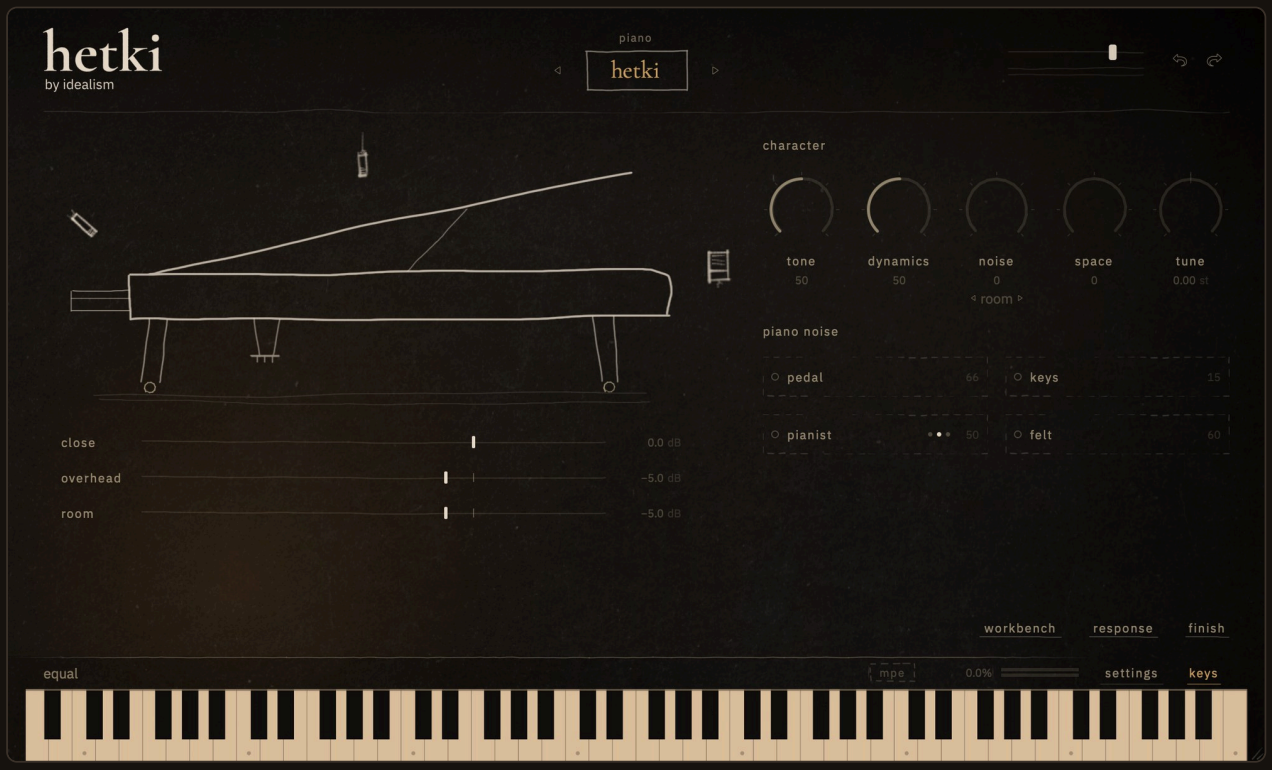
hetki

by idealism

USER MANUAL

Playing hetki

The face, the ten moments, the three windows behind the doors, and how hetki answers your keyboard and your music software, control by control.



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01

What hetki is made of

hetki is Finnish for a moment, the small, ordinary kind. It is an instrument made from one grand piano, with the sounds a recording usually cleans away kept in: the keys, the pedal, the player at the bench, each on a control of its own.

The piano was built in 1908 and recorded in London in June 2026, with three stereo pairs of microphones listening at once: close, overhead and room. You mix the three yourself. The piano recordings are 96 kHz, 24-bit.

The piano	All 88 keys, six velocity layers, through all three microphones. The softest layer has three takes of every note and the middle layers two, so a repeated note does not come back identical.
Pedals and releases	A set played with the sustain pedal down, a set with the soft pedal (una corda), and the release of every key, the sound of the note letting go.
The noises	The key going down and coming back up. The sustain pedal's dampers lifting and landing. Three beds of the pianist's breath, clothing and bench. Felt strikes, set under the piano for its muted voice. All of them recorded.
The noise floors	The air of the room, a tape hiss and a vinyl surface. These are recordings too.
Slowed prints	The piano slowed to half speed through a tape emulation, and to quarter speed through tape and worn-record emulations, close mic only, for iltarusko and unohdus.
Textures	Two playable textures, for usva and kajo.

