



Joby Burgess

PERCUSSION

R E D U X

by

SPITFIRE
USER MANUAL

Welcome.

Thanks for purchasing Joby Burgess Percussion - Redux, arguably the finest collection of orchestral percussion samples ever assembled.

With this “redux” edition we have introduced a raft of revolutionary features so even if you’re an existing ace ninja “spitfire percussion” user this document may have some useful ideas on how to get the best out of this revised edition. Reading manuals is a bore, so stick this next to your loo and give it a read whenever you can.

About Spitfire:

Spitfire was formed in 2008 by a group of successful British composers as a means of producing the tools they needed for their busy work schedules. Sick of dry, humourless, ugly, unrealistic enormously untamable sounding libraries, Spitfire set about redefining the way samples were created.

Our aim is to reproduce the conditions of top movie recording sessions and approach sampling as if we were recording a film score one note at a time. The player, their instrument, how they interact with one-another and ofcourse the room they’re recording in!

About Spitfire Percussion:

Percussion was developed as the first commercial release and most ambitious project for Spitfire Audio. Having spent 4 years sweating blood and tears over what is arguably one of the world’s best set of bespoke and exclusive orchestral libraries. Spitfire rolled it’s sleeves up to to create the “only percussion library you’ll ever need to buy”.

Recorded over many months at Air-Studios London and produced by film composers for film composers, this range offers instant out of the box gratificationl, inspiration and awesome sense of reality.

About “Redux”:

Having purposely future proofed this project massively by recording instruments with up to 8 dynamic layers, 8 round robins* and three mixable mic positions. It has actually taken technology a while to catch up with the true potential of this library.

This Redux version embraces the power, memory and voice possibilities of modern technology coupled with many innovations made in Spitfire’s “Albion” range to provide a total overhaul of how this library works, namely:

- Unified look to bring it in line with other Spitfire releases. The same multimic with purging/levels you’re used to working with in Albion/Albion 2.
- All-in-one patches giving you all the articulations and playing styles of an instrument in a single keyswitch-able patch to optimise templates.
- Ability to latch articulations to CCs, pedals and custom keyswitches to suit your individual workflow.
- Extensive purging options to optimise memory for your individual setups. Select how many RR and articulations are active and loaded into memory.
- Extended ‘Neighbouring zones’ RR (round robin) for melodic percussion, potentially tripling the RR count
- Configurable release volumes, dynamics and expression from the front panel
- Customisable velocity mapping – map the dynamics to your individual workstation setup.
- Improvements to instruments such as double handed timpani mapping, simulation of dampened bells/glocks/celeste/etc.
- The RHYTHM MATRIX. A whole new way of building your arrangements and sequences.

* Round Robins are a method of recording a number of performances of the same sample so that when playing repeated notes in fast succession you don’t get “machine gunning” a rapid repeat of the same sample that gives the game away immediately.

System Requirements

KONTAKT - Percussion is bundled with a Kontakt Player, so if you do not use or own a full version of Kontakt not to worry. However if you ever want to do some deep editing other than the extensive set of customisable tools provided on our unique front panel. Making the leap to Kontakt is something we'd wholeheartedly support. If you are an existing user of Kontakt, please make sure you have the absolute latest version. 98% of all enquiries to our support dept' are cured by the upgrade. This is a cutting edge library and it simply won't work on anything but the latest version.

RECOMMENDED SPEC:

The better your computer, the better the performance of Percussion. 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 tone back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted 7200rpm eSata, USBII, Thunderbolt, or Firewire audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:

We recommend an i5, or i7 Quad or 8 Core machine with 8 Gig or above memory. Vista 64 or Windows 7. However, it will work with SP2, Pentium or Athlon XP 1.4GHz 1Gig RAM.

MACs:

We recommend a Mac-Pro Intel Based Dual, Quad or 8 Core machine with 8 Gig or above memory. Mac OS 10.6.1 (Snow Leopard). However, we have made the module work satisfactorily on a Mac Mini 2.4 GHz and a MacBook Pro 2.4GHz Intel Core 2 Duo.

