal smooth shaped wave) then to remove it pull the knob to the centre. Then try adding a rectangle (4.) wave etc. You can then create more chaotic shapes by dialling up more than one of these controls. But things can get out of hand quite quickly so remember, if you're in trouble, pull everything back to the centre.



1. Sub to Main Intensity - This slider controls the intensity of the sub motor control to the intensity control of the main motor

2. Sub to Main Frequency - This slider controls the intensity of the sub motor control to the frequency control of the main motor.

3. Sub Motor Frequency - This then controls the speed in which you're motorising the two possible parameters within the main motor.

*Top Tip. This is the one area in eDNA that we think a slightly considered approach is called for. It is quite easy to get lost in these motorised effects. We find some of the best effects are created by using massive intensities and very slow frequencies. Carefully thinking about what you're motorising and how much you're going to motorise it by can reap rewards that sound totally awesome, anarchic and original. But it's only by careful experimentation that these rich rewards will avail themselves.*

## THE EDNA BROWSER

Once you've had a play with our specially prepared presets you may want to make some of your own. In both the Factory Sounds and Full Presets patches, you can browse the available sounds via the browser.



1. Browser button - opens/closes the browser window.

2. Rating - you can give your sound a rating from 1-5 to make it easier to locate using filters.

3. Sound name.

4. Level Meter - These are independent meters in each bay so you can see exactly who is outputting what.

5. Mute button - toggles the sound on and off independently of the xfader and/ or gate stage.

6. Purge Button - this empties the bay.

7. Scroll Buttons - These move the sound along to the next in the list, or back one. A quick and easy way to browse, but also you'll find that sounds are grouped together in similar sets. So if you're happy with a sound but would like it to be maybe a little different in character, this is often a quick way of checking out if we had another stab at it. Maybe something similar but a bit brighter for example.

Click on the folder next to the instrument name (1.). This will pop-down a hugely extensive list of sounds which you can scroll through, browse and rate according to your tastes. Having created some 1,900+ instruments you'll imagine that naming became a bit of a task, so we've organised the sounds into categories too for your convenience.

8. Scroll Bar - holding shift slows the scroll speed, or you can use the scroll avenues for finer detective work.

9. Scroll Arrows - these allow finer browsing still.

10. Audition Buttons - check the sound before you commit! (you can also CMD click on the instrument name to preview).

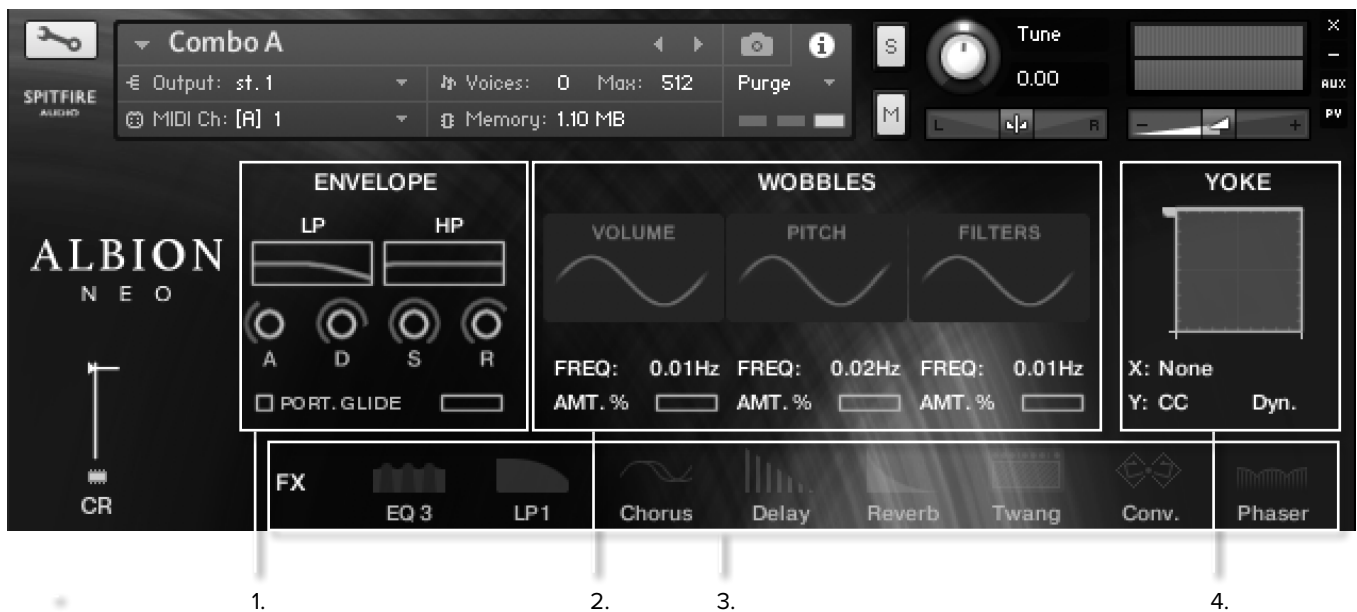
11. Favourites Stars - displays sounds that you have tagged as favourites and also acts as toggles to tag more.

