



VERSILIAN STUDIOS LLC.



MUSICMAKERS

VOLUME 2

PRODUCT MANUAL
&
INSTRUMENT GUIDE



INTRODUCTION

For thousands of years, stringed instruments have been a source of cultural identity and rural craft. While modern machining and a variety of socio-economic conditions have largely moved production of affordable folk instruments out of the hands of hobbyists and craftsmen and into factory settings, often in developing countries, several companies have risen to provide a third option: build your own instrument! With well-designed kits and detailed instructions, even an apartment-bound hobbyist can assemble a beautiful instrument.

Musicmaker's core mission is to help people experience satisfaction in building performance quality musical instruments and learning to play them. They first opened in the Spring of 1978 as an unusual hobby store, called St. Croix Kits, offering a variety of do-it-yourself projects for making practical household items such as clothing, clocks, outdoor furniture, kitchen cutlery, and musical instruments. By 1993 they were manufacturing their own instrument kits in their current small factory in Stillwater. They now ship their products to enthusiasts around the world, and have become widely known as one of the friendliest sources of creative musical assistance for a wide variety of acoustic instruments.

DEVELOPMENT

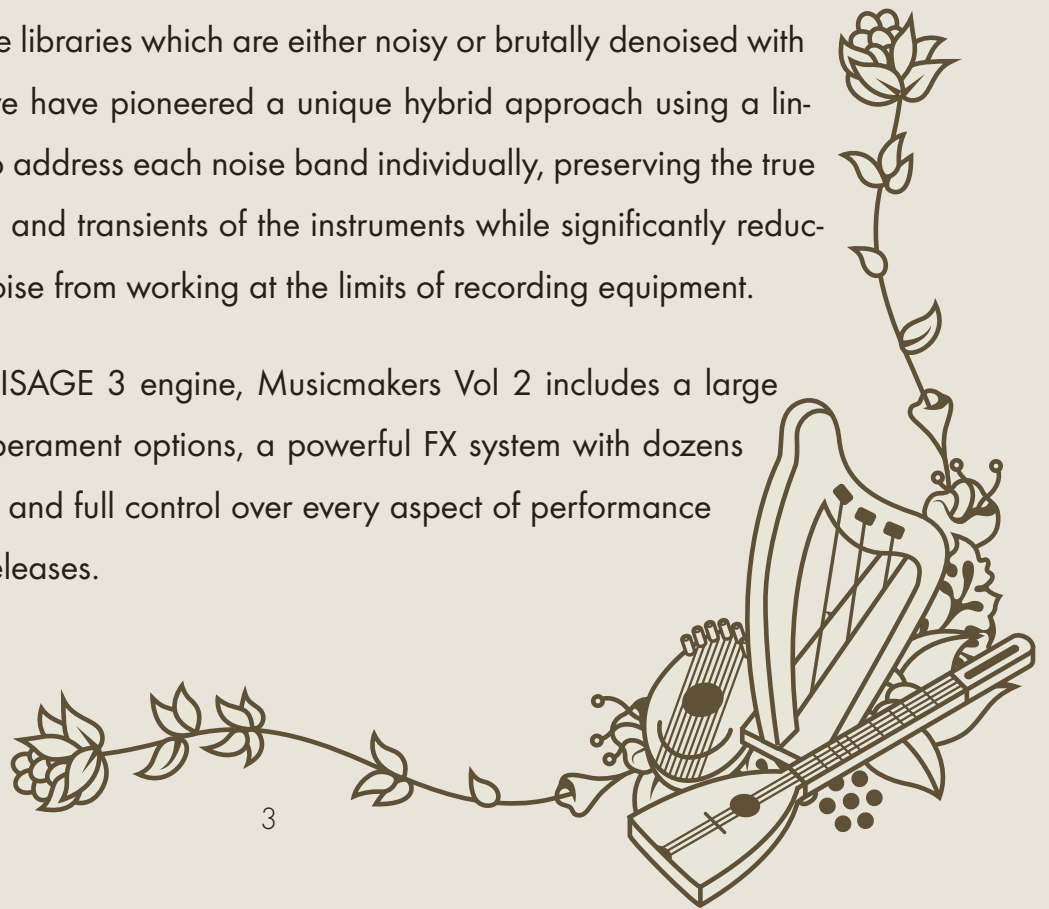
Returning to Stillwater, Minnesota, the home of Musicmakers for a follow-up to *Musicmakers Vol 1* was an exciting opportunity for us to improve on all aspects of instrument performance, capture and design. State-of-the-art microphones, an ultra-quiet local studio, and the performances of professional harpist Hannah Flowers made for an exceptional week-long sampling mission.

Our first goal was to capture the harps in a level of detail no developers have before. Each harp received an entire day of sampling, with up to 5 dynamic layers at 4 RR of normal plucks, staccato, releases, and repetitions (captured sound of an already ringing string being plucked again), plus PdIT, harmonics, manual and performed glisses (with felt and fingers), not to mention half a dozen mic options to choose from.

Also captured were a wide range of world and music therapy instruments at similarly impressive specifications, from hammered dulcimer to handpan and whistle.

Unlike most sample libraries which are either noisy or brutally denoised with destructive processing, we have pioneered a unique hybrid approach using a linear-phase dynamic EQ to address each noise band individually, preserving the true sound, phase coherence, and transients of the instruments while significantly reducing objectionable hiss/noise from working at the limits of recording equipment.

Powered by the VISAGE 3 engine, Musicmakers Vol 2 includes a large array of tuning and temperament options, a powerful FX system with dozens of presets out of the box, and full control over every aspect of performance from dynamic range to releases.



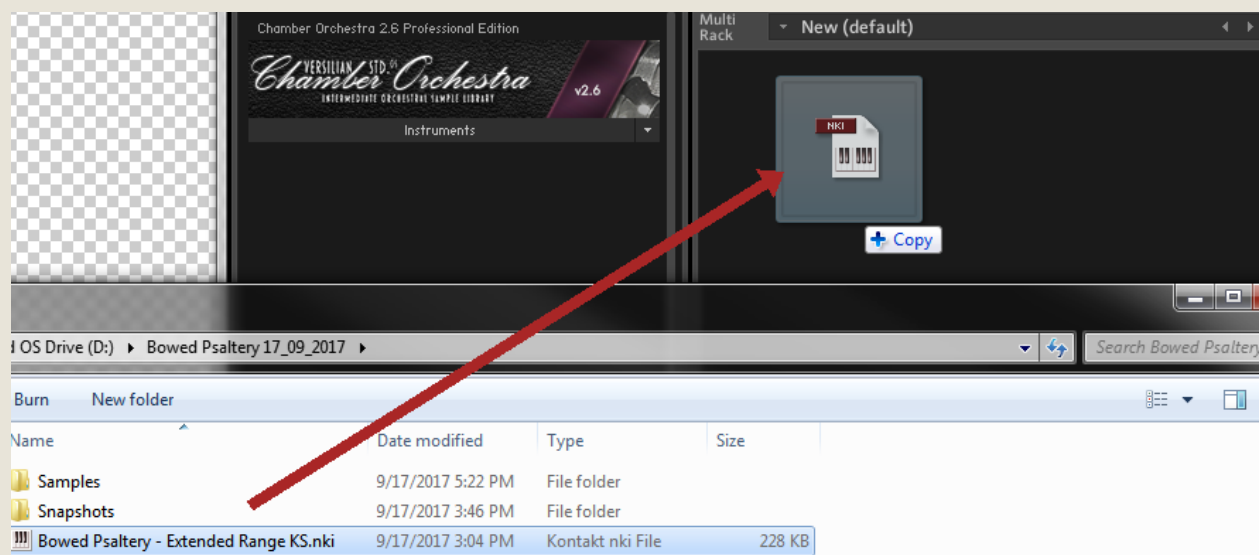


INSTALLATION

Begin installation by downloading the library after completing checkout, using [Pulse Downloader](#). Pulse is a special application designed specifically to distribute, verify, and update sample libraries and is used widely in the industry. Click 'Add a Product' and enter the code given at checkout.

Pulse will prompt you to select an install location— this could be on an external hard drive, an internal SSD, or your main hard drive.

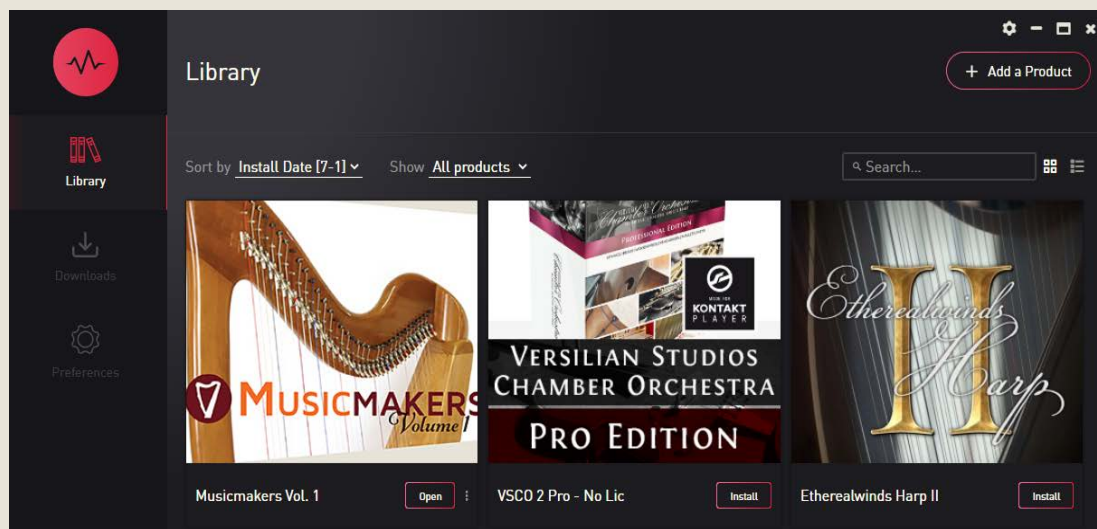
To use the library, drag and drop any of the .nki (Kontakt instruments) into an instance of Kontakt (either standalone or plug-in), as shown below.