DRIVES:

Firewire, USBII, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". We always recommend as small a drive as possible, as the platter will be smaller and the seek time less. The library will eventually take up 25 Gig on your hard drive. If using several large libraries, or a number of Spitfire modules from the same machine, we really recommend having your samples distributed over a number of drives. Lacie eSata or Quadras 7200rpm we highly recommend. Moreover, an exciting development lies in the recent arrival of some amazing solid state (SSD) drives. With seek times reduced to a fraction (0.1ms vs 6-9ms) of what standard drives can offer, we are certain you will be able to reduce your sampler's "pre-load" (page 24.) buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:

The Kontakt 4 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 you're planning on building or adding Spitfire to an already large orchestral palette, we recommend 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 load in times, and will allow your DAW to do what it does best, sort out all your note ons and note offs! We heartily endorse Plogue Bidule (www.plogue.com) as a virtual rack/ routing system. For more advice and information about setting up please check our website.



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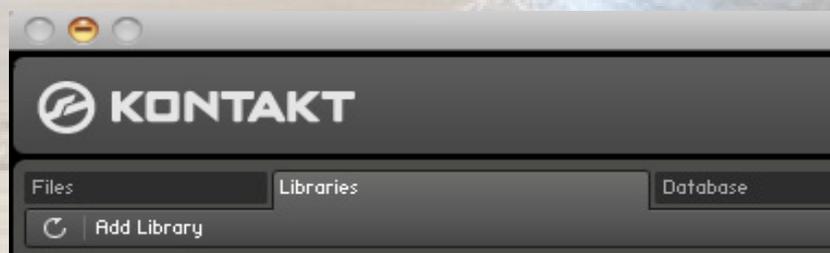
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INSTALLATION

1. Download the free Kontakt Player application from here and install it.

<http://www.native-instruments.com/#/en/products/producer/kontakt-player/>

2. Open the Player (or Kontakt 4 full version if you have that) and click 'Add Library' in the library browser window:



3. Navigate to the library folder, for example: the 'Spitfire Percussion Library' folder that contains your library's Instruments and Samples folders, and also has the 'info.nkx' file.

4. Now, you have added the library to the Service Centre, and you will be prompted to open the application to enter your Serial Number.

5. Open the Service Centre application, and enter the Serial Number - this is in the format:

XXXXX-XXXXX-XXXXX-XXXXX-XXXXX

...and is the same number you used to download your library.

