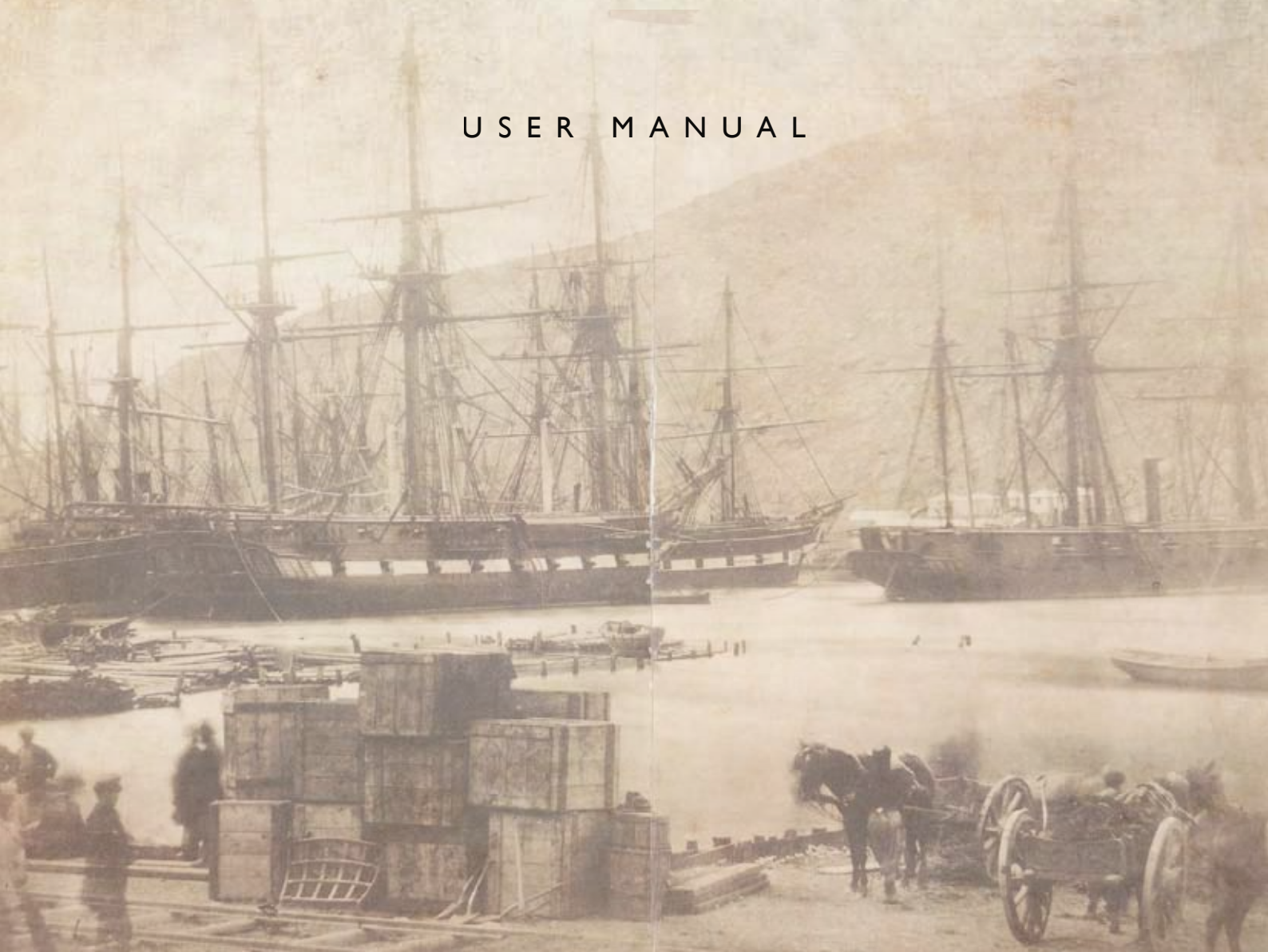# ALBION

by
SPITFIRE

USER MANUAL

Welcome.

Thanks for purchasing Albion, an exciting new array of orchestral and cinematic tools made "the Spitfire way".

Reading manuals is a bore, so stick this next to your loo and give a read whenever you can, you may find a host of good tips and ideas on how to get the best out of your purchase.

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. To record performances, and parts thereof, not scientifically created samples. To capture the timbre of a world-class set of players but also to record the room they were playing in.

