Angelic Harp

User's Guide

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Preface

Thank you for purchasing the **Angelic Harp** sample library!

We developed **Angelic Harp** in collaboration with Guy Randle of Rosewood Recording Company, who engineered and oversaw the sampling session. The harpist for the library was Alex Bigney, who specializes in Celtic harp played on a full-size concert harp, performing in the group Kirkmount. **Angelic Harp** features over 7 gigabytes of high-quality 24-bit samples (compressed down to 2 GB), powered by KONTAKT's extensive scripting engine.

Achieving Realism

We always aim to recreate the playability of the real instrument as closely as possible. For example, each string on the harp is individually modeled, mimicking the monophonic nature of each string. This allows you to soften loud plucks with subsequent soft plucks. It also prevents the unnatural, excessive tonal build-up that many synthesized harps exhibit when playing glissandos and repeated notes. The included pre-roll feature captures all the subtle fingernail noises that occur before the main pluck sound of the strings, adding a lot of depth and realism to the harp tone.

What's Under the Hood?

The advanced scripting in **Angelic Harp** adds a great amount of realism and playability. For example, during the recording mixdown process, we kept each mic signal separate in order to give you control over the blend of the various mic positions. This gives you a great amount of tonal flexibility.

We sampled each of the 6 1/2 octaves of strings chromatically, with four dynamic layers and up to 7 alternating round-robin samples for variation.

Angelic Harp also includes a gliss system to make it easy and convenient to play realistic harp glisses. It also includes a tuning interface, allowing you to alter the tuning of the harp like a real harpist would do using tuning pedals.

We hope you enjoy **Angelic Harp**!

Installation

Extracting the RAR Files

The first thing you need to do when installing **Angelic Harp** is to extract the RAR files that you downloaded, which can be done using 7-Zip (Windows), or UnRarX (Mac). The main thing you need to bear in mind when extracting the RAR files is that all the files need to ultimately extract into the same "Angelic Harp" folder.

Begin with extracting the "AngelicHarp-Engine.rar" file, which includes all the core files necessary to play **Angelic Harp**, including the main patch to load in KONTAKT, documentation, and the preset files.

Next, extract the "AngelicHarp-Samples.part1.rar" file. You only need to extract this first part and none of the other parts, because the RAR extraction software will automatically draw the files from these other RARs in the process. In the event that the files get extracted into a different folder (with an alternate name, with a "1" at the end, for instance), just move the "Samples" subfolder back into the main "Angelic Harp" folder.

After extracting the RAR files by following the above instructions, your installation is now complete!

Loading in KONTAKT

After launching KONTAKT in standalone or as a plugin in your DAW, click the "Files" dropdown at the top of KONTAKT's interface, and click "Load...". Navigate to the "Angelic Harp" folder that was created during the extraction of the library, and open the "Angelic Harp.nki" file.

TIP: If the patch doesn't load, displaying an error, please ensure that you have the very latest version of KONTAKT. Updating KONTAKT is a quick and easy process using the Native Instruments Service Center.

KONTAKT Sample Library Organization

As your collection of KONTAKT libraries expands, it's important to keep them organized. For example, keep them all within a main "KONTAKT Sample Libraries" folder rather than scattered around your hard drive. Backing up the installation files for your sample libraries is also a good idea.

The next step in organizing your sample libraries is in KONTAKT itself. One of the benefits of storing your sample libraries all in the same place is that it makes finding them faster when

manually loading them. For KONTAKT Player instruments, there's the library tab, which is also a useful shortcut to access instruments, but unfortunately is limited to only the libraries that license the KONTAKT Player. One of the best library organization methods that KONTAKT includes is the Quick Load menu. This allows you to sort shortcuts to your libraries in any folder/subfolder format you wish, and can be quickly accessed with a single right-click in any empty area of the multi-rack (the large portion of KONTAKT's interface that displays the loaded instruments).