6. Restart Kontakt and your library is authorised.

7. Blow the dust off your ModWheel and enjoy!



GETTING STARTED

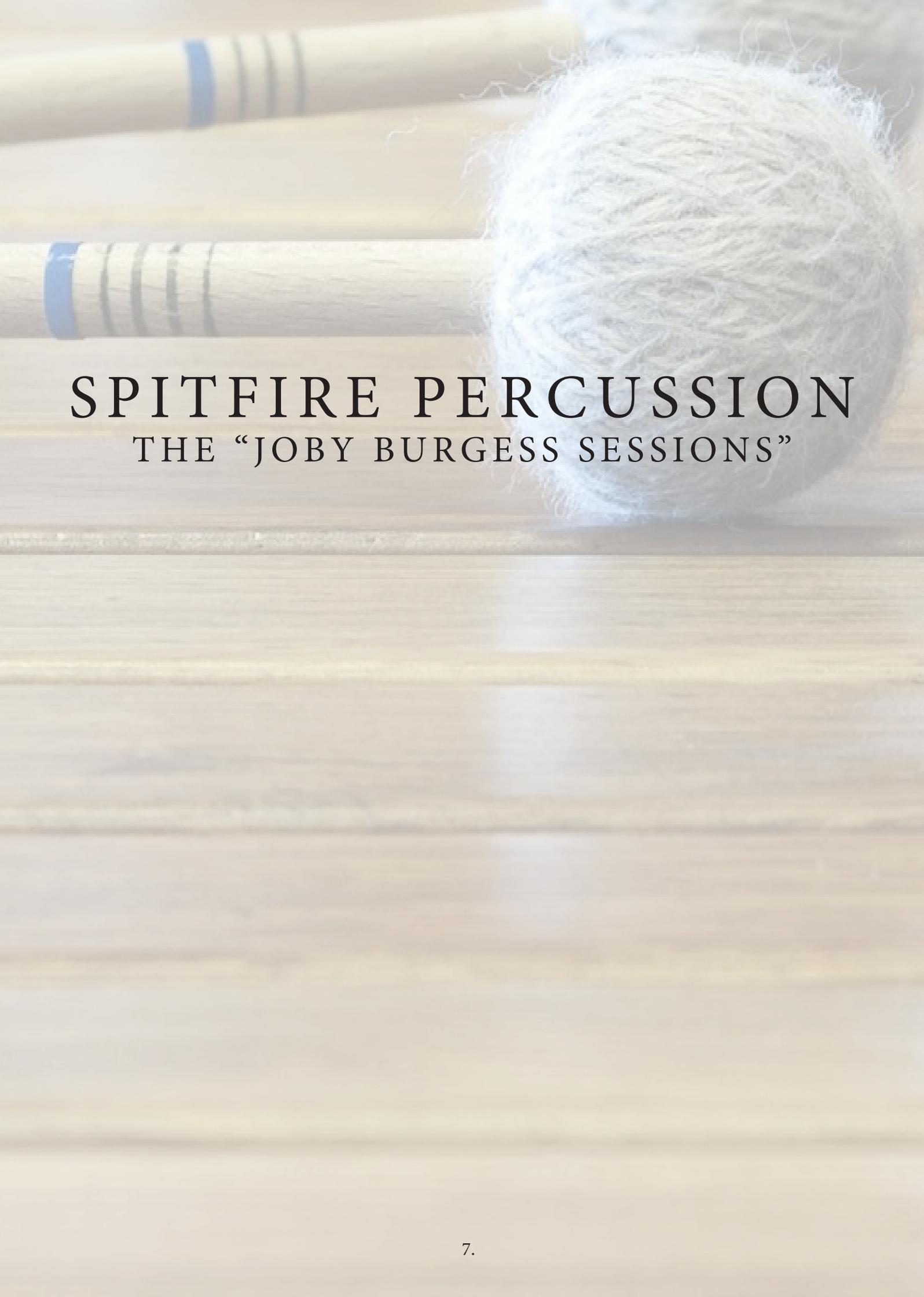
If you have never used Kontakt before we wholeheartedly recommend you familiarise yourself with the basics of patch (or instrument) loading, multi management, outputting and MIDI routing detailed in the Kontakt user-manual and Native Instruments website:

<http://www.native-instruments.com/#/en/products/producer/kontakt-4/?page=975>

If you are an established Kontakt user please make sure you have ABSOLUTELY the latest version of it downloaded via the NI service centre. Albion simply wont work on any previous versions. We cannot describe the multitude of painful symptoms you will experience if you don't do this, needless to say, one thing is certain;

KONTAKT WILL NOT LET YOU KNOW YOU CANT PLAY ALBION ON YOUR OLDER ITERATION.

You'll just think we're a bunch of jerks and have sold you a DOA VI..... So, please click on the service centre and wait for that progress bar to finish, to save brain curdle.



SPITFIRE PERCUSSION
THE “JOB Y BURGESS SESSIONS”

WELCOME TO THE SPITFIRE ORCHESTRAL EXPERIENCE!

When you start playing these patches you will be triggering one of the greatest players, playing the finest instruments, in one of the greatest recording studios in the world. Produced by successful film composers and orchestrators, through a selection of unique vintage mics, via world class Neve mic pre's and analogue Neve desk and finally via head-of-the-class prism AD converters into the 96k 24bit digital format from which these 48k samples are derived.

London is a very special place, a unique melting pot of not only cultures but of artistic industries. In one town we have 120 theatres with 80 orchestra pits. 5 world-class symphony orchestras, an embarrassment of chamber groups, dozens of concert halls from the Royal Albert right down to the recently opened Kings Place, two major opera houses, a beleaguered but buzzing pop industry, a vibrant jazz circuit, a TV output that has global reach, some of the finest film technicians and facilities houses in the world. Ringed by a number of world-class film studio facilities London has the highest concentration of orchestral recording facilities outside Los Angeles. All this filters into the panoply of experience and demand placed on our musicians. What's more we have 4 of the greatest music academies in the world with some of the finest collections of rarefied and priceless antique instruments.