MANAGING YOUR INSTALLATION

Pulse Downloader not only manages the download process, it also allows you to maintain and update your installation in the event updates are provided for the library.

Once you have installed the instrument, it will appear in your Pulse Library. You can click 'Open' to jump to the files, or use the '...' to reinstall:



If an update is available, Pulse will prompt you to install it. Consider checking back every few months in case an update is provided. If you experience problems with an update or simply wish to learn more about what was changed, select the product and you will be able to see patch notes and select an earlier version to downgrade, as shown here on our internal test branch:





PATCHES & ARTICULATIONS

Within the main folder, you will find 13 .nki patches containing all of the instruments in the set. Each instrument gets its own patch, which contains all of the articulations for that instrument. Articulations may be switched by clicking on the buttons in the UI, or via keyswitches, more on that later.

Included Instruments in full Volume 2:

- **Epic Harp**
- **Jolie Harp**
- **Ballad Harp**
- **Reverie Harp (fretless zither)**
- **Old World Lyre**
- **Hammered Dulcimer**
- **Psalmodykon (fretted zither/monochord)**
- **Kantele (psaltery)**
- **Chirp Handpan (C Maj pentatonic)**
- **Freenotes C Major Wing**
- **Freenotes C Bass Octave**
- **Freenotes CG Wave**
- **High Spirits Flutes Sparrow Hawk flute**

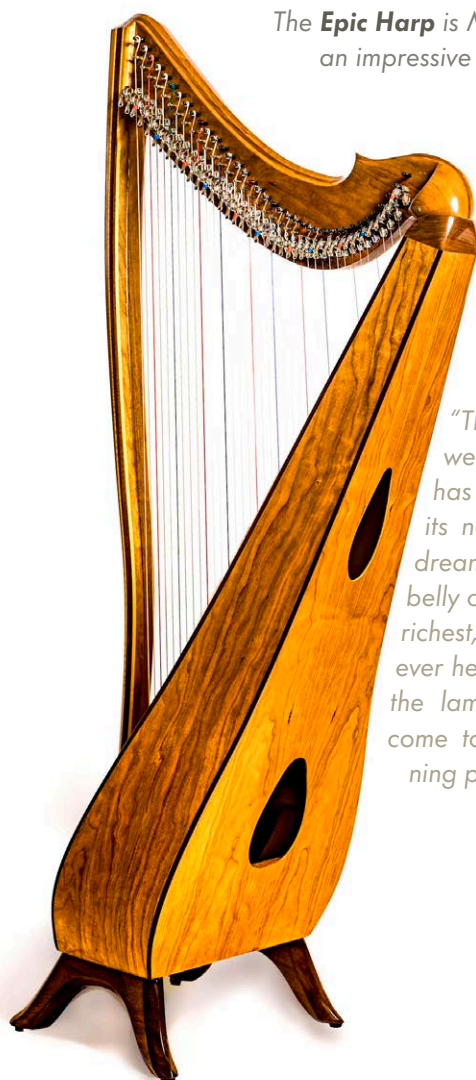
Epic Harp

by Musicmakers

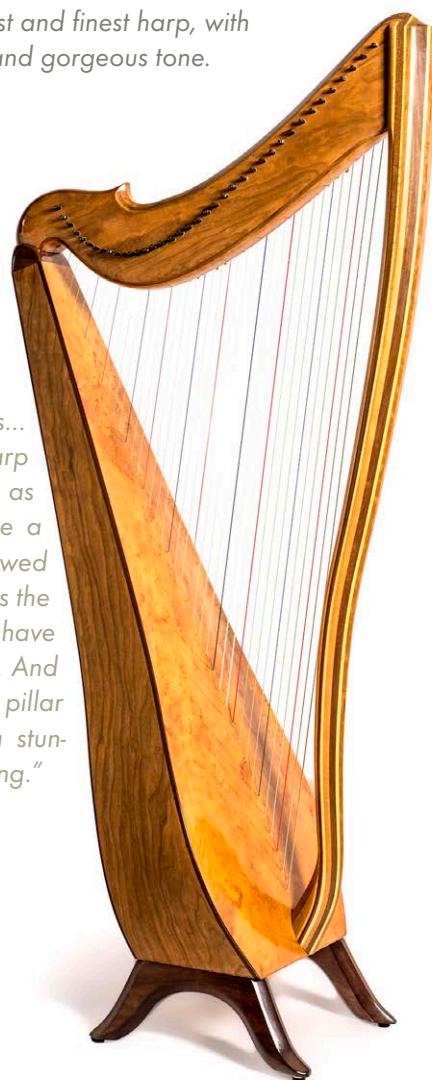
Instrument Family
Lever Harp

Strings
38
(Diatonic)

The **Epic Harp** is Musicmakers' largest and finest harp, with an impressive 5.3-octave range and gorgeous tone.



"The Epic Harp is... well... it's epic! This harp has a sound as big as its name and plays like a dream. The unique bowed belly of the harp produces the richest, biggest bass we have ever heard on a folk harp. And the laminated neck and pillar come together to make a stunning piece of woodworking."



Range

A1 - C7

Soundboard

Aircraft Birch

Body

Cherry, Maple, Walnut



Articulations

'l.v.' = "let ring"


Normal
l.v./muted, Reps
4 RR


Quiet
l.v./muted
2 RR


Staccato
4 RR


Près de la Table
l.v./muted, Reps
4 RR


Pdlt' Stac.
4 RR


Harmonics
4 RR


Strum
Lyre-style
4 RR


Gliss Manual
Individual notes


Gliss M. Felt
Felt plectrum


Glissandi
Phrases

Jolie Harp

by Musicmakers

Instrument Family
Lever Harp

Strings
34
(Diatonic)

Punching well above its weight class, the **Jolie Harp** is a premium lever harp with a nearly 5-octave range.



"The height, balance, tone, and overall feel of the Jolie Harp is captivating. Gorgeous cherry wood grain and clean design elements have made this a very popular model.

34 strings provide a range suitable for a wide variety of music. The tension is just on the high side of medium - not too hard on the hands but tight enough to allow for some aggressive playing and broad dynamics."



Range
C2 - A6

Soundboard
Aircraft Birch

Body, Neck, Pillar
Cherry



Articulations
'l.v.' = "let ring"


Normal
l.v./muted, Reps
4 RR


Quiet
l.v./muted
2 RR


Staccato
4 RR


Près de la Table
l.v./muted, Reps
4 RR


PdIT Nail
(brighter)


Harmonics
4 RR


Bass Buzz
Plectrum contact


Gliss Manual
Individual notes


Gliss M. Felt
Felt plectrum


Glissandi
Phrases

8

'Half' muted: only the string played is dampened

'Full' muted: all strings are dampened at once

Reps: Sampled 're-plucks' of an already-ringing string

Gliss Manual: The finger is brushed along the strings individually at multiple dynamics

Ballad Harp

by Musicmakers

Instrument Family
Lever Harp

Strings
34
(Diatonic)

The **Ballad Harp** is an affordable, low-tension harp with a focus on light weight and ease of playing.



"34 strings beginning on Low C provide as much range as many performance harps. We strung this harp with lower string tension and narrower spacing to be gentle on the hands.

Big enough to have a full bodied sound but small and light enough to be portable."



Range
C2 - A6

Soundboard
Aircraft Birch Body
Cherry, Maple, Walnut

Articulations
'l.v.' = "let ring"



Normal
l.v./muted, Reps
4 RR



Quiet
l.v./muted
2 RR



Staccato
4 RR



Près de la Table
l.v./muted, Reps
4 RR



Harmonics
4 RR



Gliss Manual
Individual notes



Gliss M. Felt
Felt plenum



Glissandi
Phrases

Reverie Harp

by Musicmakers

Instrument Family

Zither

Strings

22

(Pentatonic)



"The Musicmakers Classic **Reverie Harp** is a ground-breaking music therapy instruments designed to be played by anyone and everyone regardless of musical skill. Just touch the strings and you'll create relaxing, soothing music.

No practice required, no reading music, no wrong notes - just the experience of beautiful sounds in the moment.

These finely crafted instruments have a solid mahogany soundboard that produces a warm, open, and rich tone. The cherry wood frame and back are classically elegant and provide excellent stability."



Range

C3 - G5

Soundboard

Solid Mahogany

Frame

Cherry



Articulations

Natural & Chromatic Mappings



Nail
5 layers



Nail Quiet
Low layers only



Près de la Table
Plucked near bridge



Half Muted
(lightly damped)



Full Muted
(heavily damped)



Effects
Phrases

Old World Lyre

by Musicmakers

Instrument Family

Lyre

Strings

10
(Diatonic)

The **Old World Lyre** is inspired by the ancient 10-string lyre and is sampled here with extensive techniques.

Our **Old World Lyre** is modern production of one of the most ancient instruments. Order one with nylon strings for a mellow tone or get the wire strings if you are looking for a brighter, bell-like tone.

The design of this instrument is based primarily on the work of Spanish Luthier Juan Ramirez Vega. Juan did extensive research on the Iberic Lyre from 900BC. The version that Juan built will be presented in the Madrid University and the Zaragoza Museum.

Range

C4 - E5

Soundboard

Solid Spruce

Frame & Back

Cherry



Articulations



Bright
Fingertip



Soft
Harp-style



Thumb
Very warm



Près de la Table
Plucked near bridge



Harmonics
Harp-style



Single Strum
Individual notes



Slow Strum
Strummed 5ths



Fast Strum
Strummed 5ths



Effects
Hits, Glisses, etc.