Interface: Mixing
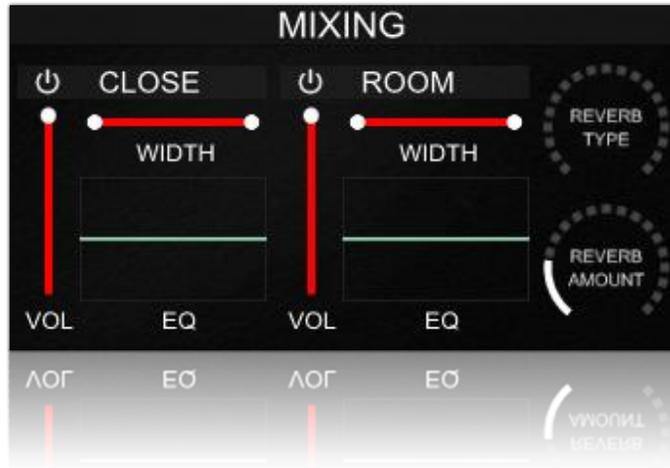
Power button

This button enables or disables the mic signal, purging the samples from memory. If you only need to use a single mic position, turning off an unused mic signal will save you memory.

Volume

The slider labeled "VOL" controls the overall volume of the mic signal. At the maximum value, the mic channel is at its full, as-recorded volume.

Width

This control adjusts the stereo width of the mic channel. At 0%, the channel is at mono, whereas 100% pans the stereo channels fully left and right. You can also reverse the left and right channels by lowering the stereo width below 0%. The control range turns blue to indicate that the stereo field is reversed.

EQ

You can adjust the low, mid, and high frequencies by dragging the points on the EQ curve up and down to boost or attenuate these frequency ranges.

Reverb Type

This selects the reverb type for the master reverb effect.

Reverb Amount

This adjusts the overall amount of master reverb.

Interface: Options

Preroll Amount

While the noises that occur before the main transients of each note add realism to the harp, it also adds delay. You can use this control to adjust the amount of preroll to use to your own taste, balancing realism with minimal delay.

Release Decay

This sets the length of the release samples. If you want the release samples to decay quicker, decreasing this control adds an artificial fade so that the release samples don't last as long.

Release Volume

This control adjusts the overall volume of the release samples.

Dynamic Curve

You can tweak the velocity response curve here, based on whether you want the velocities to be biased towards the high dynamics or low dynamics.

Dynamic Minimum

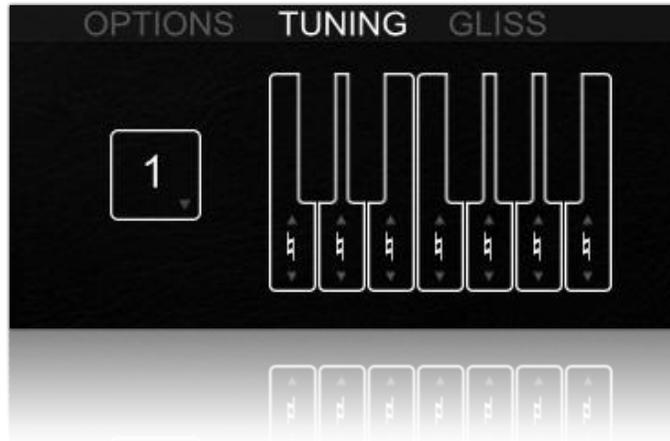This sets the minimum dynamic limit, essentially setting a low limit to the velocity response curve.

Dynamic Maximum

This sets the maximum dynamic limit. The highest dynamics of **Angelic Harp** have a very prominent pluck sound to them, so decreasing this control will prevent the higher dynamics from playing.

Interface: Tuning

Tuning Selector

You have 12 different tuning configurations available, which can be conveniently keyswitched between in the lowest octave of MIDI notes. To edit a tuning, just select which tuning you'd like to change using the tuning dropdown menu (or by pressing its corresponding keyswitch), and then change the tuning sliders.