We believe that sample libraries promote orchestral music in TV and Film soundtracks and on pop records by making the opportunity of writing it accessible for all. It is our aim at Spitfire to promote British musicians and studios the world over. By encouraging people to wherever possible, to use UK talent, by encouraging and inspiring composers to write better orchestral music! Whilst we know most, if not all composers would use any money they were given to book real players, we understand that this is not always possible. We feel even with a single player though the production value of your recordings and realisations will always increase ten-fold. This even more so with percussion which can add that final bit of fire and spice to your piece. Percussionists are often the first to go when budgets bite, but it is our feeling that they should be the last; Their interpretation of your rhythms will never cease to amaze and regardless of the amazing versatility of this library, a live percussionist will always give you a timbre that perfectly fit your piece. So please, wherever possible, try to keep music live. We're proud to say that all of our musicians are paid the highest possible union scale and are paid a twice-yearly voluntary royalty based on sales. There are details of how to book these guys including Joby online, with many of the soloists offering remote possibilities for those unable to make it to our shores.

JOBY BURGESS:

One of Britain's most diverse percussionists, Joby is best known for his virtuosic, often lissom performances, daring collaborations, extensive education work, and regularly appears throughout the UK, Europe and beyond.

Joby commits much of his time to three chamber music projects – Powerplant, New Noise and Ensemble Bash - of which, he is either the artistic or co-artistic director. Founded in 1999 his duo New Noise, with oboist Janey Miller, has given well in excess of two hundred performances, whilst creating an entirely new repertoire and founding its own record label NNL. In 2001, Joby joined Britain's leading percussion quartet, Ensemble Bash, replacing founding father Richard Benjafield. The group has since gone onto tour and record extensively with drumming legend Stewart Copeland, and during 2005 was in residence at the VCA, Melbourne, Australia. Earlier that year Joby founded the multimedia collective Powerplant, a collaboration with sound designer Matthew Fairclough and visual artist Kathy Hinde. In 2006-07 Powerplant was awarded a major ITEM Arts Council Research Grant, hosted by the Foundation for Art & Creative Technology in Liverpool, and they regularly appear with the Elysian Quartet, performing Joby's remixes of classic German pioneering pop masters, Kraftwerk.

Dedicated to the development of the percussion repertoire, often in combination with electronics, Joby spends much of his time commissioning and recording new music. Recent highlights have included premiere performances of major multimedia works from Gabriel Prokofiev and Graham Fitkin, releases of Steve Reich's Electric Counterpoint on Signum, Peter Maxwell Davies' Ave Maris Stella with Gemini on Metier and a retrospective of British electronic music Recovery/Discovery for Sound and Music. Future plans include cinema performances of sound artist Martin Parker's new opera, with vocalist Phil Minton, and a UK tour with the new Graham Fitkin Band.

Joby regularly performs and broadcasts with many of the UK's leading chamber ensembles, and in 2003/04 was guest principal percussionist with the Britten Sinfonia for tours performing music by J.S. Bach, Moondog and Arvo Pärt with Joanna MacGregor, Andy Sheppard and Nitin Sawhney. He is also a member of Stephen Deazley's Edinburgh based ensemble, Music at the Brewhouse, for which Joby was commissioned to arrange A-ha's pop classic Take On Me, for the 2008 St Magnus Festival in Orkney.

In 2004 Joby was appointed professor of percussion and director of percussion ensembles at Junior Trinity College of Music, Greenwich. Each year he is involved in numerous education events, for organisations such as Dartington International Summer School, Coma and the Percussive Arts Society, leading workshops focusing on rhythm, composition and improvisation, often using West African music as the stimulus. Joby studied at the Guildhall School of Music & Drama, London.

Joby Burgess plays Sabian cymbals, Artist Classic Marimba and Vibraphone by Adams Percussion and Wernick Musical Instruments' Mark VI Xylosynth.

ORCHESTRAL PERCUSSION:

An orchestral percussionist is expected to play the most incredible array of instruments across a number of disciplines, and physical exertions. From a deeply complex and fiddly xylophone part, through some pounding timpani to a smashing cymbal.