Hammered Dulcimer

by Musicmakers

Instrument Family

Zither

Strings

16/17

(Conjunct Tetrachord Cycle)



The hammered dulcimer is a fascinating instrument to learn to play. It is kind of like a grand piano with the lid open and the sustain pedal on - you hold the "hammers" in your hands to strike the strings. But on the dulcimer the notes are separated about 1 inch apart, and tuned to just the "do-re-mi" scale (not chromatically) so it is easier to find and play the correct notes.

Our Hammered Dulcimer features a solid mahogany soundboard which provides a warm, rich tone. The frame is made from durable maple laminate, faced with walnut. The back is a gorgeous walnut plywood.

Range

D3 - B5

Soundboard

Solid Mahogany

Frame

Walnut & Maple



Articulations



Hit
7 Layers
2 RR



Muted
Damped string
2 RR



Pluck
Both strings
2 RR



Pluck Single
Individual strings



Pluck Vib.
Gayageum-style



Bounce
Ricochet



Rolls
Moderate speed

Psalmodikon

by Musicmakers

Instrument Family
Monochord
(Zither)

Strings
1
(Chromatic Fretted)

A fretted monochord, the **Psalmodikon** was invented to circumvent a ban on violins in church services.

Music couldn't be more simple than this.
One string, play by numbers.

Pythagoras used a similar instrument to demonstrate the mathematical relationship between different notes of the scale. You can use it to pluck or bow any number of melodies.

The **Psalmodikon** is a one string instrument that comes to us from Norway and Sweden. In the early 19th century violins were not allowed in Scandinavian churches because they were used to accompany dancing. Most rural churches couldn't afford a piano or an organ. So this simple instrument, along with a numbered notation system called Sifferskrift, became a popular way to teach hymns to the congregation.

The Musicmakers Psalmodikon is modeled after an instrument that was brought to America in 1860 by Norwegian immigrant Gurina Wikjer.



Range
D3 - G5
We tuned it in a "Low" tuning so technically it's an Alto Psalmodikon?

Soundboard
Solid Spruce

Sides/Back
Laminated Cherry

Articulations



Pluck
5 Layers, Reps.
2 RR



Muted
Damped plucks



Arco
3 Layer DXF
2 RR (dn/up)



Tremolo



Spiccato
4 RR



Col Legno
Struck with side



Bowed Effects
Bow sounds, glisses



Other Effects
Taps, brushes, scrapes

Kantele

by Musicians

Instrument Family

Lither

Strings

10

(Modal)



The **Kantele** is a plucked Psaltery from Finland. Though it only has 10 strings, you'll be surprised at the amount of music you can create. The tone has a sweet and evocative quality unlike any other instrument we offer.

The unique sound of the Kantele has been heard in numerous film scores and other media.



Range

A3 - D5

Soundboard

Solid Mahogany

Frame

Solid Cherry



Articulations



Pluck
Fingertip



Thumb
Warmer



Single Strum
Individual notes



Harmonics
Harp-style

Handpan

by Chirp

Instrument Family
Handpan

Notes
9
(C *Pelatonic*)

The Chirp "**C Reverie**" Handpan is one of the few production handpans based in the key of C, making it easy and convenient to play with other instruments from the Musicmakers portfolio including the Reverie Harp.



Range
C3 - A4

Material
Steel

Scale
C Maj. Pentatonic


Articulations


Hit-Hand
4 RR

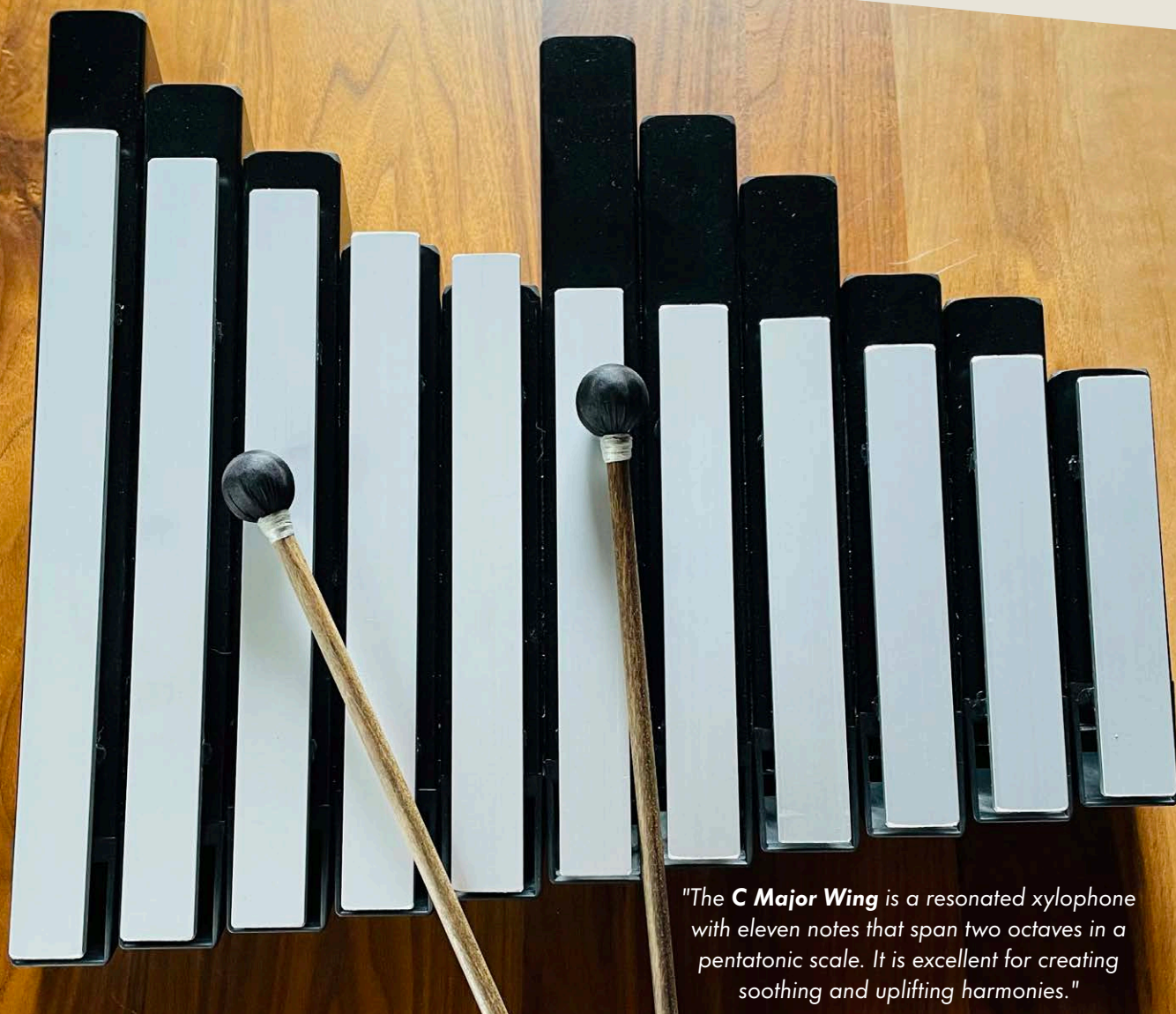

Hit-Mallet
4 RR

C Major Wing

by Freenotes

Instrument Family
Xylophone

Notes
11
(Pentatonic)



"The **C Major Wing** is a resonated xylophone with eleven notes that span two octaves in a pentatonic scale. It is excellent for creating soothing and uplifting harmonies."

Range
C4 - C6

Bars
1" Aluminum

Scale
C Maj. Pentatonic

Articulations



Hit
7 VL / 6 RR



Half Muted
4 RR



Full Muted
4 RR



Sticks
4 VL / 4 RR



Bounce
2 RR



Trill
"Ghost Trill"