If you are wanting perfectly tuned, normalised or "dry" samples you have probably come to the wrong place. For here you may find the odd string squeak, a "fruity" trumpet note, and lots and lots of "room" but put the whole package together, write some beautiful music and suddenly this library and our approach will make perfect sense.

About Albion:

Albion is the first comprehensive set of Orchestral tools produced by Spitfire for the world at large. Having spent the last 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 its sleeves up to "have some fun".

Albion is designed as a work-horse cinematic orchestral palette designed to be used as the "daddy" of your main rig, or simply a sketch pad on your laptop. Each patch is eminently customizable, not only sonically but also in respect to its impact on your system resources. So work on your laptop with a stripped back stereo sample set then render back on your big rig in full 5.1.

If you are the owner of other orchestral libraries you will find Albion the most awesome regenerative tool to liven up your sample set, add warmth where things were a bit chilly, add strength where things were a bit wimpy, but also, most importantly, to keep you inspired.

Albion will be a great accompaniment to anyone's sound set, because, quite simply, nothing sounds like Albion. We recorded the greatest musicians, playing priceless instruments in a world class studio, through vintage mics, valves and ribbons, then through Neve pre-amps into a world-class Neve desk. Unique to Albion, everything has been recorded to 2 inch analogue tape, before being converted via the finest Prism A/Ds into the digital format you will be using. As a consequence it sounds richer and warmer than anything else out there but with the clarity and beauty you would expect from the Spitfire line.

We have used our experience as film composers to give Albion users a truly useful set of tools that you will go back to time and time again. By studying numerous scores we have isolated the mainstay of needs for larger "Hollywood" style scores and have arranged our orchestral sessions accordingly so that you can plug in a play and sound like a Hollywood band without setting up endless palettes of orchestral samples.

In addition to this we have sampled some thunderous percussion, a selection of awesome musical sound-design in the shape of Stephenson's Steam Band and a menagerie of curiosities, of commonly used tricks to brighten, sparkle, and motivate your scores in the shape of Brunel Loops.

All of this packaged with the most amazing set of customisable and sequencable fx parameters and the amazing "Ostinatum" tool.

System Requirements

KONTAKT - Albion 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 whole heartedly 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 Albion. 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 loading times, and will allow your DAW to do what it does best, sort out all your note ons and note offs! We heartily endorse Plogue Bidule (www.plogue.com) as a virtual rack/ routing system. For more advice and information about setting up please check our website.

CONTENTS:

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 Albion 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 your 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 down-loaded 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.

"ALBION" ORCHESTRA

6 0 London players, recorded to tape, 4 mic positions.
True legato across all sections and a large library of fx.

WELCOME TO THE SPITFIRE ORCHESTRAL EXPERIENCE!

When you start playing these patches you will be triggering some of the greatest players, playing the greatest - some priceless - 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, onto a meticulously serviced Studer 2" tape machine via world class Neve mic pre's and the world's largest Neve 88R desk and finally via head-of-the-class prism AD converters into the digital format you are now enjoying.

It's just about to get very very fun.

**** THE MOD WHEEL ****

Without this you will be under using the entire Albion library by about 75%.

Go on, give it a wiggle.

All longs patches use the mod wheel to dial in different dynamic layers. Used in conjunction with a volume fader you will get an extraordinary sense of dynamic headroom and timbral control. Look out for "MW" in the title of the patch or instrument.

SAMPLE STARTS

To maintain reality we cut our samples earlier than others. The start of a note often gives a sample it's character. By cutting it's front off too much we feel you take away it's personality. If things are playing back a bit behind the beat, even after quantizing don't be afraid of pulling that Sequencer pre-delay back a few dozen ms.

THE ARTICULATIONS:

Longs:

As the name suggests, long, polyphonic articulations with ModWheel dynamic control.

CS:

This acronym describes Con Sordino, or string-longs played with mutes, that give a slightly less expressive tone but one that is softer, brighter and silkier and a popular choice for many modern day film composers. Again, with Mod Wheel dynamic control.

Shorts:

Staccato phrases recorded with several round robins which you can expand to neighbouring zones (visit the front panel chapter - page 16 - for more info) . These patches are velocity controlled for dynamic layers (how hard or soft you hit the keyboard) but can be switched to your mod wheel via the front panel.

Pizzicato:

Plucked strings, unlike other libraries, reproduced here as played. Loose. We have not artificially snipped these performances. These are as varied as world-class players play these fiddly articulations. If you're scoring the next series of Desperate Housewives or Six Feet Under you may want to go back to your super-tight and very un-real-worldy pizzicato patches!