We have captured what we consider to be the staples of a thorough and definitive collection. By using a world-class percussionist not only as our player but advisor. We make the lesser known skills of stick selection easy for you by allowing our percussionist to do his job! So instead of giving you hundreds of soft medium hard stick selections for each instrument, we have let Joby select the best suited to each dynamic layer and pitch centre. Just as he would live. This is how the timpani sound so bloody brilliant at every level. They just sound “right” out of the box. With music for cinema in mind we have done this for every instrument. The Marimba (which Sound On Sound Magazine called a “peach”) for example, is played with a multitude of differing sticks depending on the dynamic and pitch, to give you “that” sound.

TUNED AND UNTUNED:

Orchestral percussion is largely divided into tuned and untuned. This refers to an instrument having a identifiable pitch or set of pitches (tuned) or being more of a bang or crash with a less definable pitch centre (untuned). In fact, where-possible Joby tunes all of the untuned percussion to the most optimal and complimentary (with a set of toms for example) temperament. The general reason that untuned perc doesn't have a clearly hummable note is that it is playing several at the same time. A crash for example has an infinite number of notes overtones and harmonics playing simultaneously, hence the chaotic wave forms they print. A vibraphone however may settle to resonate a much purer sine wave for example.

THE ARTICULATIONS:

Once you have loaded your instrument you will be presented with a line of notation icons:



These refer to the different articulations (different ways, techniques and styles of playing a “note” with any instrument). These can be switched via the front panel or via keyswitches. There are options for loading and unloading these from memory and there are different “lock” options if you wish to simply load up one articulation per instance of Kontakt/ MIDI track/ channel.

Common articulations in percussion instruments include:

HIT:

Stick, bang, hit! A single note, could be quiet, could be very loud!

MUTED:

Where the instrument's ability to resonate is hindered by a hand or beater resting on the drum head, or some mechanical device limiting the instruments sustain or “ring”.

ROLL:

Hitting the drum repeatedly in a random quick and consistent pattern to make a continuous note or set of notes. These articulations would benefit from you sending it some CC1 (modulation wheel) data to cross-fade between the different dynamic layers.

SWELL:

As with rolls but with a finite length starting very quiet and building to it's final release.

BRUSHED:

Instead of being hit, the instrument is brushed where a beater, soft or hard, a brush stick, or indeed a finger or hand is wiped across the instrument.

BOWED:

Where the instrument is bowed (usually the side) to make it resonate, usually to quite haunting effects.

CHOKED:

Where the sustain of an instrument is stopped abruptly, a choked cymbal will be hit with a beater in one hand and instantly choked by the percussionist grabbing the cymbal with his other hand to stop it from ringing out.

THE FRONT PANEL



THE FRONT PANEL KEY:

This manual presumes that you have already used Kontakt. If the main Kontakt window is unfamiliar to you please consult your Kontakt manual or the Native Instruments site. They explain it better than we ever could:

<http://www.native-instruments.com/#/en/products/producer/kontakt-player/>

1. Front Panel, Edit & Rhythm Matrix toggles.

These tags toggle you between the 2 main pages of the front panel.

2. Articulations

This is your articulation menu. Highlight your choice of articulation and observe description to the right (2a). If you haven't got the articulation loaded you will be prompted when you send it some note on information.

2a. Current Articulation

This will name the current articulation being played.

3. Articulation Load/ Cut Buttons

Use these to purge articulations from memory. Click on this toggle to reload.

4. Voices & Max.

The left numeral refers to how many voices are currently being processed in the Kontakt engine. Max. Refers to the maximum number of voices assigned to this instance of Kontakt. If you're experiencing dropouts, clicks or crackles you may want to have a look at these two numbers.

5. Samples Load Status.

Again, if you're hearing clicks or crackles or if your sample is cutting out erratically check that the righter-most bar is illuminated. This signals that all the samples for your patch are fully loaded.

6. Mic Controllers

One of the most exciting aspects of Spitfire's range. C(lose) T(ree) & A(mbient) mics. Above these letters are the mic cut buttons that dial the mic signals in or out, this will unload or load the samples needed to keep your system lean. Above the cut buttons are fader controls that allow you to mix the mic signals to your liking.