12. Purge Unused - Purges unused sounds from memory (anything not in an active layer). Use this to save memory when you've finished building your sound. When this is turned on 'previewing' each sound in the browser is unavailable. It defaults to off.

13. Instrument Browser Filters - allow you to refine your search based on ratings

14. Preserve Parameters - preserves the current bend/glide/tune/pan/LFO settings etc. when loading a new sound. By default this is turned on and each sound will share the LFO/tune/pan that you set it to. If turned off then each sound remembers its unique configuration.

# THE MERCURY SYNTH



## 1. GENERAL CONTROLS

### Lo & Hi Pass Filters

Adjust the graph on the LPF to reduce the top end frequencies.  
Adjust the HPF to reduce off the bottom end frequencies.

### A.D.S.R.

Attack, Decay, Sustain and Release. These knobs adjust the shape of the sounds volume over time.

**ATTACK** - The attack time is how long it takes for the sound to fade in to its maximum volume.

**DECAY** - This control is how long it takes for the maximum attack level to reach the sustain level.

**SUSTAIN** - The main volume of the sound occurring after the attack time. This occurs whilst holding down a key.

**RELEASE** - Release is how long it takes for the sound to decay to 0db having let go of a key.

## 2. WOBBLES

The 3 different LFOs ,

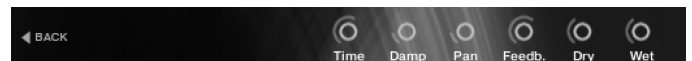
**VOLUME** - Increase AMT % to modulate the sound via amplitude. Click and drag up/down in the back box to adjust LFO speed.

**PITCH** - Increase AMT % to modulate the sound via pitch. Click and drag up/down in the back box to adjust LFO speed

**FILTER** - Increase AMT % to modulate the sound filter cut off. Click and drag up/down in the back box to adjust LFO speed

## 3.FX PARAMETER DISPLAY

We've pre-loaded a selection of FX. Activate by clicking the FX icons along this bar then CMD/CTRL click to display the controls.