Legato:

These are very much a modern development. We have painstakingly recorded all the possible intervals between notes which Kontakt cleverly cuts in whilst you're playing. We have 2 years of experience making these patches and feel that Albion is a distillation of this experience by providing you with some incredibly easy to use and instantly workable instruments.

For effective use, play in a legato style, preferably with a little overhang between each note (your orchestrator will love you for this). For experiment's sake its worth seeing how effective fast phrases are.

As there is a lot of number crunching going on under the bonnet it is fair to expect a degree of extra latency with these patches, be generous with your DAW's pre-delay to tighten up your arrangement.

Ostinatum:

These are somewhat a bonus patch. Designed originally for our Ostinatum engine (see page 19) these are also good as a soft, two dynamic layered, brushed staccato (Keyswitch A0) or spiccato (Keyswitch A#0)

FX:

There's very little we can say other than have fun..... oh, and unlike a lot of other libraries these effects also have dynamic control via your mod wheel. You may want to turn your speakers down, testing these ones can make people think you've gone a bit mental.

Ensemble Multis:

These have been painstakingly programmed so you can't hear the transition between sections and utilise the true "sweet spots" where sections crossover.

These are designed as your compositional workhorse writing patches, not particularly for demoing but working up charcoal-sketches, or finding that elusive theme and accompaniment. It's likely you'll be playing with both hands and your mod wheel will be less favoured. If you're going to demo with these we always recommend a second pass of mod wheel and volume slider wiggles.

As you are effectively using 2 patches you will find your voice count takes a leap wherever they crossover.

We are working on fully mixed ensembles for future release.

Darwin Percussion Ensemble

Thunderous cinematic drum group, multiple mic control.

Darwin Percussion

No collection of cinematic tools would be complete without some thunder. Herein lies a collection of calamitous widescreen percussion. Available with 3 controllable mic positions, recorded with a number of round robins and dynamic layers to give you fantastic realism. We have encouraged a "loose" performance to enhance the sense of scale and the ensemble can be arranged in a way that gives you an instant modern film percussion arrangement layered across and, playable live from your keyboard controller.*

Hi, Mid, Lo

These Patches are arranged in areas of the keyboard according to their range, and so you can put all 3 patches into a multi* and have the complete menu. There are a number of hit types per patch and each hit has several round robins and a number of dynamic ranges. These hits are organised in pairs across the white notes to ease playability of fast repeated phrases on the same hit.

Hi Sticks, Metal Shop & Sub.

As above, these are arranged according to pitch range and designed to sit on top of the Hi, Mid & Lo multi if desired, so that they, in the case of Hi Sticks and Metal can provide some dramatic definition. Or in the case of the sub patch, a bit of thunderous bottom.

Easter Island Hits.

Unlike the rest of the Darwin ensemble, this is simply a menu of some choice hits without round robins or a dynamic range they are designed as a punctuation tool.

* Multis - To save you time we have loaded and tweaked a selection of multis to give you a useful selection of even chunkier percussion performance menus.

BRUNEL LOOPS

Beat matched tuned & untuned loops to energize your cues.

Brunel Loops

Herein lies the most curious aspect of our library. But one we are sure you will return to time and time again. Our Brunel loops are a selection of tuned and untuned beat matched rhythm phrases designed to sit on top and in front of your mix. They are the only aspect of the Albion module not to be recorded in the hall and are very direct and focussed sonically, so they don't feature any mic positions. They are a selection of instruments played very quietly but with mind that they may feature quite boldly in your arrangement with view to giving your cue sparkle, energy, and motion. Each patch has been recorded in a "tracked" fashion whereby the pattern is played almost identically twice (with the odd variation) to give a "very stereo" image.

These will lock to your sequencer's tempo so are best loaded straight into your host DAW. We have provided at least an octave spread of any given pattern so you can pitch it to your liking instantly, with 2-3 patterns per patch. These all have Mod Wheel control where you will find dialling up will increase how hard the instruments have been played and in some instances will change to type of beater used. Stagger notes for arpegiatted effects or use the sustain pedal and hit the same key a number of times to increase from say 8ths, or 16ths, or just for it to sound like more players. These loops also sound amazing when processed through the Albion FX sequencer a bit of distortion can edge up the sound and then, when dialling up the mod wheel, can totally corrupt it!

Stephenson's Steam Band
Alternative orchestra of pads, ambients, drones and ostinati, multiple mics.

