



An Impact Soundworks Sample Library for Kontakt 4™

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INTRODUCTION

Thank you for purchasing **Plectra Series 2: Highland Harps**. This library was conceived of by Jason Gallaty, who provided to us a fantastic set of gorgeous recordings taken over many days in the studio. In continuing with the tradition of our **Plectra Series** deep-sampled stringed instruments, our goal was to sample several traditional folk harps with incredible detail and clarity.

Much like **Plectra Series 1: 8-string Acoustic Bouzouki**, this library focuses on a set of instruments that has not yet received a proper sampling treatment: the Celtic Harp, Lyre, and Lap Harp. These lovely folk instruments should instantly evoke images of the Irish countryside, Appalachian splendor, tall tales and a hearty mug of mead beside a crackling fire. Though it's certainly not an "epic" collection in the traditional sense, we think you will thoroughly enjoy using the sounds in a wide variety of styles.

Highland Harps is comprised of just over 1,900 recordings, compressed in Kontakt's NCW format to reduce memory footprint and speed loading times. Besides the 14 included "Natural" patches, each of which comes with a handy scripted interface, we've also included 10 "Designed" patches that take the original recorded material into new directions: atmospheres, pads, keys, and so on.

We hope you'll find this library enjoyable to play, easy-to-use, and a brilliant addition to your tracks!

INSTALLATION / GETTING STARTED

To install the library, first ensure that you have all seven RAR files completely downloaded. Parts 1-6 should be approximately 400mb, while part 7 will be about 240mb. Then, simply extract Part1 to the folder of your choice. This will extract the other RAR files. You should see the following subfolders:

Patches
Samples
UI

Within Patches, browse and select the .NKI patch of your choice and load it into Kontakt 4+ by dragging and dropping or using Kontakt's built-in browser. That's it!

PATCHES

There are two categories of patches within **Resonance**: Natural and Designed.

Natural patches represent the original, largely unprocessed recordings of the instruments, sampled with numerous velocities and round robins.

Designed patches are built from the original sampled material but also add extensive new material, created using a variety of external tools and internal Kontakt processing. These patches take the basic instruments and morph them into entirely new sounds.

The full list of **Natural** patches is as follows:

Celtic Harp Bowed: Evolving bowed strings on the celtic harp, with a sweet spot of **C2** to **E4**.

Celtic Harp Hammered: Detailed sampling (3x RR, up to 6x vel) of the celtic harp played with dulcimer hammers.

Celtic Harp Harmonics: Light and airy plucked harmonics on the celtic harp; very resonant with a bright attack.

Celtic Harp Horror: Stretched, atonal samples of the celtic harp being plucked in an unusual way.

Celtic Harp Percussion: Deep sampled, untuned percussive strikes of the hand on the celtic harp body (**C2-F2**).

Celtic Harp Plucked: The primary celtic harp patch, with 5x RR and up to 6x velo. Plucked with a finger pick.

Lap Harp Glissando Beds: A menu, mapped from **C1** to **F#4**, of sustained, 'circular' lap harp glissandos.

Lap Harp Glissandos: A menu of upward (**C1-A3**) and downward (**A#3-F#5**) glissandos on the lap harp.

Lap Harp Percussion: Untuned percussive strikes and plucks of the lap harp; **C1** to **B1** (white keys only) contain multisampled hits with more attack, while **C2** to **B4** (all keys) contain menu-style finger/plectrum noises.

Lap Harp Plucked: The primary lap harp patch, with 7x RR and up to 5x velo. Plucked with a finger pick. High velocities typically have a slight, natural pitch bend.

Lap Harp Slaps Hi: Chordal 'impacts' consisting of multiple higher-pitched notes, mapped menu style.

Lap Harp Slaps Lo: Chordal 'impacts' consisting of multiple lower-pitched notes, mapped menu style.

Lyre Ebow: Sustained chromatic tones generated using an electronic bow (ebow) that resonates the strings without creating an attack transient. The **modwheel** brings out higher frequencies.

Lyre Plucked: The primary lyre patch, featuring 6x RR and up to 4x velo. Like the lap harp, higher velocities often have a slight pitch bend.

The 10 **Designed** patches are better played than written about, but generally have more spatial effects and unusual frequencies. There is no proper way to play these so experiment and have fun!

A comprehensive scripted user interface is also included for all Natural sounds and several Designed sounds, which allows you to access to easy sound sculpting features:

Attack: Modifies the attack time of the instrument, reducing early clicks/transients.

Damping: Clamps down on the sustain, decay and release time, making the instrument more staccato.

Brightness: EQ preset that brights or darkens the mid-high to high end of the sound.

Bass: EQ preset that increases or decreases the low-end presence of the sound.

Octave: Transposes the entire instrument up or down, one octave at a time. Note that this and the Semitone transposition do NOT retune the instrument but simply alter mapping, as if you were moving your hands' position on a keyboard.

Toneshift: Via a fixed-position phaser, changes the frequency balance of the instrument.

Octaves: When activated, doubles every note you play one octave up (where possible).

Humanize: When Octaves is activated, introduces a slight randomized delay to the upper octave note.

Length: Increases or decreases the length of the included impulse reverb (IR) from 50% to 150%.

Amount: Changes reverb amount (wetness).

Reverb: Toggles the included convolution reverb on or off. Above two controls do nothing without this!

Width: Narrows or widens the stereo width of the instrument, regardless of reverb.

CREDITS

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Scripting: Andrew Aversa

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TROUBLESHOOTING & FEEDBACK

Have you used **Plectra Series 2: Highland Harps** in a project recently or have a demo or song that you'd like to share? You can email us (admin@impactsoundworks.com) or tell the world at our Facebook page here:

<http://www.facebook.com/ImpactSoundworks>

We encourage all our users to share and promote their work. Word of mouth is the #1 way people find our samples, so it also helps us to produce more great libraries for you!

For any technical support issues regarding the library, don't hesitate to email support@impactsoundworks.com.

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