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

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

A - Ambient. A set of condenser mics placed high up in the gallery away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal fed to your Ls & Rs speaker sends for true surround information (see page 23).

7. Transpose

Unlike the "Tune" dial this is a course transposition tool that allows you to address different samples from your keyboard. We have included this function with the "Tune" dial in mind. Whereby if you dial up the transpose by say +3 and dial down the "tune" knob by -3 the pitch of your instrument remains at concert but is addressing a different order of samples. With this example of its use would be an excellent way of tracking an instrument or part with a duplicate sound, to make it even larger or "more stereo" without the two instances phasing. Or if you are slightly unhappy with the performance of a particular note (we encourage idiosyncrasy and variety between our notes throughout our sample sessions) or mix say of a woodwind group at a point in your melody or accompaniment this may be an easy fix without having to "get under the bonnet".

7a. CC1 Mapped Velocity

Control the note velocity with the mod wheel rather than key velocity. Especially handy for riding the mod wheel during a roll.

8. Purge Unused

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

9. Articulation Lock

This pull down lets you modify the way articulations are accessed, if for example you wish to have each articulation on a separate instance of percussion/ midi channel/ DAW-track you will want to load the articulation you need, unload all others then click "locked artic" so you don't hit a KS by mistake and mute your sound!

Unlocked artic. - Articulations can be freely switched with keyswitches or by clicking the icons in the UI

Locked artic. - Articulations cannot be changed at all

Locked KS. - Articulations cannot be changed by the keyswitches, but can be changed by clicking the UI icons.

10. Round Robin x 8

This refers to the number of round robins* your patch uses, the number can be dragged up and down (1-8) to save you memory.

11. Reset From C1

Enable/Disable and configure the note that the Round Robin selection starts at. eg, if it's set to F1, F1 will set RR to 1, F#1 to 2, G to 3, etc.

12. Reset On Transport

An ingenious device that ensures uniform playback every time you run your DAW. Click this on and Kontakt will start the round robin cycle from either RR1 or the selected RR from F1 above every time you hit play on your DAW.

13. Dynamics, Expression, Rls Vol.

A visual/ front end depiction of your modulation wheel or CC1 input. Expression (C11) and the volume of the release triggers. Mappable to any CC or simply tweak direct from the UI.

14. Neighbour(ing) Zones

This will fake round robins based on neighbouring zones, this can be used in conjunction with the true round robins (10.) to give you a real variety of samples when playing fast or repetitive phrases.

15. Custom Velocity

Toggle on/ off the following:

16. Custom Velocity Chart

Change the pattern/ shape of this chart to suit your keyboards weight, velocity handling, or indeed your playing style.

* Round Robins are a method of recording a number of versions of the same sample so that when playing repeated notes in fast succession you don't get "machine gunning" a rapid repeat of the same sample that gives the game away immediately.

THE RHYTHM MATRIX



THE RHYTHM MATRIX A.K.A. “Your Orchestrator’s Next Headache”.

It’s great playing stuff in on a keyboard, even greater if you’re good at playing one! But sometimes it’s fun, inspiring and interesting to interface differently with your musical instruments. We hope that the rhythm matrix helps you throw up some unexpected results, speeds up realising your next minimalist masterpiece, or indeed helps you to create megalomaniacal multi patches that present a contrapuntal universe of automated percussion when you don your tails strike a chord and hit play on your DAW!

Load up the Matrix, click on a few boxes in the matrix hit play on your DAW and play some notes on your keyboard/ controller.

KEY:

1. Rhythm/ Pattern/ Loop Title.

Shows you the active pattern preset as saved here:

2. Pattern Directory

The dropdown under ‘Rhythm Matrix’ picks the currently active rhythm. You can program up to 8 of these and then toggle between them either by using this drop down menu, or by enabling keyswitch control. When this is set to ‘Inactive’, no rhythm plays. When a rhythm is selected, pressing a key starts that rhythm for that key.

3. Copy, Paste, Load, Save.

COPY/PASTE - Copy and paste from/to the currently active Rhythm. Copy paste works between instruments, so you could copy in Timpani and paste in Toms, for example.