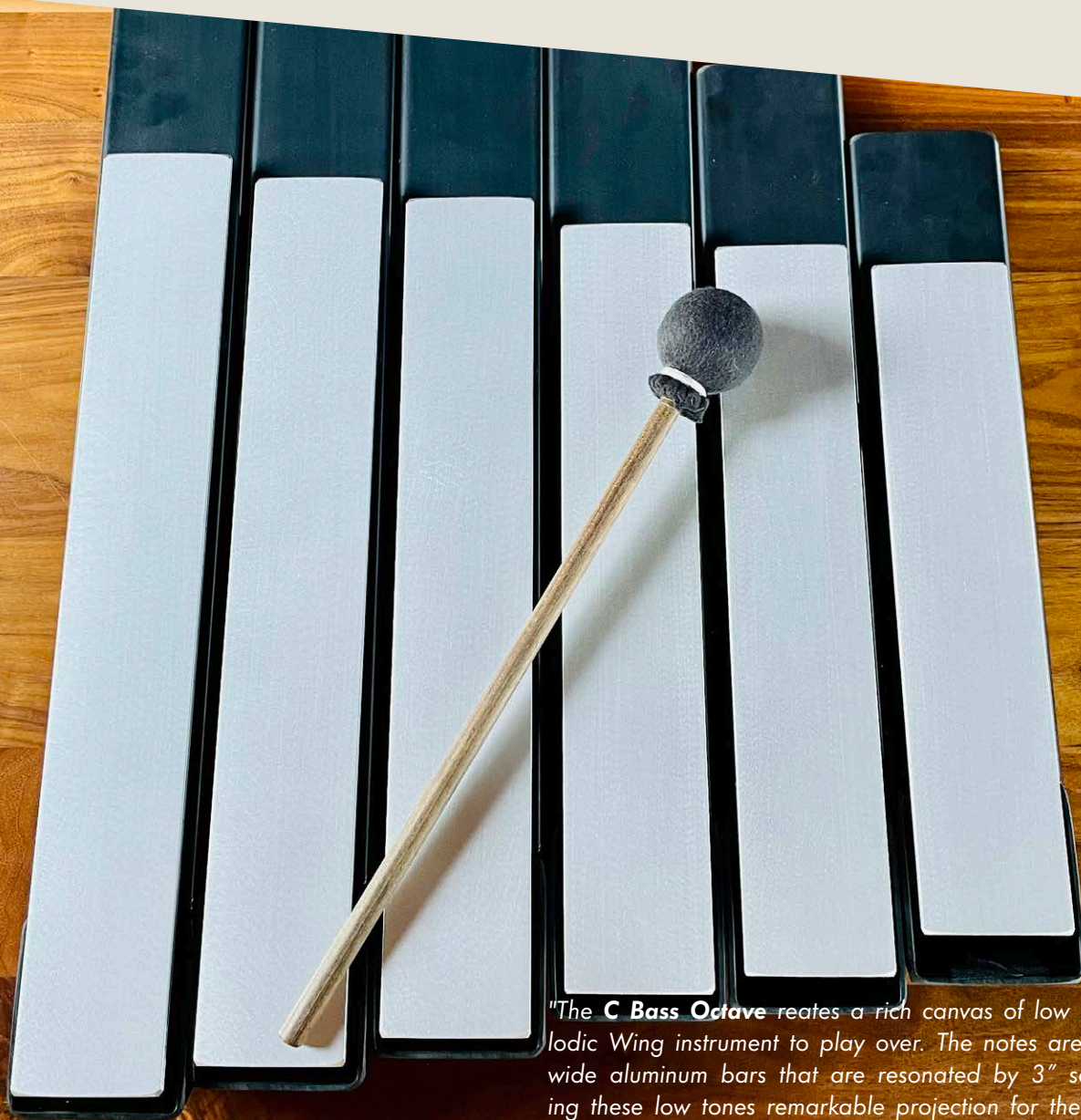
Gliss Manual
10 Variants

C Bass Octave

by Freenotes

Instrument Family
Xylophone

Notes
6
(Pentatonic)



"The **C Bass Octave** creates a rich canvas of low tones for the melodic Wing instrument to play over. The notes are made with 2.5" wide aluminum bars that are resonated by 3" square tubes, giving these low tones remarkable projection for their size and cost."

Range
C3 - C4

Bars
2.5" Aluminum

Scale
C Maj. Pentatonic


Articulations



Normal
5 VL / 2 RR

CG Wave
by Freenotes

Instrument Family
Idiophone

Notes
2
(Fifth)



Notes
C - G

Material
Aluminum

Articulations
'l.v.' = "let ring"



Hit
6 VL



Half Muted
6 VL



Full Muted
7 VL / 4 RR

Sparrow Hawk

by High Spirits Flutes

Instrument Family

Flute

Holes

6

The **Sparrow Hawk Flute** is built by High Spirits Flutes and made in the town of Patagonia, Arizona.

"For over 30-years, High Spirits Flutes has been handcrafting flutes from single piece of wood. We have become adept at the process of choosing planks with natural beauty and turning them into incredible sounding flutes. When you choose one of our flutes we guarantee its high-quality sound, its flawless craftsmanship, and one-of-a-kind characteristic of the unique piece of wood that it's crafted from."

Range

A4 - C6

Material

Aromatic Cedar

Pitch

A = 440 Hz



Articulations

NV+ Legato True Legato "+"	NV Legato True Legato	Vibrato Legato True Legato	NV Sustain Non-Vibrato Sustain 3 Layers Combined	NV Acc Sus Non-Vibrato Sustain Accented Only	NV Swell Non-Vibrato Sustain Soft Attack Only	Vib Sus Vibrato Sustain 3 Layers Combined	Vib Acc Sus Vibrato Sustain Accented	Vib Swells Vibrato Sustain Soft Attack Only	Staccatissimo Very Short	Staccato Short
Orn A Ornament Up	Orn B Ornament Down	Trills Trill Down	Fast Trills Rapid Upward Trill	Mod Trills Slow Upward Trill	Flutter Fluttertongue					

REVERB

Reverb On/Off

Space Type Selection

Reverb Pre-Delay

Reverb Amount (mix -dB)

Reverb Time (T60)

Stereo Swap (L < > R)

Mix Preset/Default Mix:

SAVE the mixer as Default

RECALL the saved mix

AUTO load saved mix on init (!)

Microphone Position Name

Microphone Model

Microphone Volume

Microphone Pan

Microphone Stereo Width

Microphone Solo/Mute

Microphone Load/Purge

Microphone Outputs

TONE control tab (active)

TUNING control tab (inactive)

Articulation Name & Info

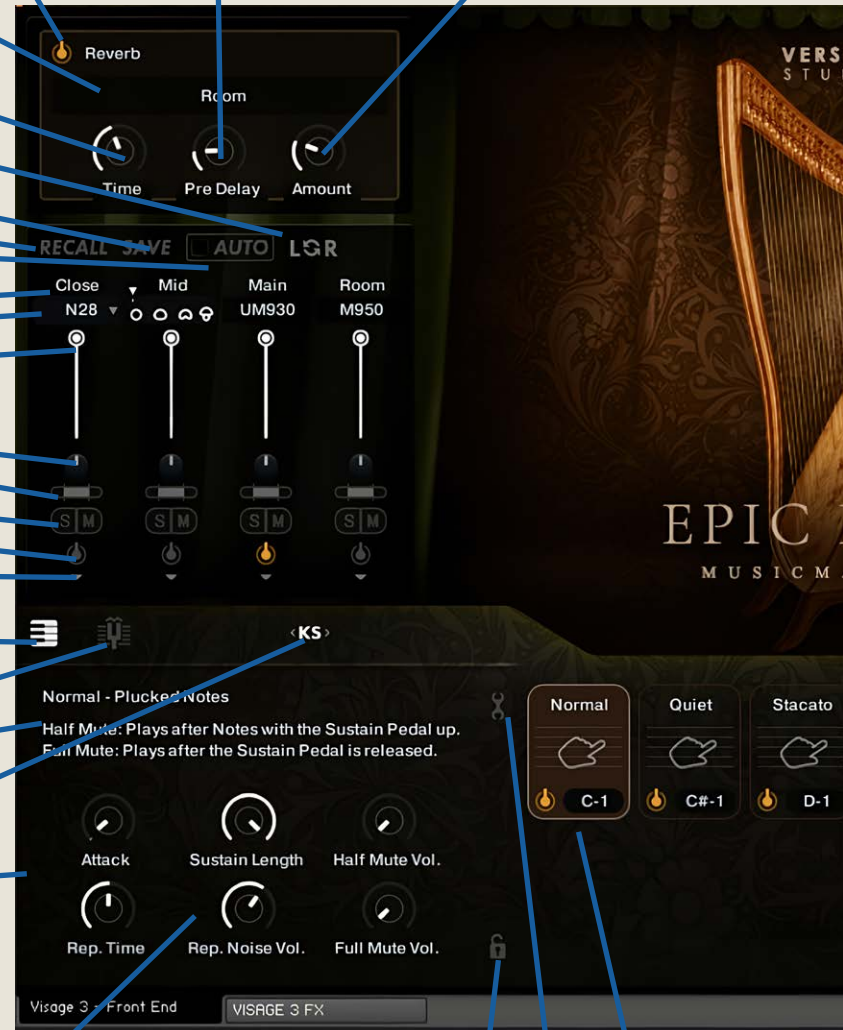
Keyswitch Mover (drag)

Additional Settings
(per articulation)

Per-Articulation Settings

ARTICULATION CONTROLS

These controls apply only to the currently active articulation, so that you might adjust each articulation to taste and need.



Active Keyswitch

Advanced Features

Disable Keyswitching (Lock)

VELOCITY CURVE



- Dynamics (Modwheel/CC1)
- Dynamic Range (vol. gamut)

Expression (CC11)

transpose (drag)

Transpose (drag)

the Limits (drag)

- Articulation Nar
- Articulation Ico

- Articulation Name
- Articulation Location
- Articulation Key

- Articulation Icon
- Articulation Keyswitch
- Articulation Load/Purge

Articulation Keysw
ulation Load/Purg

circulation Load/Purge

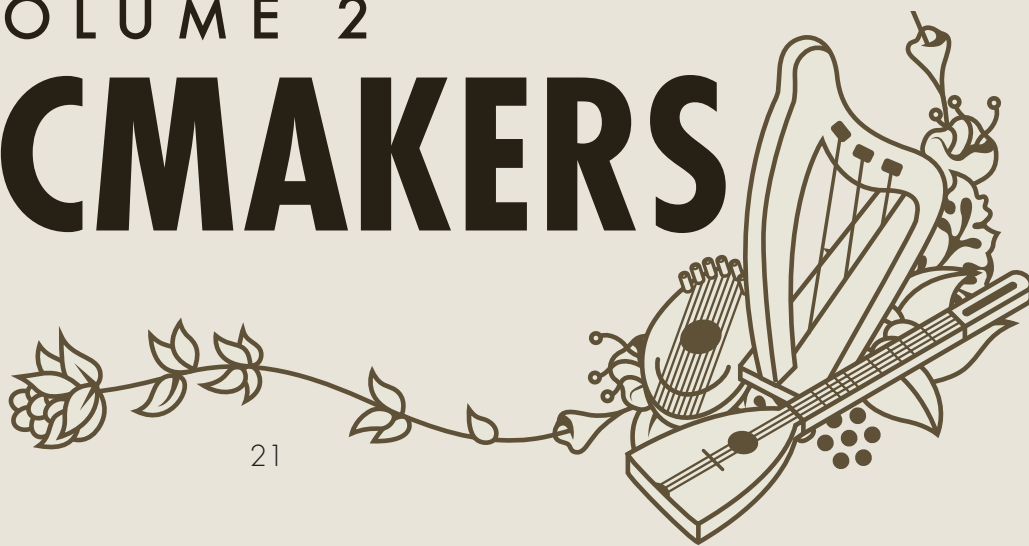
DYN

**A
R
T**



VOLUME 2

MUSICMAKERS





OPERATION

This instrument makes use of our new Kontakt engine, VISAGE 3, complete with its own effects system, MIRAGE. VISAGE 3 features numerous advanced systems and functions to simplify and speed up usage regardless of your use case or technical level. In this section, I'll go over all functions of the VISAGE 3 engine and share tips on how to get the most out of this library.