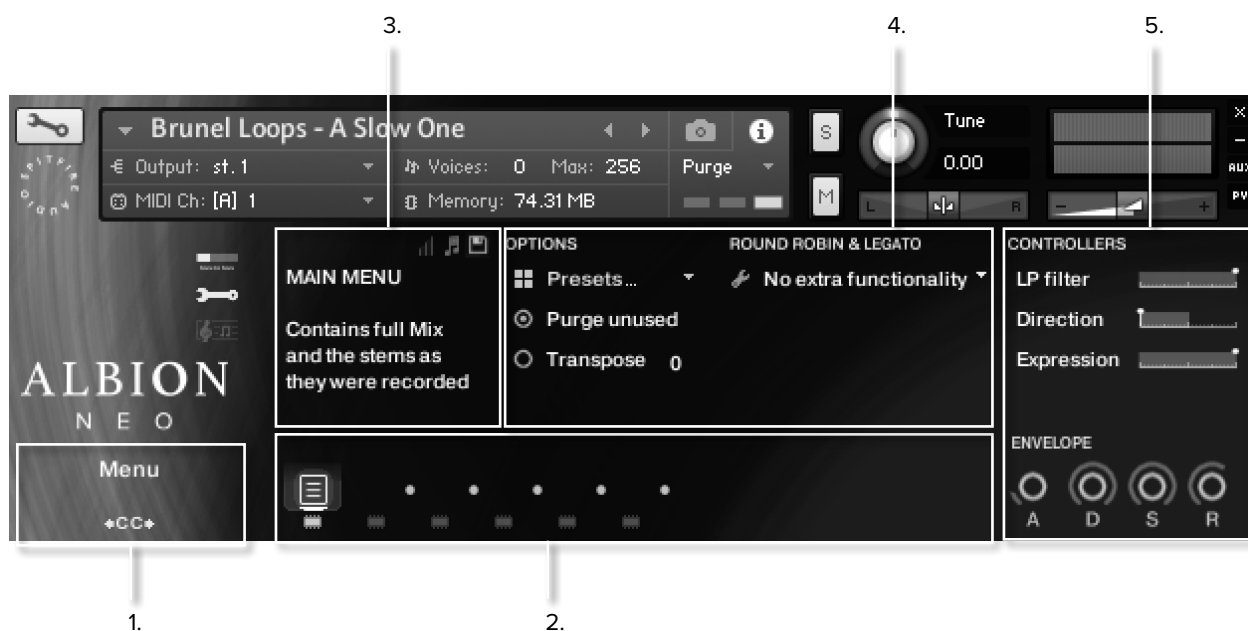
...and if you wish to have a real-time control map ALT click on the controllers to map an FX to the Yoke control.

## 4. THE YOKE

The Yoke is a dual FX controller that adjusts your FX parameters in real time for fantastic sequencing options. Y = vertical controller, X = horizontal.

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

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



## 1. SIDE BAR

The Brunel Loops 'Expert View' has some additional functions compared to the general overview page.

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

This standard was developed by Spitfire and more information is [found here](#). The default controller channel is #32 but this can be changed by right/ CTRL clicking on the CC (1b)

## 2. ARTICULATION SWITCHER

This works the same as it does in the 'General Overview' detailed panel detailed earlier in the manual.

[See here \(page 13\) for full functionality.](#)

## 3. MAIN MENU

This details information regarding the selected LOOP.

The Advanced Mic options visible, do not work with this interface.

---

## 4. GENERAL CONTROLS

### OPTIONS

**PRESETS** - This allows you to load predetermined sets of articulations. Use this 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.

### ROUND ROBINS

**NO EXTRA FUNCTIONALITY(NEIGHBOURING ZONES)** - Next to this lies a pop-down menu with the round robin options.

“**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.

“**2x ROUND ROBIN WITH SKIP**” - plays two RR simultaneously, so you get a thicker sound, it’s the equivalent of placing two notes on top of each other in your DAW. This process drops the overall volume -6db so that the levels remain the same but it sounds thicker.

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 and doesn’t move ahead by 2. This means the 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 G-1** - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default G-1) to reset.