Tuning Sliders

A real harp has seven pedals, which each have three states: natural, sharped, and flatted. This changes the tuning of the tone in each octave to allow harpists to quickly retune the harp to a different scale. We've represented these seven pedals with a familiar keyboard graphic. You can click and drag each key up and down to shift between the three states.

Interface: Gliss
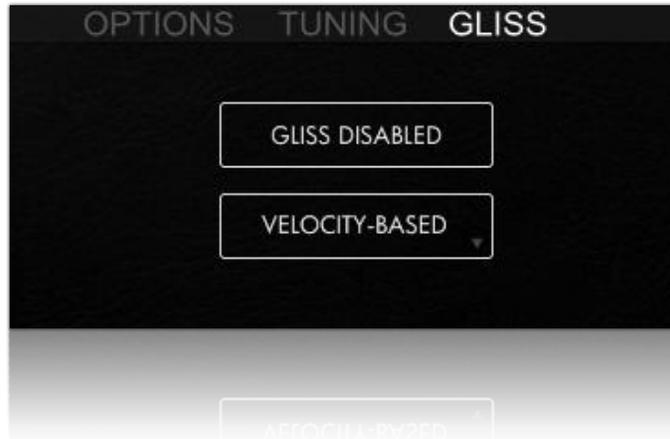
Gliss Mode

You can use the gliss mode to automate quick diatonic glissando effects. The playability is simple: press the key you'd like the gliss to start on, and then--while still holding this starting key--press the destination key. That triggers the gliss to start, beginning at the start note with its starting velocity, and playing every note between until it reaches the destination note at its destination velocity.

Gliss Speed

There are eight different gliss speed modes available:

Velocity-based: in this setting, the speed of the gliss is dictated by the velocity of the destination note. The higher the velocity, the faster the gliss.

Fill measure: this makes the entire gliss play at the appropriate speed necessary to fill the exact time of a measure.

Fill half note: this makes the gliss fill the time of a half note.

Fill quarter note: this makes the gliss fill the time of a quarter note.

Fill eighth note: this makes the gliss fill the time of a eighth note.

Sync to measure: this setting forces the gliss to reach its destination note at the downbeat of the next measure.

Sync to half note: this makes the gliss reach its destination note right at the next half note downbeat.

Sync to quarter note: this makes the gliss reach its destination note right at the next quarter note downbeat.

All these glissando speed options can also be set with keyswitches located from C7 to G#7.

Interface: Other

Preset

You can cycle through the available factory presets using the arrow buttons on either side of the preset name, or click directly on the preset name for a dropdown menu of all the preset options. The dropdown menu also contains options for importing and exporting external NKA preset files.

Play Mode

Keyboard - This play mode reflects the way a piano is played, with the notes automatically muting when their respective keys are released. Like a piano, you can hold the sustain pedal to let the notes ring past releasing keys. If you don't have a sustain pedal connected, you can also use the B-1 key, which mirrors the response of the sustain pedal.

Harp - In the harp play mode, the strings are allowed to ring even after you release their MIDI notes. In this mode, you can press the B-1 key to mute the strings. However, this won't mute strings whose respective keys are still being held--that way you can selectively mute certain strings while keeping others sustained.

Automation

Built-in Automation System

Angelic Harp has the ability to integrate with KONTAKT's powerful automation system, which means that you can assign a MIDI continuous controller to directly affect a control, whether used for real-time playing or for sequencing. Most of the controls in **Angelic Harp** 's interface can be automated. This is achieved by two methods. Firstly, you can right-click on any automatable knob and use the MIDI learn option to assign the MIDI CC #. The second method is to manually drag a MIDI CC # from the listing of CCs in KONTAKT's automation section on KONTAKT's left sidebar onto one of the knobs on **Angelic Harp**' interface. This is accessed in the "Auto", then "Midi Automation" tab.

TIP: You can also set the automation ranges for MIDI CCs in KONTAKT's MIDI automation tab. This is helpful if you want to limit the range of controllers.

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Credits

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Harpist:

Alex Bigney

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