Starting with the top of the instrument, we have the default Kontakt header. This area provides basic instrument settings and allows you to shrink or expand the GUI as needed. Note that VISAGE uses a special 'extra wide' mode, allowing for a larger, easier to read interface.

On the left is the wrench icon, which allows access “under the hood” of the instrument. This is best for veteran Kontakt users only, but is worth exploring if you’re new to Kontakt as well.

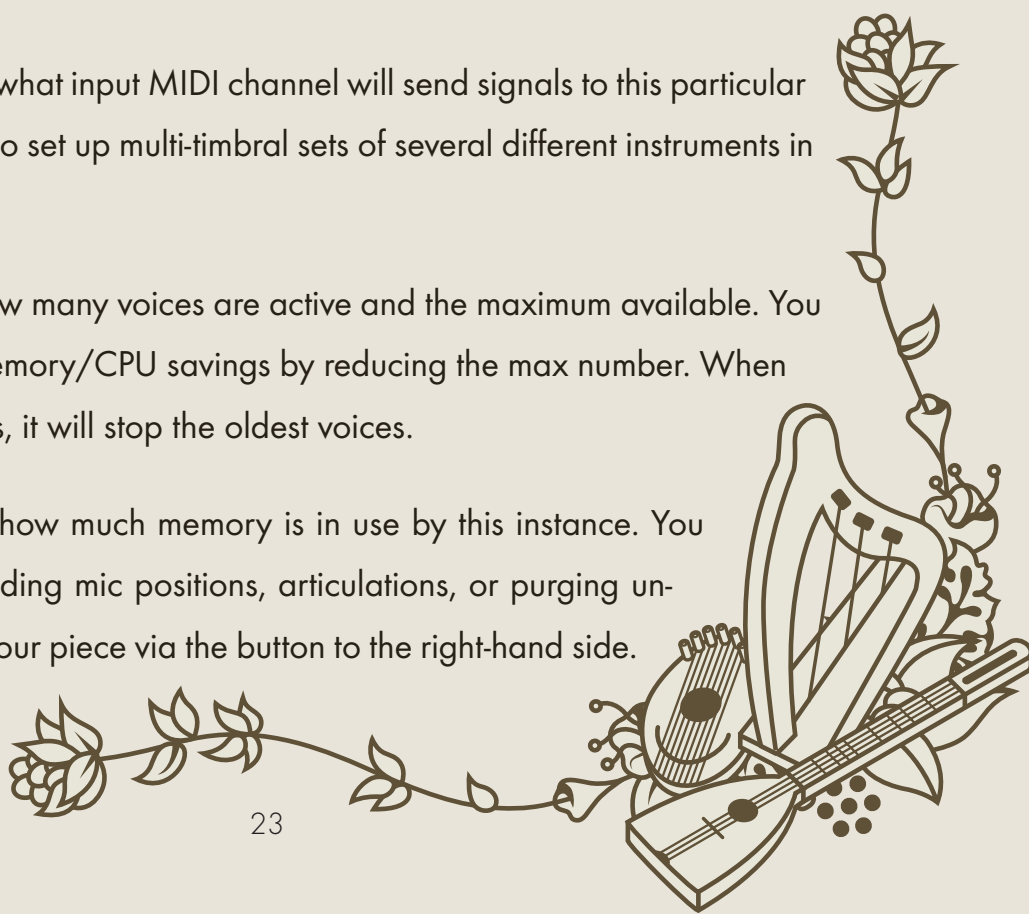
The central gray box displays general information and settings for the instrument. You can swap this display over to show the snapshots menu simply by pressing the camera icon to the right, and vice versa by pressing the ‘i’.

Output will control where the audio data goes to. Typically this should be left untouched unless working with a surround mix or bussing specific instruments to different reverb sends or the like.

MIDI Ch. controls what input MIDI channel will send signals to this particular instrument, allowing you to set up multi-timbral sets of several different instruments in a single instance.

Voices displays how many voices are active and the maximum available. You may experience some memory/CPU savings by reducing the max number. When Kontakt runs out of voices, it will stop the oldest voices.

Memory displays how much memory is in use by this instance. You can reduce this by unloading mic positions, articulations, or purging unused files after finishing your piece via the button to the right-hand side.





The central part of the GUI is where you can shape the **Tone** of the instrument.

On the left are the controls for Kontakt's new algorithmic **Reverb**, which lets you switch between Room and Hall style reverberances. Time controls the length of the reverb tail. Imagine this as an extra "ambient" pair of mics out in the space, with the 'Amount' as your mixer level. The pre-delay is similar to placing the virtual "mics" farther or closer to the sound source (1 ms = approx. 1'/0.3m).

Below the Reverb you will find the **Mic Mixer**. When we recorded the piano, we used 12 physical *microphones*, arranged in 6 stereo pairs/arrays, to capture every single note. Here you can load and mix together each of these microphones, blending them together to get a *brighter* or *darker* sound, or a *closer* or *further* sound.

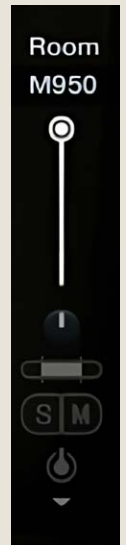
The 6 arrays are organized here in 4 positions: **Close**, **Mid**, **Main**, and **Room**, each progressively further away. The Close mics will provide the driest, cleanest sound, while the Room mics will provide the most spacious sound. The Mid and Main mics in between will provide a sound in the center, still clean and focused with lots of detail, but with a wide stereo image and lots of articulation to the sound. Of course, it is possible to blend mics together in order to create any sound in between or hybridize the characteristics of different microphones.

The Mid mic has a special feature, where you can *blend between* a more focused

pair of mics (supercardioid) and a less focused pair of mics (omnis), as part of a technique known as a "Straus Packet". A small slider below 'Mid' can be moved side to side to accomplish this, with any blend between being possible, functioning much like a *zoom lens* on a camera.



Beneath the positions, round white *sliders* can be moved up or down to change the **Volume** of mics, followed by a small **Pan** knob, a stereo **Width** control (to reduce/enlarge width of a mic), and **Solo/Mute** buttons. Click on the name of the mics under Close to swap microphone models.



At the bottom, most critically, is a **Load/Purge** button in the shape of an off/on toggle. When loaded, this will show *orange*. When not loaded, it will be *greyed out*, showing that mic position is not loaded.

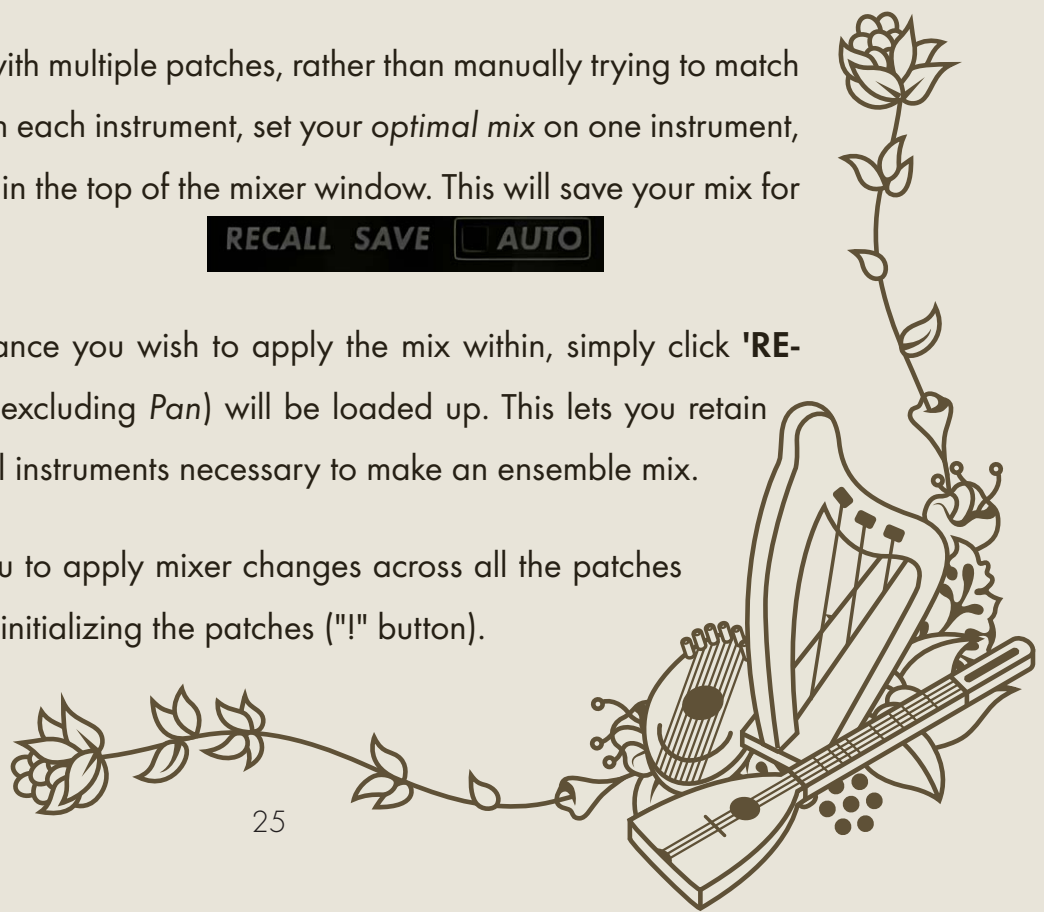
Note that each microphone position will consume around **750 - 1500 MB of RAM**. It also may take Kontakt a while to load all the samples, especially if loading from a slow mechanical hard drive. *By default* the instrument only loads up with 1 mic active, but you can re-save with a preferred blend.

