

# cinesamples CINEHARPS

## Introduction to CineHarps

For the 10th anniversary of our landmark product CineHarp, Cinesamples is proud to present the completely re-imagined, deeply-sampled sequel - CineHarps. Recorded at the historic MGM Scoring Stage at Sony Pictures Studios in Los Angeles, CineHarps captures the ease of use and varied techniques of the original CineHarp while adding pristine audio fidelity and improved features that will make this a classic in any composer's template.

Recorded in three distinct positions on the scoring stage, CineHarps includes multiple articulations and timbres including plucked patches, precise glissandi, and incredibly robust effects. Whether a composition calls for classical harp techniques or a hybrid sound design approach, CineHarps offers composers the richest harp sounds available.



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## TECHNICAL SPECIFICATIONS

- Requires Kontakt 5.6.8 and above (Works with both the free Kontakt Player and the paid, full version of Kontakt)
- Requires a minimum of 25GB free hard drive space during installation. Library size is approx. 12GB after installation
- Minimum 4GB RAM Recommended

### **Kontakt 5.6.8 Minimum System Requirements**

- Mac OS X 10.10, 10.11 or macOS 10.12 (latest update), Intel Core 2 Duo
- Windows 7, Windows 8, or Windows 10 (latest Service Pack, 32/64-bit) Intel Core 2 Duo or AMD Athlon 64 X2

### **Kontakt 5.6.8 Supported Interfaces**

- Mac OS X (64-bit only): Stand-alone, VST, AU, AAX
- Windows (32/64-bit): Stand-alone, VST, AAX

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## The Sony Pictures Scoring Stage

The Sony Pictures Scoring Stage is the largest motion picture scoring venue in the world. The main scoring area has remained unchanged since the 1930s to preserve its unmatched acoustics and unique ambiance. It measures 93' wide by 67' long by 34' high. One of the first scores recorded there was the ***Wizard of Oz*** (Herbert Stothart), the success of which allowed the stage to become primarily dedicated to the art of the film score. John Williams has used the stage on many occasions for iconic scores such as ***ET***, ***Schindler's List***, ***Jurassic Park***, and countless more. Some other recent scores recorded there have included ***Toy Story 3*** (Randy Newman), ***Alice in Wonderland*** (Danny Elfman), ***Wall-E*** (Thomas Newman), ***Godzilla*** (Alexandre Desplat), ***The Amazing Spider-Man*** (James Horner), ***Star Trek*** (Michael Giacchino), ***Star Wars: The Force Awakens*** (John Williams), and ***Rogue One*** (Michael Giacchino).



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## Patches

### MAIN PATCHES

- 01 Concert Harp
- 02 Harp Glissandi
- 03 Harp Glissandi Ad Lib
- 04 Harp Harmonics
- 05 Harp Xylophonics
- 06 Harp Pedal Buzz FX
- 07 Harp Bisbigliandi FX
- 08 Harp Scrape FX
- 09 Harp Slide FX
- 10 Harp Thunder Crash + Palm Slaps
- 11 Harp 2
- 12 Harp 3

### SPLIT PATCHES

- 01 Harp Major Glissandi
- 02 Harp Harmonic Minor Glissandi
- 03 Harp Major Pentatonic Glissandi
- 04 Harp Octatonic Glissandi
- 05 Harp Half Diminished Glissandi
- 06 Harp Full Diminished Glissandi
- 07 Harp Whole Tone Glissandi

### EXTRA PATCHES

- 01 Harp Pad
- 02 Bass Harp
- 03 Sub Pluck
- 04 Cable Snaps
- 05 Harp Dubstep (MOD)
- 06 Sitar
- 07 Banjo



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## About the Patches

### **01 Concert Harp**

The Swiss army knife of harp patches, this harp was recorded in the center of the room. This Patch contains the standard plucks as well as an optional Gliss Mode that allows easy playing of any scale possible on a harp. This patch also contains additional automatable controls to shape the attack, release, dynamics, tonal variation, and perspective of every note.

### **02 Harp Glissandi**

This patch contains 7 scale types in all 12 keys with short, medium, long, up, down, swirl, and no swirl variations for each scale for total of over 1,000 playable glissandi. The red keyswitches control Gliss Type, and the Yellow keyswitches control Gliss Length. The notes are mapped in octaves from C2 to B5 in this order: Up, Down, Up Swirl, Down Swirl. High velocities yield forte rips when the length is set to short.