That is about 5,100 recorded samples, and 5,569 files in all with the slowed prints and textures: about 10 GB. hetki plays them from your disk as you play, holding only the start of each note in memory. It is made to fit an 8 GB computer, and loading fewer microphones (part 10) uses less.

hetki 1.0.3 comes as a VST®3 plug-in and a standalone app on macOS and Windows, and as an Audio Units plug-in on macOS. It needs macOS 10.15 or later (Apple silicon or Intel), or Windows 10 or 11, 64-bit.

02

Before the first note

hetki stays silent until two things are in place: a licence, and the sound library on your disk. The installation guide beside this manual goes through both step by step; this is the short version.

The licence

The first time hetki opens, a window titled licence covers the face. Paste the whole licence from your email and press unlock (Return only starts a new line), or drop the .hetki file from the email anywhere on hetki's window.



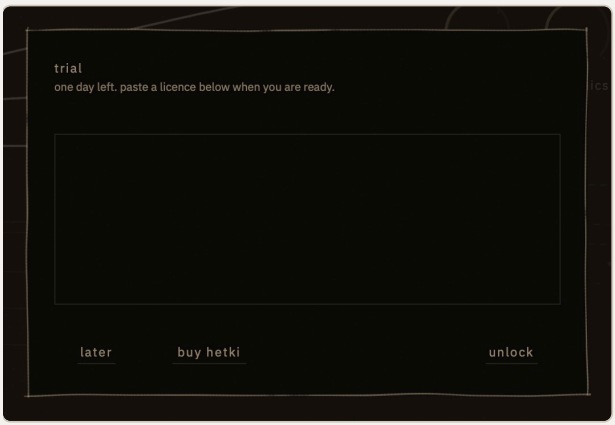
The licence window on a fresh install: the paste box and its four buttons.

hetki checks it on the computer itself, with no internet, and keeps it for every format on that computer. Another user account on the same computer needs it pasted once more. A full licence never expires and works on all of your own computers. hetki goes online only to download the library, never to play.

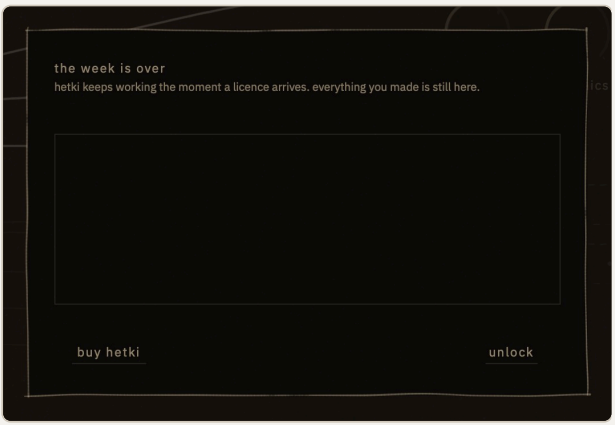
later hides it until you next open hetki's window; hetki stays silent meanwhile. buy hetki and try 7 days open hetki.idealism.co.

The seven-day trial

A trial licence goes in the same way and plays the whole instrument for seven days from when it goes into hetki, so put it in within a week of getting it. hetki looks at the date only as it loads, so a trial never cuts out mid-take. In the last two days a reminder titled trial appears as hetki opens; there is no reminder by email.



The reminder, here with one day left: later, buy hetki, unlock.



After the week: *hetki keeps working the moment a licence arrives. everything you made is still here.*

Then hetki goes quiet and shows the week is over. The library, your settings and your moments stay, and a bought licence pasted there brings the sound straight back.

If you buy with more than two days of the trial left, hetki has no licence window to paste into until the reminder. Wait for it, or copy the .hetki file from your purchase email over the trial's licence.hetki, keeping the name licence.hetki (part 12 gives the folder). Then close and reopen your project, or quit and reopen the app: hetki reads the licence as it loads.

The sound library

With a licence in, a band under the mic faders says the sound library isn't here yet. Press download the library (about 9 gb) and choose where it should live; hetki makes a folder called Hetki Samples there. Keep about 11 GB free. hetki counts gigabytes the way Windows does, so its button says about 9 gb and its progress line 9.4 GB; a Mac counts the same files as about 10 GB.



The band before the library is on disk. Without a licence it offers only locate library....

In your music software, closing hetki's window does not stop the download; quitting the standalone app does, and stop pauses it. To carry on after a stop or a lost connection, press download and choose the same place as before: the folder that contains Hetki Samples, not Hetki Samples itself.