If you're working with multiple patches, rather than manually trying to match your mix settings between each instrument, set your *optimal mix* on one instrument, then double-click **'SAVE'** in the top of the mixer window. This will save your mix for this patch.



Now in each instance you wish to apply the mix within, simply click **'RECALL'**. The mix settings (excluding *Pan*) will be loaded up. This lets you retain any panning to individual instruments necessary to make an ensemble mix.

'AUTO' allows you to apply mixer changes across all the patches at once after saving and initializing the patches ("!" button).





The **Velocity Curve** panel in the top right side allows you to adjust how the instrument responds to the velocity input of your keyboard. Select a curve type, then drag the curve around in the box below to change the behavior.

This is very helpful when you want to play more softly or more aggressively with greater consistency, such as in a soft ballad or to stick out in a full orchestration, as it will ease your input towards the direction you curve the line. S and fixed type curves are also present for further tweaking to handle inconsistent or limited keyboards.

The three controls below the velocity curve shape the volume of the instrument:

- **Dynamics** controls the volume of sound within the gamut of *Dynamic Range*.
- **Dynamic Range** is the total gamut between the highest and lowest velocity.
- **Expression** is an additional volume control for balancing/mixing use.



The bottom third of the user interface controls the articulation, pitch, and performance parameters of the instrument. Here you will find a range of different sampled articulations to choose from, controls for those articulations and their keyswitch triggers, as well as options for transposing and limiting the range of the instrument.

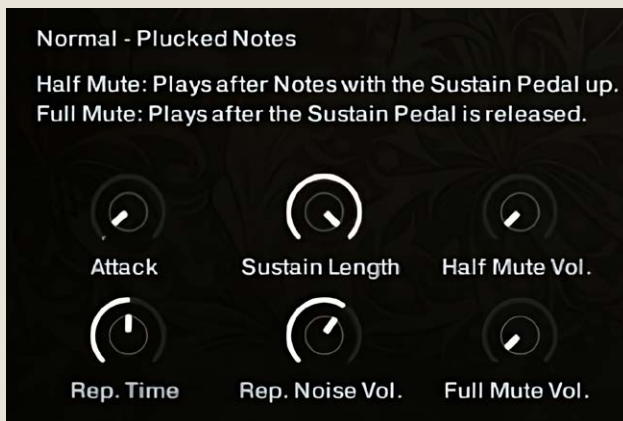
In the upper left of this area, you can toggle the middle of the interface between the **Tone** controls and **Tuning** controls. The adjacent **<KS>** slider will allow you to move the keyswitches to a more optimal spot. See pg 29 for more details on Tuning.

Transpose 0 Range A0 C6

Transpose can be useful in situations where you need to transpose the instrument up or down an octave or two, or play in different pitches like A=392, 415, or 465. Double-click and type the desired halfsteps (12, -12).

The **Articulation Range** control is also useful if you are building a unison ensemble effect by layering multiple instruments of different ranges together. You can limit the high or low range in order to "transition" to other instruments to make handy 'ensemble' patches for sketching and quick mockups.

The **Articulation Control** panel in the bottom right corner shows which articulation is loaded and allows you to make adjustments specific to the loaded articulation, and only that articulation.



Attack - Attack time (roll off transients)

Sustain Length - Sustain Duration

Half Mute Vol. - Volume of half mutes

Full Mute Vol. - Volume of full mutes

Rep Time - Triggering time window for reps

Rep Noise Vol - Pre-repluck noise volume





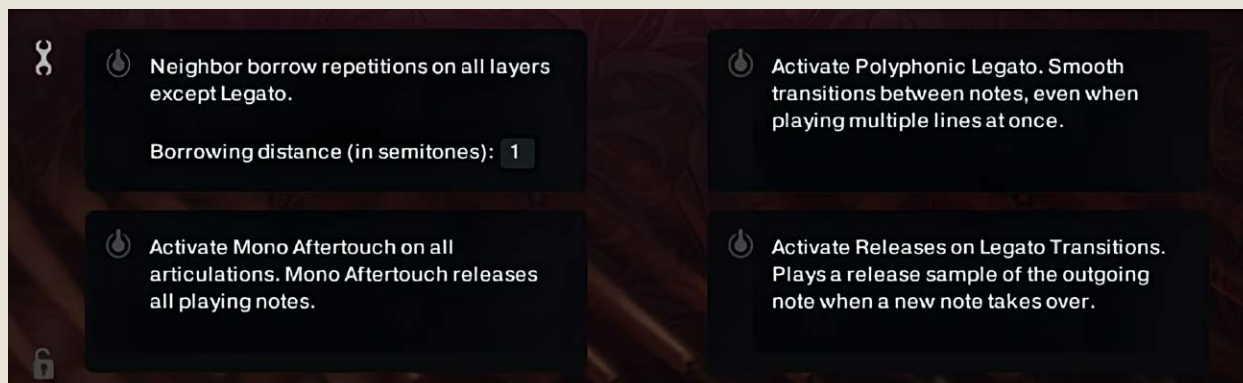
The **Articulation Palette** shows all available articulations in the instrument, as well as what *Keyswitch* each articulation is tied to. As noted earlier, the keyswitch range can be adjusted by dragging the **<KS>** control.

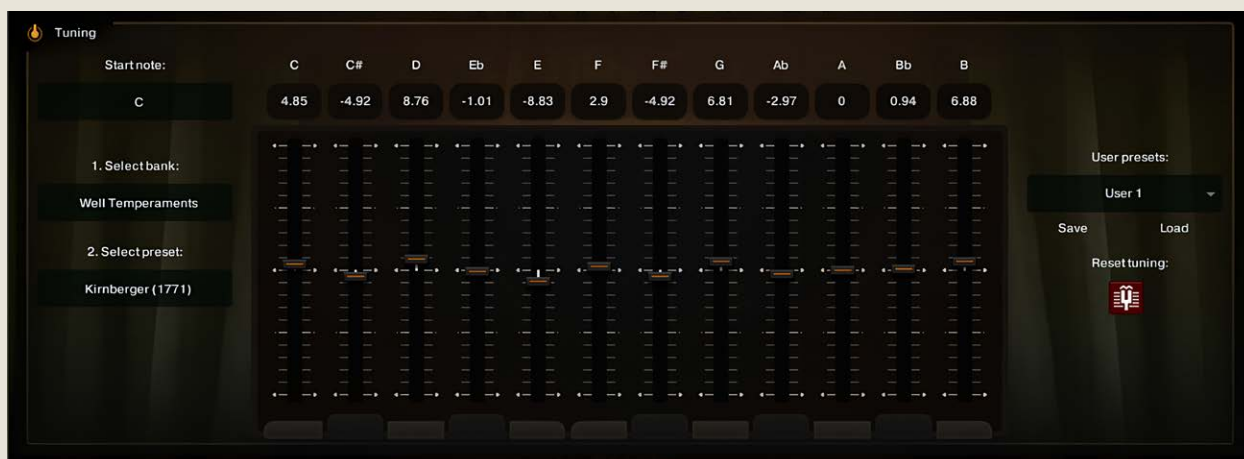
Articulations can be *selected* either by clicking, or, for changes during a piece, by entering keyswitch notes (e.g. C-1) in the piano roll or recorded during your performance. A gold frame will appear around the active articulation.

If you know you won't be using an articulation, you can disable it by pressing the *on/off toggle*. If the samples are not used elsewhere, they will be purged, saving memory.

If you plan on using only one articulation in your project and do not want to accidentally press a keyswitch, click the **Lock** in the bottom left corner to prevent the chance of changing articulations via any method.

The **Wrench** icon in the top left corner allows access to some extra features, namely neighbor-borrowing round robin (which increases the number of round robins by repitching samples from neighboring notes) and using aftertouch to stop notes.





The **Tuning** page is accessible via the tuning fork icon above the bottom left corner of the UI. A default bank of 29 historical and modern temperaments and intonations are available. It is also possible to manually temper the instrument by dragging the sliders for each note up or down to achieve the desired cent offset from ET (as shown above each slider).

On the left hand, it is also possible to offset/cycle the temperament to start from a different key, e.g. to shift the wolf around in meantone. On the right, you can save presets. Type a name, then hit save. If things ever go haywire, click the Reset Tuning button below.