### **03 Harp Glissandi Ad Lib**

This patch contains a plethora of looped glissandi. The bottom octave C4-B4 features up/down glissandi, and the upper octave C5-B5 features ad lib glissandi with swirls. Low velocities in the lower octave play up/down glissandi using the fingernail. The red keyswitches change the scale type (Major, Harmonic Minor, Major Pentatonic, Octatonic, Half Diminished, Full Diminished, Whole Tone, and Dominant 7th). Every note has a performed release. If you do not wish to play the release, turning the release volume down all the will simply fade out the loop.

### **04 Harp Harmonics**

This patch is similar to patch 01 Concert Harp, but instead of plucks it features harmonics. The lowest possible harmonic on a full concert harp is F2, but we stretched this down a 4th to C2 for greater flexibility

### **05 Harp Xylophonics**

This patch features a technique where the plucked string is muted close to the soundboard producing a sound similar to string pizzicato.

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## About the Patches (continued)

### **06 Harp Pedal Buzz FX**

This is a great, rarely sampled harp effect. The harpist holds a pedal between two pedal positions causing the string to buzz loosely against the metal tuning disk.

### **07 Harp Bisbigliandi FX**

This patch features recorded performances of tremolos with two or more notes, a technique known as bisbigliandi. Every note has a performed release. If you do not wish to hear the release, turn the release volume all the way down to simply fade out the loop on key release. There are three keyboard layers, separated by keyswitches and mapped to octaves.

### **08 Harp Scrape FX**

The metal wound strings were scraped to create these textures.

### **09 Harp Slide FX**

The Slide FX were recorded while sliding the harp tuning tool against the string to create a comical pitch bending effect.

### **10 Harp Thunder Crash + Palm Slaps**

The thunder crash effect is performed by pulling the lower strings so far that they hit and vibrate against each another. The palm slaps are performed simply by striking the strings with the palm of the hand.

### **11 Harp 2**

Harp 2, a slightly smaller harp, was recorded on the left side of the room, in the traditional concert harp position. This patch contains the standard plucks as well as an optional Gliss Mode that allows easy playing of any scale possible on a harp. This patch also contains additional automatable controls to shape the attack, release, dynamics, tonal variation, and perspective of every note.

### **12 Harp 3**

Harp 3 was recorded to the right of the conductor at the front of the room. This patch contains the standard plucks as well as an optional Gliss Mode that allows easy playing of any scale possible on a harp. This patch also contains additional automatable controls to shape the attack, release, dynamics, tonal variation, and perspective of every note.

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## The MIXER Tab

We recorded CineHarps in a way similar to CineBrass and CineStrings SOLO and have included the same set of mixing options: Full Mix, Close, Room, and Surround. The wide variation of mix perspectives allows CineHarps to fit into any musical application. You can load and unload the different mic samples from your RAM manually by using the ON/OFF switches above their respective faders, and apply reverb using the send knobs in conjunction with the reverb knob/switch in the bottom right. Click the “Preset” button below the reverb knob to choose from eleven different impulse responses taken from the famous Bricasti M7 hardware reverb. We also included an additional preset called “Harp Resonance” which is an IR taken from the harp itself and emulates the strings ringing sympathetically within the harp. An EQ is also available on the right if you would like to adjust the sound further.

For quick and easy access to different mixing options, cycle through the presets on the left. The various options make use of different mic configurations’ unique sound and will give you tremendous flexibility when working in a variety of cinematic settings.



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## The Perspective Fader



CineHarps includes the addition of a new Perspective Mode. When Perspective Mode is turned on, a slider appears that performs a smooth crossfade between the Close, Room, and Surround microphone perspectives. This slider is automatically mapped to the mod wheel, giving you the ability to instantly control the relative depth of the instrument.

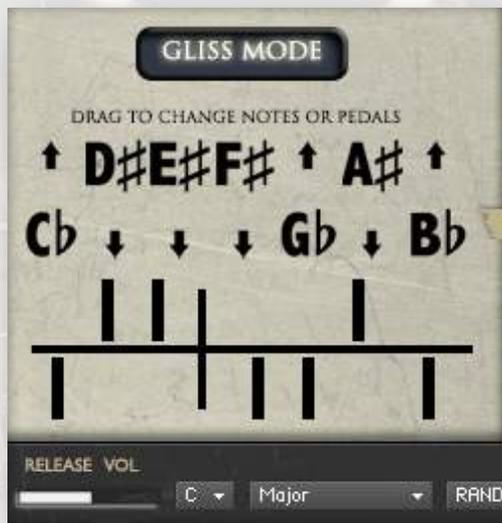
## Close Delay Button

Above the Close microphone perspective is a small yellow button marked with a "D". Activating this button delays the sound of the close perspective by approximately 15ms, which time aligns the Close with the Room and Surround Perspectives, resulting in a tighter sound. Turning off Close Delay gives the instrument more depth and definition, which can be useful for featuring it in the mix.