Stephenson's Steam Band

Derived totally from the original Albion recordings, we have processed our precious players through an awesome array of effects, both virtual and outboard. To create an "alternative band" at the very least, at best, an "alternative universe". These sounds are enormous and suitable for widescreen film use and having derived the source material from an organic origin that these patches will mix more gorgeously into your orchestral work.

Most patches are arranged to have similar controls to the original band patches. We have painstakingly taken different pitch centres and dynamic groups and created a totally new alter-band. So when you see the "MW" suffix be sure to dial up your modulation wheel to discover the true delights of this section. In addition to this we have processed both front and back mic signals through a totally different set of effects to create a control-labled "tree" and "ambient" mic mix, which sounds great in stereo but even better in a quad or a cleverly routed 5.1 spread (see page 23).

Steam Pads:

These are the most musical of the Steam Band section. We have taken each individual choir across the pitch register and have given you an alternate take, a very alternate take. So the "Colliery" sections are a selection of brass re-sampled and messed up. There are woodwinds and strings (Ropeworks) to be found alongside a beautiful re-working of our piano, marimba and celeste. All of these pads have modulation xfade control.

Steam Drones:

These are evolving drones that very much change over time and are better suited to single notes or octaves (they are quite dense!) Some of these also have mod wheel xfades, look out for that "MW" suffix.

Steam Atmos:

These are our most dense loops that at points are less musical and are much more shash based. The idea of these is that they change and evolve over time so there is no ModWheel XFade. They are best suited to single note triggering and have real diversity between the Tree and Ambient signals.

Steam Ostinati

Ostinatos, but like you've never heard. These are incredibly musical but also very dense and long patches that have both XFade Mod Wheel control and change radically over time, they are worth letting ring out, as there are some big surprises in there!

THE FRONT PANEL

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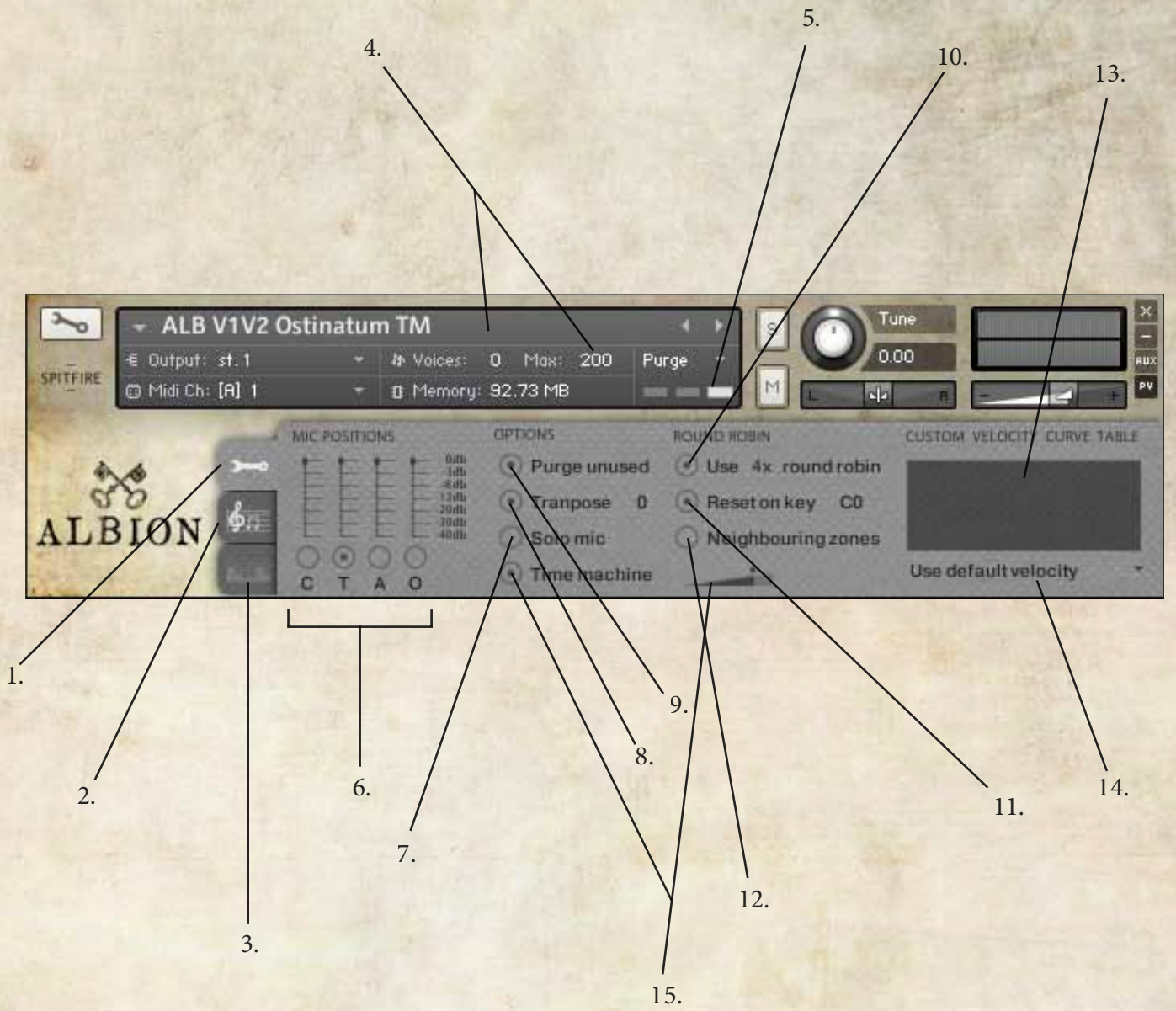
THE FRONT PANEL KEY:

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, 2. Ostinatum, 3. FX Sequencer Selectors

These tags toggle you between the 3 main pages of the front panel.

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. If the "voices" numeral creeps up and equals the "max" numeral you may want to increase your voice ceiling (the max setting).

5. Samples Load Status.

Again, if you're hearing clicks or crackles or if your sample is cutting out errtically check that the right-most bar is illuminated. This signals that all the samples for your patch are fully loaded. If the lefter-most panel is illuminated the patch has yet to start loading, the middle, the patch is in the process of doing so.

6. Mic Controllers

One of the most exciting aspects of Albion. C(lose) T(ree) A(mbient) & O(utrigger) 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).

O - Outriggers, a set of vintage AKG C20s placed wide apart to the left and right of the tree. These give a similar balance of room and band but with a broader stereo spread. The effect of this mic is somewhere between the tree and ambient mics.

7. Solo Mic

This is a switch that converts the mic cut buttons into toggles. Activate Solo Mic and click on one of the Mic cut buttons. This will disable all other mics and activate the one you're clicking on.

8. Transpose

Unlike the "Tune" dial this is a coarse transposition tool that allows you to address different samples from your keyboard. The effect will be a transposition in pitch. 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 it's 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".

9. Purge Unused

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

10. Use 4x Round Robin

　　This refers to the number of round robins* your patch uses, the number can be dragged up and down (1-4) to save you memory.

11. Reset On Key C0

　　When using round robins there may be a point where you clearly want to use a specific note. This enables you to control where you are in the round robin* cycle, or if you are using duplicates of patches in a surround format (page 23) this will be how you can guarantee your round robins are in sync. Simply program or hit a note event on C0 on your selected patch and it's duplicates. (You can click to change the default note.)

12. Neighbouring 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 repetetive phrases or simply to save memory when on lesser systems.

13. Custom Velocity Curve Table

　　Patches with large numbers of velocity layers can very much react differently to different MIDI controllers. We have found several controllers that don't actually reach 127 even if you make your assistant hit it as hard as possible! This table allows you to tweak a velocity curve that suits your controller and your playing style. The table works from left to right 0-127 boost the bars in the table at any given point and you'll boost the amount of juice your controller gives to the patch at that given velocity point. To enable this function click on....

14. Use Default Velocity

　　This gives you a pop down menu of 3 different modes:
　　Default Velocity - This is the standard setting and uses the default settings for velocity.
　　Custom Velocity Curve - This enables you to use the Velocity Curve table as described above.
　　Map CC1 To Velocity Curve - This maps mod wheel to velocity and disables keyboard velocity.

15. Time Machine

　　On patches this is available on, it will use time machine to alter the lengths of the notes from 50% to 200%.

* 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.

OSTINATUM

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OSTINATUM FRONT PANEL

A.K.A. "Your Orchestrator's Next Headache".

This tool can be used in a very scientific manner so you can very carefully design your ostinati, or in a random manner that will, we're sure, provide you with acres of inspiration.

THE OSTINATUM PATCHES:

This tool is designed primarily for the two Strings Ostinato patches. These are a brushed, light staccato/spiccato recorded loose and tight (which can be toggled between by using A0 and A#0 keyswitches on your controller keyboard). However having used the tool for a few weeks we thought it only fair to roll out across all shorts choirs. It's success is variable in this respect, but shines on the slightly looser patches like the V1V2 octave shorts which produce amazing shimmers, almost a measured trem effect on the faster note lengths. This is when you may want to return to the front panel and experiment with the "time machine" slider (15.) to cheat note lengths.