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

## 5. EXPRESSION CONTROLLERS

**LP FILTER** - Moving this adjusts the high frequency information.

**Direction** - This toggles the sample playback to be either forwards, or backwards.

**EXPRESSION** - Instrument trim that adjusts the volume within the dynamics. (CC#11)

### Envelope

**A** - (Attack) how quickly the sound fades into its full volume after the note is triggered.

**D** - (Decay) How long the sound takes to decay to the sustain level once it has reached the full volume.

**S** - (Sustain) The level the sounds stays at, after Decay, throughout the duration of the key press.

**R** - (Release) How long the sound takes to decay to the 0dB having released the note.

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## APPENDIX A - KONTAKT vs. KONTAKT PLAYER

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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-6/>

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-6/pricing-kontakt-5/crossgrade-offer/>

If the library you want to use is NOT a 'Player' library then you need to buy the full retail version of Kontakt.

Then you can also load 'non-Player' libraries like some of our other ranges, Harp, Piano, Harpsichord, etc.

Please note that non-Player library instruments will not appear on the Kontakt libraries pane and so can't be added as a library as Player libraries need to be. Instead, these libraries will simply need to be loaded via the Kontakt files browser or you can add the library as a favourite to the Kontakt Quick Load window.

---

## APPENDIX B - RECOMMENDED TECH SPECS

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IF YOU PLAN TO USE THIS LIBRARY WITH THE FULL VERSION OF KONTAKT PLEASE MAKE SURE YOU HAVE THE LATEST VERSION OF KONTAKT 6 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, 16 GB RAM (8 GB minimum).

**MAC:** We recommend Mac OS X 10.10 or later. Intel Core 2 Duo, 16 GB RAM

**DRIVES:** USB3, Thunderbolt, or eSata SSDs. Ask your dealer for drives that are suitable for "AV use". If you use an SSD drive instead of HDD, 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 6 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 notes and note offs!

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# APPENDIX C - FULL ARTICULATIONS LIST

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## INSTRUMENTS:

### ALBION NEO ORCHESTRA

Strings A (12)  
Strings B (11)  
Woodwinds (6)  
Brass (7)

### STRINGS A

Long 5th Bend Up  
Long Col Legno Tratto  
Long CS  
Long Flautando  
Long Harmonics  
Long Octave Blended  
Long Octave Separate  
Long Pulses  
Long Slow Detune  
Long Sul Tasto  
Long Super Sul Tasto CS  
Long Super Sul Tasto  
Long Tremolo  
Long  
Short Pizzicato  
Short Spiccato CS Brushed  
Short Spiccato

### STRINGS B

Long 5th Bend Down  
Long Col Legno Tratto  
Long CS  
Long Flautando Pulses  
Long Flautando  
Long Harmonics  
Long Octave Blended  
Long Seagulls  
Long Sul Tasto  
Long Super Flautando CS  
Long Super Flautando  
Long Tremolo  
Long  
Short Pizzicato  
Short Spiccato CS Brushed  
Short Spiccato

### WOODWINDS

Long Detuned  
Long Hollow  
Long Pulses  
Long Reblow  
Long  
Short Marcato  
Short Staccatissimo

### BRASS

Long Detuned  
Long Hollow  
Long Octaves  
Long Pulses  
Long Swells  
Long  
Short Marcato  
Short Staccatissimo

## LEGATO TECHNIQUES

Strings A — High Legato  
Strings A — Low Legato  
Strings B - High Legato  
Strings B - Low Legato  
Woodwinds - Legato  
Brass - Legato

## OTHER PATCHES

Strings A - Economic  
Strings A - Light resources  
Strings A - Time machine  
Strings B - Economic  
Strings B - Light resources  
Strings B - Time machine  
Woodwinds - Economic  
Woodwinds - Light resources  
Woodwinds - Time machine  
Brass - Economic  
Brass - Light resources  
Brass - Time Machine

## HARMONIUM

Combo A  
Combo B

## HARMONIUM WARPED CONTENT:

Delayed  
Fast Trem  
Juicy Phase  
Twisted Chorus  
Warehouse Rock  
XYZ

## BRUNEL LOOPS

After the Storm  
Arp Pulses  
Caught in the Reeds  
Detuned Suburbs  
Drifting  
Driver  
Driving Arp  
Edge of the Cliff  
Fields  
First Light  
Hanging Back  
Jumping  
Last Light  
Light Above the Clouds  
Nighthawks  
Proposed  
Sun on the Horizon  
Suspended in Space