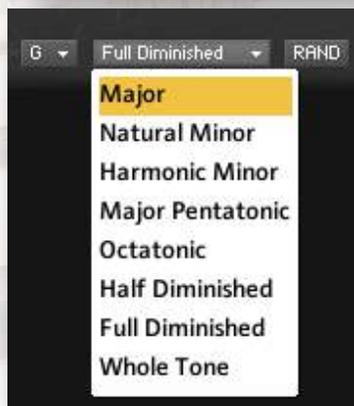
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## The SETTINGS Tab



## Gliss Mode

Gliss Mode transposes all of the white keys according to the selected notes and pedal diagram. This allows for easy playing of glissandi on the white keys. When the gliss mode button is active, note attacks in faster phrases are gently softened. The faster you play, the softer the attack. (Tip/Trick: Turning on Gliss Mode and leaving the pedals set to C major allows you to play chromatically, but still softens the onset of each note in faster phrases, which can result in more realistic trills, bisbigliandi and other types of playing.)



Many scale presets are available in the dropdown menus, or you can click and drag the notes or pedals to create your own custom scales. Dragging the notes updates the pedal diagram and vice versa.

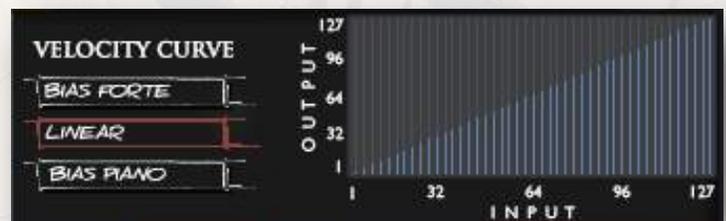
The RAND button selects random values for the pedals, for quick access to creative non-traditional scales.

The Gliss Mode button can be mapped to a MIDI CC by right clicking and selecting "LEARN MIDI CC# AUTOMATION".

## Velocity Curve

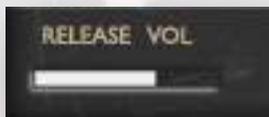
The Velocity Curve control can be used to dial in exactly the dynamic you are looking for. Bias Forte makes it easier to play louder dynamics, and Bias Piano makes it easier to play soft dynamics. Linear allows the velocities to pass through unaffected.

The Velocity Curve control can also be used to compensate for a MIDI keyboard with an undesirably hard or soft action. A custom velocity curve can be drawn in by clicking and dragging with the mouse.



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## Release Volume



The Release Volume slider controls the volume at which all releases are played. This slider can be assigned to any MIDI CC.

## Release Mode

The Release Mode knob changes the way releases are played. “Muted” simulates the harpist immediately dampening the string at the note release, and “Let Vib.” allows the string to ring out for its full duration ignoring any note releases. “Normale” provides a natural decay to the release emulate how a harpist would most commonly play. This control along with the Release Volume control can be used to dial in the exact type of release behavior you are looking for.



## Round Robin Borrowing

The RR Borrowing knob substitutes surrounding notes as additional round robins. A value of 6 results in up to +/- a tritone of borrowing and up to an additional 12 round robins per note. A value of zero only plays two round robins per dynamic level. Higher values result in more round robins and more tonal variation.

## Dynamic Range

The Dynamic Range knob can increase or decrease the overall dynamic range of the instrument. With the knob turned all the way up, low dynamics almost completely inaudible, and higher dynamics are very loud. With the knob turned all the way down the instrument still plays all of the recorded dynamic layers, but at the same perceived volume.



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## The CineHarps Crew

- Produced by: **Michael Barry and Michael Patti**
- Project Director: **Tim Starnes**
- Programming and Scripting: **Ben Chrisman**
- Recording Engineer: **Adam Michalak**
- Mix Engineer: **Tim Starnes**
- Sample Editors: **Elan Hickler, Casey Merhige, Elvies Bates**
- Quality Assurance: **Elisa Rice**

**Enjoy CineHarps!**