LOAD/SAVE - Load or Save from/to the currently active Rhythm. People can share their rhythms or back them up this way.

4. Control With Keyswitches.

Control with Keyswitches - C1. When this is on, keyswitches are added to the keyboard allowing the user to remotely control the Dropdown menu. They can turn off the rhythm matrix, or change to any of the 8 rhythms.

5. Speed Multiplier

Bspeed Multiplier x 1 - This allows you to set a speed multiplier for the currently active rhythm. For example, at Speed multiplier x 1,



Would play a hit every beat. At x 2, it would play two every beat, and so on.

6. Transport

Shows you where you are within your pattern.

7. Hit

Toggles on and off and illuminates where in the bar/ pattern you want a hit. Once you click on the next will appear above:

8. Volume Bar

Adjusts the velocity of the Hit it sits above. Drag the bar all the way to the right for 127, the left for 0.

SURROUND USE:

If you are lucky enough to work in 5.1 you will be delighted by how Albion works in this respect and with the number of mic combinations, there's a number of different ways of doing it.

The basic principal is to load in several instances of the same patch routed to the same MIDI channel with different mics selected and each instance routed to a different out, or panning selection on your surround panner. Each, and all microphone samples have been edited to sample accuracy together, so provided you give each instance identical MIDI information, or indeed the same channel, everything will remain true as recorded. If you are concerned that a round robin cycle may be out of sync, hit C0 on your keyboard controller to reset. Here's some suggestions:

Basic Quad (2 instances):

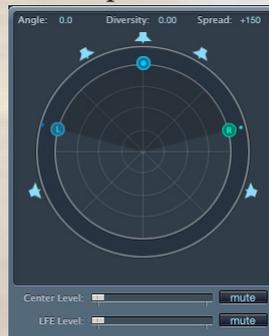
Output an instance with T(ree) to your L&R, A(mbient) to your Ls & Rs. If you need a slightly less widescreen surround image swap out your A(mbient) for O(uttrigger).

Intermediate 5.0 (3 instances)

Output an instance with T(ree) to your L&R, A(mbient) to your Ls & Rs. Bus a slightly smaller amount of Tree into your C alongside a final instance with C(lose).

Business Class 5.0 (4 instances):

Output an instance with T(ree) to your L&R, A(mbient) to your Ls & Rs. Bus a slightly smaller amount of Tree into your C alongside your 3rd instance with C(lose). Use your surround panner to output the O(uttrigger) mics to a point directly between L&R and Ls&Rs as pictured:



Posh 5.1 (4 instances + some clever routing):

It would be easy for us to suggest you simply pull up the LFE fader as found in Logic (pictured above) on one of your 4 instances. Indeed, the C(lose) mic would be a nice focussed signal for this task. But your dubbing engineer wont like your for it, and 9 times out of 10, he'll simply cut all of your LFE tracks.

You can make his life easier by understanding the much misunderstood roll of the LFE track in cinemas. This is, as the title suggests, an "effects" track. It is for intermittent use (albeit these-days, often used!). This should never be part of your bass management and should be used in a selective manner. If you give them continuous program, they'll strip it out as it will interfere with their room tones, nice bangs and thuds. And with a 60 piece orchestra all sorts of info gets into the sub range if you simply route your mix to it, even with instruments playing in a pitch range well clear of the sub.

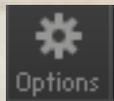
Your C(lose) signal is a good starting point. Route this to a sub bass synthesizer, the Waves MaxxBass is a great plug, alongside many free plugs bundled with DAWs. But the DBX 120A is very much the industry standard, and inexpensive bit of outboard kit for this purpose. Send your C(lose) into this but also make sure you noise gate it. Judge a point that you feel is a loud peak, and set the threshold to that, with a nice slow attack and release. Hey presto, you just made friends with a dubbing engineer.

Oh, and don't forget to introduce your Darwin "Subs" and "Easter Island Hits" to the LFE.....