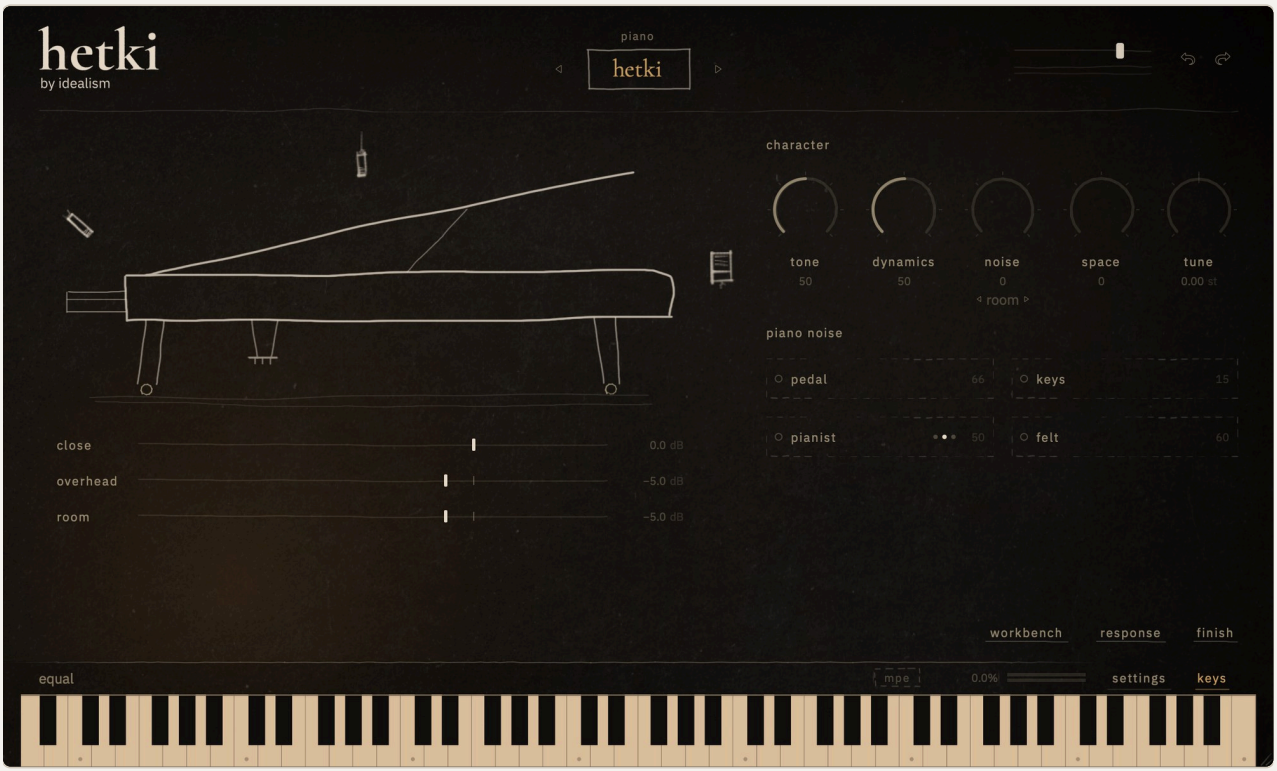
When the last file is in, hetki loads the library by itself and the piano plays. From then on the band shows only loading the library..., briefly, as hetki loads. Already have the library, on a drive or from another computer? Press locate library... and choose the Hetki Samples folder.

03

A tour of the face

hetki has one face, with no tabs or pages. Everything else opens over it: the moments drawer, the three windows behind the doors, and settings.

Rest the pointer on a control and a tooltip says what it does. While you hover or drag, the control's name and value show at the lower left of the face, such as `out · −3.2 dB`. The first time the window opens for your user account, a short intro draws the wordmark; click to skip it.



The face on hetki, as it first opens. Along the top, the wordmark, the moment's name with its arrows, the master level, undo and redo. At the left, the drawing and the three mic faders; at the right, the five `character` knobs and the four `piano noise` tiles. Then the doors, the status row and the keyboard.

The top strip



The wordmark, the tier word `piano` over the moment hetki with an arrow either side, and at the right the master level, undo and redo.

In the middle is the moment you are playing, with its tier above it: `piano`, `hetket` or `omat`. Click the name to open the moments drawer (part 04). The arrows step to the previous or next moment in the same tier, in the drawer's order, and wrap round at the ends; to change tier, use the drawer.