KEY:

1. Note length.
> Use the pop down menu to select the frequency of the notes in your ostinato. This will then be displayed in text to the left of the pop down arrow and in notation on the sequencer stave to the right.

2. Key Order
> Use this to select how "note numbers" are assigned (if at all) to each of the keys you've depressed. You can then use these note numbers in any order to form your ostinato. Simply pull down the menu arrow and select one of these options:
> **Order pressed** - This will assign note numbers to your key strokes in the order you play them.
> **Ascending** - This selection will assign note numbers from lowest in pitch first through to highest last.
> **Descending** - This selection will assign note numbers from highest in pitch first through to lowest last.
> **Chords** - This selection will ignore assigning any note numbers and will simply play the chord you're playing in unison at the frequency determined and with the dynamics you have programmed.

3. Keys Held
> Simply displays the keys you have depressed and how the engine has assigned the note numbers.

4. Sequence Notation Display
> A notation display of the note frequency selected and the length of the sequence/ ostinato.

5. Note Number Assignments
> Selects which notes you wish to be played in the sequence. You do this by scrolling up or down. Scrolling down all the way produces a hyphen which denotes tacet for this step in the sequence, enabling you to make dotted and more complex rhythmic phrases.

6. Velocity Dynamic Controls
> As with the Note Number Assignments, scroll up or down to vary the velocity, volume or accent your sequence. Please note, on all short articulations (ie non Ostinatum patches) you also have velocity control as per usual, ie by hitting your keyboard louder or softer. These dynamic controls will alter micro velocities in relation to the dynamic you're playing at.

7. Sequence/ Ostinato Length Tool
> This ingenious device allows you to determine your sequence or ostinato length. Simply drag to the left and right until your phrase has the desired number of notes. Whether that be a 1 bar phrase or a 9/16!