## SEGLA TEXTURES

DEV KITS:  
Segla Tones

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ELECTRONIC:

Band Contraption  
Brass Glass  
Cassette Tape Strings  
Digitized Strings  
Distant Haunters  
Felt Strings  
Filtration vs Pit-Gate  
Flexing Brass n Strings  
Gated Strings  
Gentle Brass Pad  
Glitch Mode  
Glitch Release  
Glitchenstein  
I Dont Know What It Is  
Intimate Requiem-Accomp  
Lost In The Blinding Whiteness  
Mod Pad Fast Arp  
Mod Pad Fast  
Mod Pad Slow Arp  
Mod Pad Slow  
Rei Strings  
Slip 'n' Slide Lead  
Slip 'n' Slide  
Slow Glass-Gate  
Slow Nyman-Gate  
Soft Meadow  
Space Glitter  
Space Tremolos  
Space Tundra  
String Contraption 2  
String Contraption 3  
This Is The Bend  
Trem Bends  
Tundra Tones  
Vacuum  
Volatile FX  
War Horn  
Wood Waltz

ORGANIC:

A Hair and Some Air  
Almost Nothing Strings  
Arp Bends  
Bend It Like Borodin  
Best Ever Brass Pad  
Best Ever Woods Pad  
Bombers  
Brass Nyman-Gate  
Come Down With Me  
Connections  
Delete Beach Arp  
Delete Beach  
Distant Memories  
Distant Requiem-Accomp  
Drifting Beauty  
Evening Song  
Farewell  
Frozen Lake  
Humble Requiem-Accomp  
Humble Requiem 2  
Humble Requiem 3  
Humble Umdulations  
Kilometers Davis  
Knocker Dog  
Lush Pad  
Mirage  
Mystery Spot

PityStrings-Gate  
Rocket Launch  
Sahara  
Seagultasto  
Shape Stretching  
Silk  
Silk+Gate-Gate  
Slow Detune to Fast Tremolo  
Slow Detune to Tremolo  
Steppe  
Stratosphere  
String Contraption-Accomp  
The Big Twist  
Threads  
Up & Down  
Valhalla  
Vertigo  
Woods Arp  
Woods

STEPHENSON'S STEAM BAND

DEV KITS:

Stephenson's Dev Kit NEO Shorts  
Stephenson's Dev Kit NEO

ELECTRONIC:

Alien Radio Station Pad  
Alien Radio Station  
Argon Windbells  
Arpenteur  
Bleep Bloop  
Bright Gated Pad  
Carnation  
Chrysanthemum  
Clock Anew  
Crusty Cream  
Cyngus A  
Electro Harmonium Circa 1889  
Exo Opening  
Fat Synth Bass  
Fatter Synth Bass  
Gated Evolving Pad  
Golden Pad MKI  
Golden Pad MKII  
Golden Pad MKII Wet Full Bandwidth  
Golden Pad MKII Wet  
Golden Pad MKII  
Heavy Duty  
Hoags Object  
Holmberg II  
I'm Complicated Pad  
Intrigue Gate Pad  
Just Best Ever Pad  
LAB D  
Lemesou 14  
Los Angeles 2019  
Maffei 2  
Malin 1  
Mother Plucker  
Motions  
Old Organ Trance  
Organ Pathfinder  
Phalaenopsis  
Phase 1 String  
Pinwheel Galaxy  
Small Megallanic Cloud  
Smoking Wires  
Sombrero  
Squirmer Pad

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Squirmer Pad  
Subcillate Water Delays  
Tense Intensions  
Tulip  
Twine Appetite  
Unreliable PAD - MW Intensity  
Verything Is Wrong 2 Dry Pad (MW - Filter)  
Verything Is Wrong Dry Pad (MW - Filter)  
Victory Arp  
Virgo Stellar Stream