Meantone Temperaments

- 1/4 Comma Aaron (1523)
- 2/7 Comma Zarlino (1558)
- 1/5 Comma Holden (1694)
- 1/6 Comma Silbermann (1714)
- 1/7 Comma Romieu (1755)
- D'Alembert Modified (1752)
- Britannica Modified (1797)
- Fisher Modified (1818)
- George Secor #3 (1975)

Other

- Grammateus Pythagorean (1518)
- Merrick Melodic Quasi (1811)
- De Morgan Unequal (1843)
- De Morgan Alt Equal (1858)
- Wendell Synchronous (2002)
- Jorgensen Ideal Well (2002)

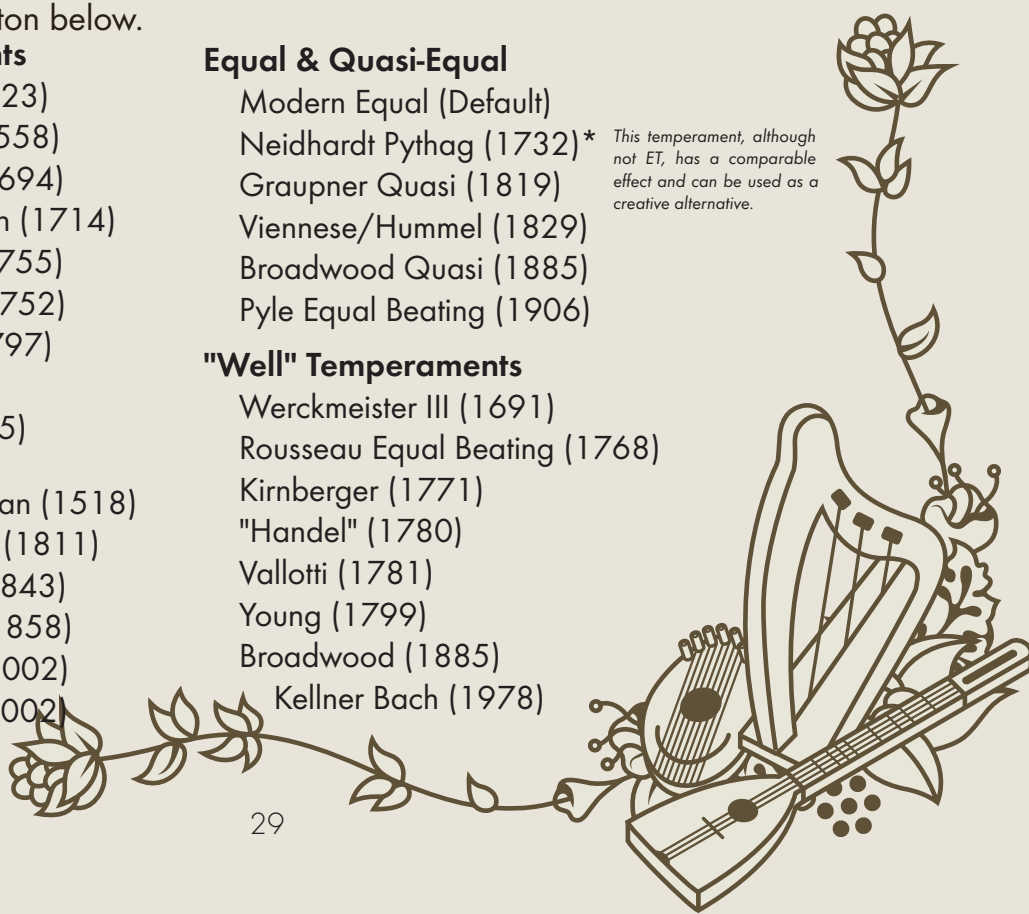
Equal & Quasi-Equal

- Modern Equal (Default)
- Neidhardt Pythag (1732)*
- Graupner Quasi (1819)
- Viennese/Hummel (1829)
- Broadwood Quasi (1885)
- Pyle Equal Beating (1906)

This temperament, although not ET, has a comparable effect and can be used as a creative alternative.

"Well" Temperaments

- Werckmeister III (1691)
- Rousseau Equal Beating (1768)
- Kirnberger (1771)
- "Handel" (1780)
- Vallotti (1781)
- Young (1799)
- Broadwood (1885)
- Kellner Bach (1978)

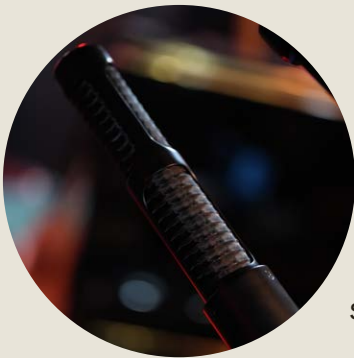




MICROPHONES

Contrary to popular belief, there is no such thing as a "perfect" or "best" microphone. Each microphone presents us with a specific sound concept, sense of space/focus, and character, be it neutral, bright, dark, open, focused, or any number of endless adjectives people who probably have better things to do like to throw around late at night on internet forums.

Six different pairs or arrays of microphones from around the world were used:



N28 // AEA RIBBON MICS, INC.

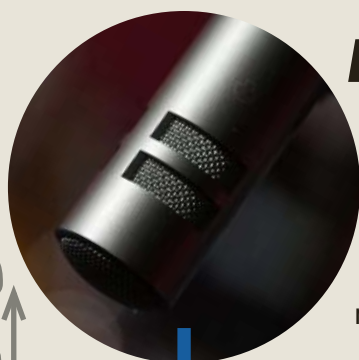
The AEA N28 is a revolutionary new stereo active ribbon microphone featuring among the narrowest ribbons on the market. The result is astounding detail and accuracy combined with a classic, warm ribbon sound. Adds immense weight to any instrument when blended in!



TLM170R // NEUMANN GmbH

The gold-standard orchestral spot LDC since its introduction in the 1980's, the TLM170 balances detail and body perfectly. Here it is used to capture a traditional close AB30 pair as often used on soloists in critical classical recording and film scoring sessions.

OH



M310 // MICROTECH GEFELL G m b H

The supercardioid pattern focuses directly in front of the mic more than cardioid, allowing this mic to isolate a source with remarkable clarity.

This placement and mic choice is very popular in both live and studio recording whenever isolation and clarity is essential.



M221 // MICROTECH GEFELL G m b H

One of the flattest, purest microphones in existence, the omni directional M221 is quite literally the microphone by which all other microphones are measured. Its ultra-thin nickel diaphragm captures both transients with incredible accuracy.



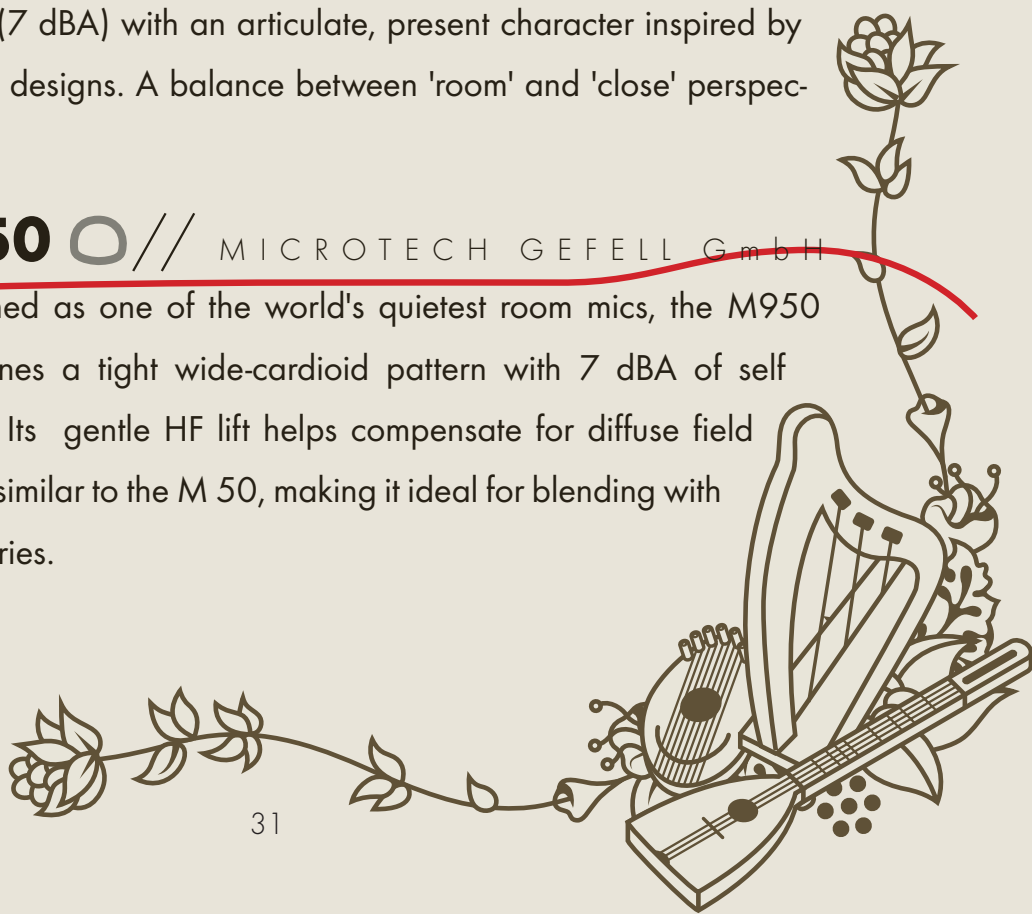
UM930 // MICROTECH GEFELL G m b H

Among the most expensive and rarest solid state mics in existence due to its unique dual-capsule design, this microphone is extremely low noise (7 dBA) with an articulate, present character inspired by vintage designs. A balance between 'room' and 'close' perspectives.



M950 // MICROTECH GEFELL G m b H

Designed as one of the world's quietest room mics, the M950 combines a tight wide-cardioid pattern with 7 dBA of self noise. Its gentle HF lift helps compensate for diffuse field losses, similar to the M 50, making it ideal for blending with other libraries.





The **MIRAGE FX** system provides easy access to Kontakt's internal suite of FX. VISAGE lets you shape the vision of the sound as it exists, MIRAGE lets you twist and shift those sounds into something mix ready or even surreal.