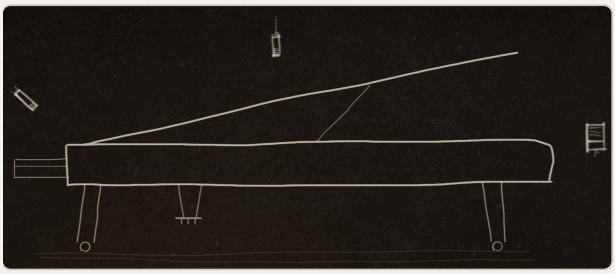
The master level with its meter, and the undo and redo arrows.

Master level. −60 dB to +6 dB; halfway is about −10 dB. Double-click for 0 dB, hold shift for fine moves. The meter reads −60 to 0 dBFS and its head turns red above about −1 dBFS.

Undo and redo. Each drag, click, scroll step or typed value is one step. The arrows grey out when there is nothing to undo or redo.

After the master comes a limiter that is always on and holds peaks just under 0 dBFS, so even +6 dB cannot clip. It works a few milliseconds ahead of the sound, and hetki tells your DAW about that delay so the DAW can keep it in time. The master level belongs to the moment, so changing moments can move it.

The drawing

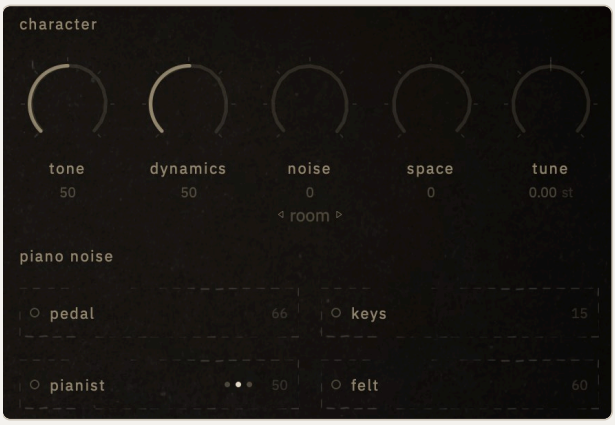


The piano in ink, with a microphone by the keyboard, one above the strings and one off to the right.

The close mic sits by the keyboard, the overhead above the strings, the room mic off to the right. Each brightens with its fader, the loudest sits in a soft glow, and the one whose fader you touch lights up in ochre.

When the moment changes, the ink draws itself again. On sade, lumi, iltarusko and unohdus small specks bloom and fade over it; on kajo and usva, where the piano is silent, it dims.

The character knobs



The five knobs of character, ‹ room › under noise, and the four piano noise tiles, all off on hetki.

Drag a knob up or down to turn it; hold shift for ten times finer. Scroll over it for small steps, double-click to type a value, or click it and use the arrow keys.

Right-click for learn midi cc (part 09) and reset to default. That returns the knob to hetki's own default, not to the moment's value: dynamics goes back to 80.

tone 0 to 100	Tilts the whole sound around 1 kHz: darker to the left, brighter to the right, by up to 6 dB each way. 50 is flat.
dynamics 0 to 100	How far soft and hard playing differ. 80 is the recording's own range. Lower pulls soft and hard towards a steady medium level; above 80 the soft notes sink further while the loud ones stay.

noise 0 to 100	The level of one noise floor, chosen under the knob. See below.
space 0 to 100	How much reverb. The size of the room is the reverb row (part 08); if the reverb is switched off there, dragging space turns it back on.
tune ±12 semitones	Moves the whole instrument up or down, shown as 0.00 st. Hold shift while dragging for steps of a cent.

On kajo and usva, tone and dynamics are dimmed and show -. They stay dimmed even when you bring usva's piano back in with a mic fader.

The noise knob and its three floors

The word under noise is the floor the knob turns. Click its arrows or either half of the word, or scroll over it, to step through vinyl (the record's surface: crackle, dust and rumble), tape (cassette hiss, slowly breathing) and room (the air of the room the piano sits in).

Switching the type by hand carries the knob's level across to the new floor and silences the other two. A moment, though, can set a level for each floor, so it may load with more than one playing: the knob shows only the one it is set to, and the texture rows (part 08) show all three. If a floor is switched off there, dragging the knob turns it back on.