MICS & MIXES

MICS:  
Close  
Close Ribbon  
Tree  
Ambient  
Outriggers

MIXES:  
Mix 1  
Mix 2

NEOCLASSICAL:

Alstroemeria  
Andromeda  
Beautiful Drone  
Behind Tension  
Black Eye  
Bubbling Envy Pad  
Caramel Dawn Pad Slow  
Caramel Dawn Pad  
Cartwheel  
Centaurus  
Choir Gate PaD - MW Gate n Filter  
CHs Fave Pad  
Circinus Galaxy  
Clusterflodd  
Dark World  
Distant Buzz Pad  
Distant Train Rails  
Draco Dwarf  
Drunk Sinatra  
Eerie Glow  
Electro Shards Pad  
    Floating Waves Pad  
Fornax Dwarf  
Glitching Haze Pad  
Hyacinth  
Insect Electrocutation Pad  
Large Megallanic Cloud  
Lo Fi and Lovely PAD - MW Intensity  
Maffei 1  
Messier 81  
Messier 82  
Mildly Unstable Pad  
Milky Way  
Most Inspiring Pad Ever  
Never Heard A Pad Like This Before  
Orchid  
Out Of Control Pad  
P.M.G.L.P  
Pisces  
Replicant Incubator  
Silent Hill  
Space Glitter Smoosh  
Sparkling Organ  
Stringth Basic  
String Fizz  
Swirmer Pad  
Tadpole  
Theectovoice  
Under Bass Slow  
Under Bass  
Unpredictable Lead  
Whirlpool  
Wonder Pluck

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# APPENDIX D - MIC & MIX ACRONYMS

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## Standard Mics & Mixes

CI - Close

CR - Close Ribbon

T - Tree

A - Ambient

O - Outriggers

Mix 1

Mix 2

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# APPENDIX E - FAQs & TROUBLESHOOTING

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## Q: WHAT IS THE DIFFERENCE BETWEEN KONTAKT AND KONTAKT PLAYER?

See appendix A

## 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 cog menu choose Reset Download > Entire Download/Latest Update
- This will reset your whole download/your latest update

You can repeat this process for any of the libraries you own. Note that there is a limit to how many times you can reset your downloads in a certain time frame. If you do exceed your reset limit please get in touch.

## Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

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

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

- Free space on your hard drive, please allow slightly more space than the library size for your install.

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

## Q: I’VE LOST MY INSTRUMENT FILES

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

## Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

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

## Q: I’VE FORGOTTEN MY PASSWORD?

If you have forgotten your password, please see this link, and click ‘Forgotten Password’. If at some point in the past you asked us to merge two or more accounts but have since forgotten, you MAY find that the forgotten 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: WHAT IS THE NCW COMPRESSED FORMAT?

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

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

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

## Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two installs. 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 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!

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## 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 'Not Installed' 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: I'VE BEEN WAITING AGES FOR MY DOWNLOAD LINKS?

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

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

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

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

## Q: 'SAMPLES MISSING' ERROR MESSAGES

In some cases, samples files may get lost when transferring 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 library on a drive with just under the minimum necessary amount of space to install the library (remember that you need DOUBLE the size of the final library to install successfully - see above). If this happens, the best way forward is to re-download the library in question. That will ensure you will get all of the content you are missing. For more information on how to re-download a product, please see the beginning of this appendix.

## Q: HOW TO BATCH RESAVE A LIBRARY?

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

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

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

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

Emails get misplaced and you might find that you are out of luck when you need to find a past serial number. The best place to find all of your serial numbers would be to log into your Spitfire Account [HERE](#). Under there you will find all of your Spitfire Audio serial numbers. If you find that the serial number you are looking for is not there, please contact us at [www.spitfireaudio.com/support](http://www.spitfireaudio.com/support) with all of the relevant information.

## Q: I THINK I HAVE FOUND A BUG

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

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

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