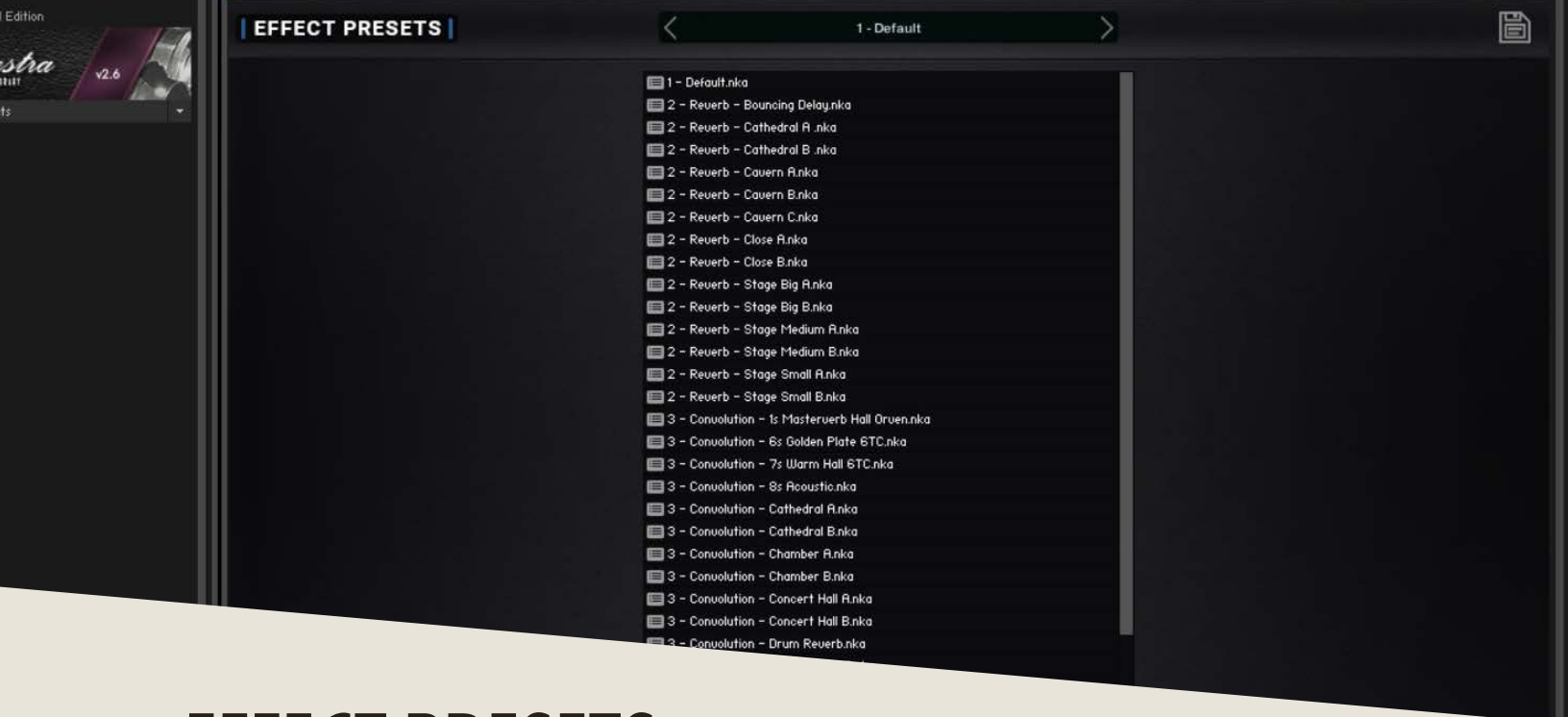
MIRAGE is divided into four sections: Tone, Dynamics, Space, and Crunch. Each row moves from calmest effect to most severe from left to right.

Tone controls the timbre and frequency response, with some tape warmth available on the right for additional coloration.

Dynamics shape the dynamic behavior of the instrument, with the extremely handy transient master.

Space lets you put the instrument anywhere you want- studios, halls, even surreal landscapes.

Crunch saturates, distorts, and bitcrushes the sound for some scintillating resonances and overdriven effects.



EFFECT PRESETS

Effect Presets let you immediately get into action with a variety of reverb and other effects, augmenting Kontakt's default Snapshots feature. Create and deploy your own presets across multiple VISAGE 3 products with portable .nka.

Reverb

- Bouncing Delay
- Cathedral A, B
- Cavern A, B, C (adds delay)
- Close A, B
- Stage Big A, B
- Stage Medium A, B
- Stage Small A, B

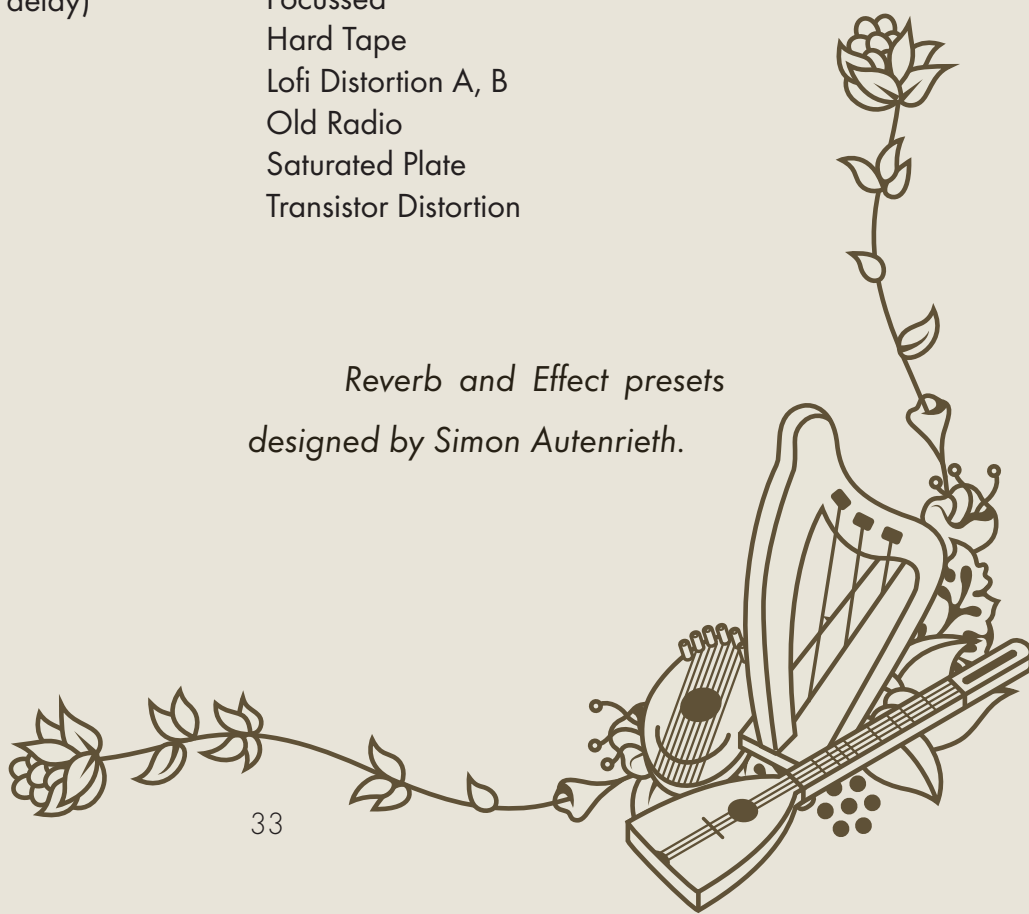
Convolution Reverb

- 1s Masterverb Hall
- 6s Golden Plate 6TC
- 7s Warm Hall 6TC
- 8s Acoustic
- Cathedral A, B
- Chamber A, B
- Concert Hall A, B
- Drum Reverb
- Music Studio A, B
- Tavern Close, Far

Effect

- Buzzing
- Crunchy Echoes
- Focussed
- Hard Tape
- Lofi Distortion A, B
- Old Radio
- Saturated Plate
- Transistor Distortion

*Reverb and Effect presets
designed by Simon Autenrieth.*





TROUBLESHOOTING

If you are experiencing issues with the library, there are a few steps you can try to resolve the issues before contacting us. Below is a list of common possible problems and 'home remedies' that will work to fix them.

1. Samples missing dialogue.

If you see this window, it means that the samples were moved or are missing from their original location. It is recommended to re-download the library via Pulse. If you still get the dialogue, do a batch re-save: select the floppy disk icon at the top of the Kontakt window towards the right and select 'Batch Re-save'. Navigate to the 'Musicmakers Vol. 2' folder and select it. When the dialogue pops up, click 'Search for folder' and select the samples folder. After the batch re-save is complete, you should not experience any further samples missing dialogues.

2. Instrument uses up too much memory or CPU.

Use the circles beneath the articulations to purge any you doubt you will typically need, and turn off any effects you don't use (filter/reverb). Save this patch (under the floppy disk/save icon at the top of the Kontakt window itself) so that way it will load this

way by default. Note that snapshots include which articulations and mic positions are selected and enabled/disabled.

3. Instrument is only available in "DEMO" mode.

This is caused by trying to run the instruments in Kontakt Player. Unfortunately there's nothing we can do about this- making libraries for Kontakt Player requires a licensing agreement with Native Instruments, which is not economical for specialty products like this.

However, Kontakt is on sale often around December/January for \$150 USD. Regardless, we would be happy to offer you a refund if you are experiencing this issue and aren't interested in upgrading to the full Kontakt.

4. Instrument takes a long time to load.

On Windows 10/11 devices or devices with 'realtime protection' anti-malware systems, such systems will attempt to scan the literally thousands of samples that Kontakt needs to load before letting Kontakt load them. It is strongly advised that you exempt your samples drive from the scan.

5. Clicks/pops during playing.

Your buffer size is too small or your processor is not capable of running the library. Increase buffer size; on Windows, use an audio interface with true ASIO support to run with low latency. Unload unused mic positions. Move install to a fast internal NVMe SSD.

5. Instrument won't respond to MIDI input.

Make sure your DAW or standalone Kontakt is receiving MIDI from your device, then ensure that the MIDI Ch. is set to match.

If you have any other issues, drop us a line at contact@versilstudios.net.



CREDITS

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Harp Performance

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Recording, Additional Performances, Production, Documentation

Simon Autenrieth

UI Design, Mapping, Tweaking, Video Playthroughs

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Sample Editor

Special Thanks to:

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Tomàs Lobos Kunstmann - creator of VISAGE 3