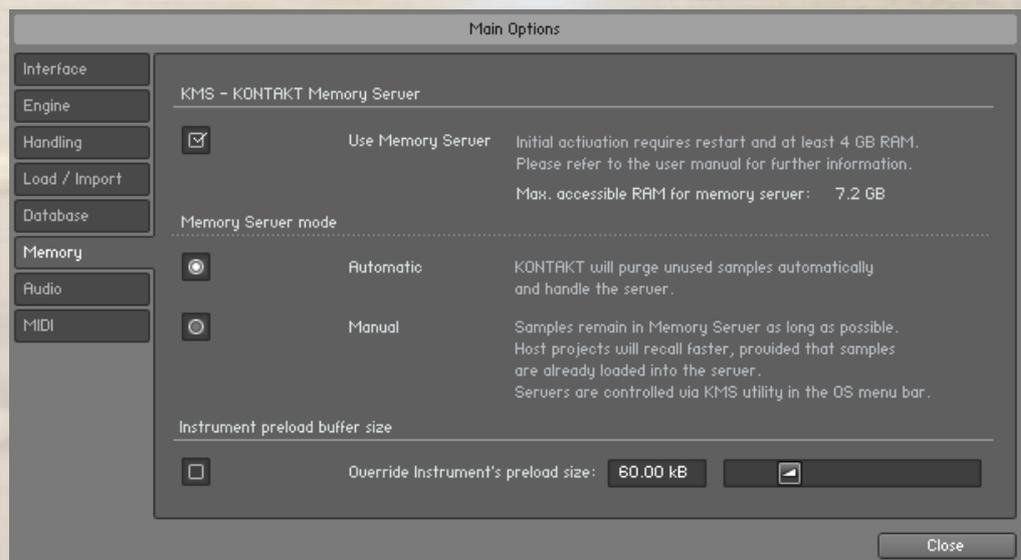
AFAQs (Anticipated FAQs)

It is our hope that you keep in touch with us to let us know how you're getting on, how you're using Albion, how you're finding it, and, if we were to consider looking at areas in the future, what you'd like us to look at. From this we'll form a consensus and wholeheartedly pledge that we will act upon it wherever possible or practicle. Our private library is what we often refer to as a "living" library, that has embraced true legato among and other scripting technologies and will no doubt find new life in experiences we have earned in making Albion. We hope that Albion too can enjoy this kind of fluid feedback that will keep our tool-sets fresh and vibrant.

- **This library really isn't behaving how I'd expect.** - OK, so we're now officially blue in the face. But before you go ANY further please check you are using the ABSOLUTE latest version of Kontakt. Visit your trusty service centre and we hope this page remains relatively under-thumbed.
- **My instrument or patch seems to be playing just bits of sound, some keys are missing, and there's lots of clicks and crackles.** - Make sure that your patch is fully loaded (detailed on the front panel, page 16). Some of these are biggies so can take a while. But if problems persist make sure Kontakt memory manager is activated:



then:



You'll have to restart this instance of Kontakt to feel it's benefits.

Another reason your system may be struggling is that you're using too many mics live for the spec of your machine. Try cutting the mics as detailed on the front panel to see if this cures your problem. If it does, don't worry you can still use these mics, just play in your parts with one active (we recommend the T(ree)) and then activate multiple mics and render down (eg. freeze function in Logic Studio).

If you're still suffering may we suggest you try and manage your pre-load buffer. Kontakt pre-loads some samples into memory so that when you hit a note Kontakt plays it out from RAM whilst addressing the rest of your samples from your hard drive(s). The slower your drives, the more you may want to rely on RAM, the faster the drives, or smaller RAM available, the more you may want to rely on your drives. If you're using the latest generation of SSDs you'll find you can radically reduce your pre-load buffer. Referring to the plate above tick the "Instruments Default Pre-Load Buffer Size" and drag the fader to the right to a setting you're happy with.



A QUICK THANKS

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.... and ofcourse to Joby Burgess, an amazing talent and wealth of advice and enthusiasm.

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We are in the same boat as all of you. We're not software developers by trade, so appreciate your honesty in paying your way to be a part of our family and not distributing this illegally. But more importantly, if you have any ideas or criticism please let us know directly via our website and in a constructive manner . You never know, you just may have thought of something that we hadn't considered. We want to make our entire range the best there is, and we rely on you to help us achieve that..... With thanks.

C & P.