THE ALBION FX SEQUENCER
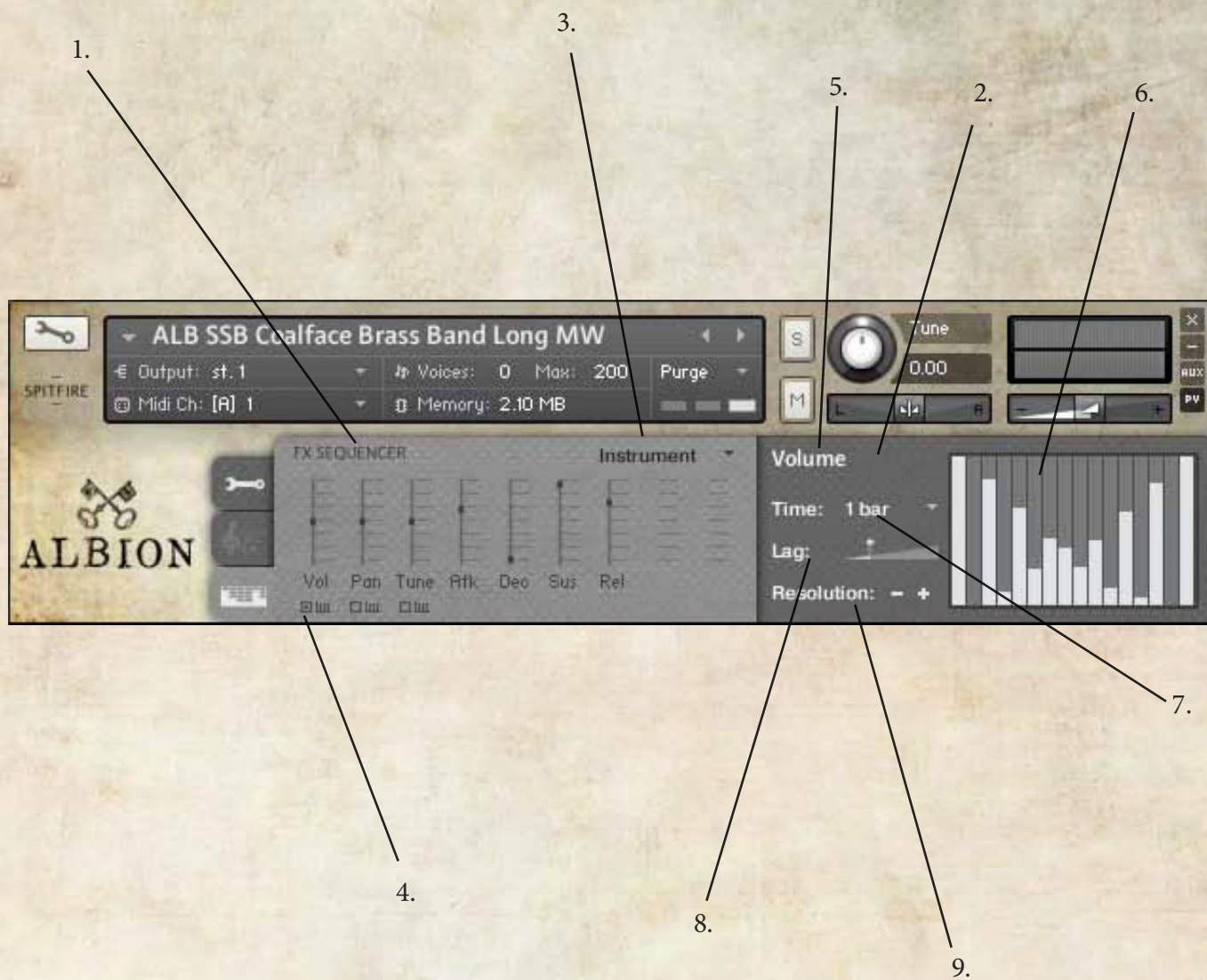
THE ALBION FX SEQUENCER KEY

We've designed this tool so you can punk things further to your heart's content either in a quick brash way by pinging FX in or by carefully designing amazing FX sequences with this highly intuitive tool.

1. FX Panel
Here lies all your hands-on non sequenced parameters. The top layer provides some basic patch tweaks you can make, overall volume, pan, tuning, and a simple ADSR envelope. So you don't have to press the scary spanner button if you don't want to and our Kontakt Player users also have a wide range of editable tools.

2. Sequencer Panel
Strap on your jewellers loop and go in for some meticulous FX sequencing. All your sequencing and automation will happen in this panel.

3. Effects Selector
Pick the FX you'd like to dial in here from the pop down menu: **Instrument** (the top layer of basic patch parameters as pictured above)**, EQ, LoFi, LPF, Chorus, Reverb, Delay, Distortion, Phaser.**

4. Sequencer Launch Buttons
This launches the sequencer for the selected FX parameter. This will then be clearly displayed in.....

5. Loaded FX Parameter Display
Identifies which FX parameter you're editing/ sequencing.

6. Sequencer Matrix
Here's where the fun happens, drag up the columns from 0% to 100% to shape your FX sequence.

7. Time
Determines what the Matrix represents, click on the pop down and select one of these options: **4,3,2 & 1 bars, 2 beats and 1 beat.**

8. Lag
Introduces a lag into the movement of the control you are automating. In English, the effect will be that the controls respond more slowly and give you a smoother interpretation of the FX sequence you have made or, in the other direction, become much crunchier and brutal.

9. Resolution
Determines the resolution of the sample steps within the time frame that you have selected. From lumpy crotchet steps suitable for gated phrases to finer smoother more detailed steps suitable for sweeps.

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(utrigger).

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(utrigger) mics to a point directly between L&R and Ls&Rs as pictured:
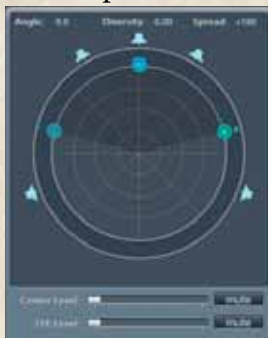
Posh 5.1 (4 instances + some clever routing):

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)

Our first comment is to remind everyone that this is a manual to accompany v1.0 of a totally new line for Spitfire. With a totally new set of arrangements, samples, scripts, and UI. But more importantly a totally new selection of non-orchestral sounds and tools. We have used our experience as busy film composers to deliver something that we'd like. Certain areas may need expansion, certain areas may need improvements, and certain areas may prove to be "best left alone" as quirky ideas that no one used!

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 practical. 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.

See you at v10.0!

• **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:
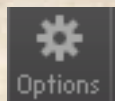
 then:
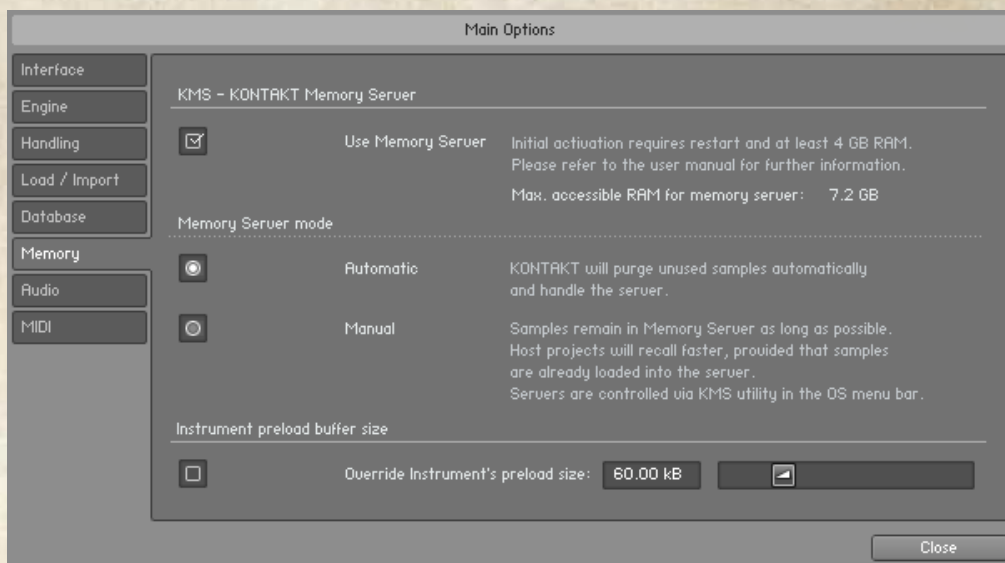
You'll have to restart this instance of Kontakt to feel it's benefits.

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 or 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 a setting you're happy with.

• **I'm a media composer, and my cues take an age to load between cues.** - Ha ha, we too wish that some DAWs handled memory a bit better. Make sure the Kontakt Memory Manager is on (detailed above), and try and create a palette from which all your cues derive. But most importantly, if you're using a lot of our sounds. Try and run your orchestral palette in the background, either via rewire using Plogue Bidule for example, or indeed from an entirely different "slave" computer. We'd recommend loading the Brunel Loops into your host however so you can enjoy the beat-matching. You can beat match in Plogue, using the MIDI Clock To SYNC bidule.

• **These samples are sounding a little cold and still.** - If it has a MW suffix in the title you really want to wiggle your mod wheel or program some CC1 information so that you can feel the true life of this sample-set.

• **Why can't I play more than one note on the "Legato" patches.** - These are strictly for monophonic use and are designed for lead lines.

• **Do you have any non octave high brass or lo legato strings, and the v1v2 legatos don't go down all the way to the open G?** - Developing this module has been a battle of content vs a desire to make this a library that can be used quickly and easily on a multitude of set-ups and at a price point that wont break the bank in these difficult times. With legato patches in particular, the wider we go the larger the library grows, but at an exponential rate. We have leaned extensively on our experience as film composers and have carried out extensive research with classic movie scores to provide you with a set of "go to" tools. We hope you enjoy the broad brush that is Albion, that your orchestral palette doesn't need to be scrolled, but also we'd love it if you could check back with us for many anticipated updates and additions.

• **Some of these notes sound a bit.... fruity? Some of the tuning isn't perfect, and the pizz's are a bit loose at points?** - This is where we stand steadfast. We design our recording process to embrace such imperfections. Having blind tested a control group with demos made on Spitfire vs other libraries we have unanimously found that people feel our library sounds the most convincing. We too are utterly convinced that this is not only due to the magnificent environment and talent involved in the recording, but that we allow a degree of humanity to permeate through our entire library. These imperfections exist in our bespoke range and we have arguably the greatest user-base of any independent sample enterprise. If something is unacceptable to you, the brilliance of Kontakt allows you to delete the "offending" article and stretch across a neighbouring zone. Or more simply try using the transpose function detailed in the front panel outline (page 16.). For help on this you may also want to refer to the Kontakt manual found here:

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

• **When I play these ensemble multis in the mid range they make my computer wig out.** - That's because there is a crossover point of some 6-8 samples where your lo and hi sections are playing on top of each other. These have been carefully crafted to crossover so you don't here where the violins start and cellos end for example. So when you play in this region, you double the number of voices playing. Try reducing the number of mics you have active.

But more importantly check back with us at Spitfire whenever you can. We may have some mixed-down ensemble patches for you soon....

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Most of all we would like to thank the amazing support and loyalty of our user-base, our Facebook friends and everyone who has contributed to that extraordinary thread on VI Control.

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.