The piano noise tiles

On the four piano moments, and moments saved from them, the tiles under the knobs are headed piano noise. Each tile is a level from 0 to 100, with a dot at the left: filled means on, a hollow ring means off, and clicking it switches without losing the level. Click a tile to jump to that point, drag sideways, hold shift for fine moves, scroll, double-click to type, or click and use the arrow keys.

pedal	The sustain pedal's dampers lifting and landing. It sounds only when a sustain pedal goes down or comes up, as it passes about a third of its travel.
keys	The key mechanism: the key going down, and coming back up as you let go.
pianist	The player's breath, clothing and bench. It swells in while you play and fades in the pauses. The three small dots on the tile set how much: each click steps through low, mid and high.
felt	Recorded felt strikes, pitched to each note and set under it, with a gentle softening of the tone. The dot takes the layer out entirely.

The mic faders



The mic faders on hetki: close at 0.0 dB, overhead and room at −5.0 dB. The small tick on each line marks 0 dB.

Each fader runs from −60 dB, which is silent, to +24 dB. Click the line to jump, drag, hold shift for fine moves, scroll for 4 dB steps (1 dB with shift), use the arrow keys for 1 dB steps (0.1 dB with shift), or double-click to type. The faders have no right-click menu and cannot be MIDI-learned.

A moment with no use for a microphone locks its fader, dimmed and showing -. kajo locks all three; iltarusko and unohdus lock overhead and room. usva sets all three to −60 dB but leaves them free: raise one and the piano comes back in. A microphone that settings does not load (part 10) stays silent whatever its fader says.

The bottom row and the keyboard



The three doors, the status row and the start of the keyboard.

Doors	workbench, response and finish open their windows (parts 06 to 08), underlined in ochre while open. A window closes with Esc, a click outside it, its ×, or its door again; another door swaps it. For the first few openings its header says so: esc · click outside · click the door again.
Tuning readout	The temperament: equal, or another with its root, such as werckmeister iii · eb. While you hold keys it names the chord instead, such as am7. When hetki follows a tuning from MTS-ESP, a system that lets one tuning plug-in retune every instrument that supports it, it says so here (part 10).
mpe	Lit while an MPE controller is active, dashed when not (part 09).
CPU and meter	How hard hetki is working, amber from 70% and red from 100%, and a small output meter.
settings	Opens and closes settings (part 10).
keys	Shows or hides the keyboard, which is shown each time the window opens.

The keyboard runs from A0 to C8. Click a key to play it. Keys light copper while they are held, played here or from MIDI, and fade for a moment after you let go.

Resizing. Drag the lower right corner. hetki opens at 1134 × 680 and scales from 907 × 544 up to 1814 × 1088, always in the same proportions.

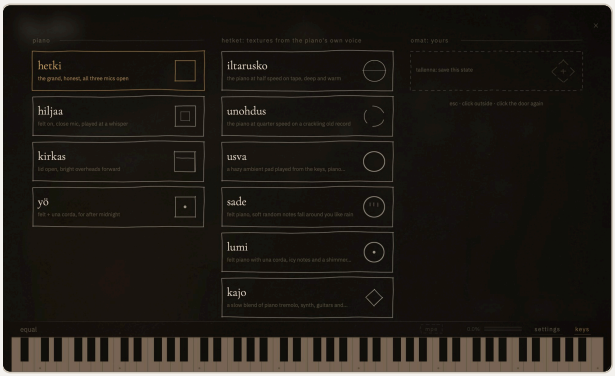
04

The ten moments

A moment is a preset. The four in the piano tier are the piano itself, recorded and played in different ways. The six hetket (Finnish for moments) go further, with added notes, pads, textures and slowed recordings. The third tier, omat, holds the moments you save.

Click the moment's name in the top strip to open the drawer, and click a card to load that moment. Esc, a click outside the cards, the × or the name again close it with no change. Each card has room for one line of its moment's description, so three are cut short. The whole lines are in the table below, and each shows at the lower left of the face for a few seconds when you switch to its moment. In 1.0.3 kajo's card wears the diamond mark of your own moments; it is one of the ten all the same.

The moments live inside hetki, not in your DAW's own preset list, and a project reopens on the moment and the exact sound it was saved with.



The drawer: piano at the left, with hetki in ochre because it is loaded; the hetket in the middle, led by iltarusko and unohdus; and omat: yours, with only the dashed tallenna: save this state card on a fresh install.

WHAT A MOMENT CARRIES

Loading a moment sets every control on the face and in the three windows, including the master level, tune and the mpe mode switch in settings, which all ten turn off. It leaves the temperament, its root and your MIDI learn as they are. The ten are not matched in level: kajo plays much louder than the rest, sade and lumi quieter, so keep a hand near your volume as you change.

The ten, and what each one does

The line in italics is the moment's own, as hetki shows it when the moment loads.

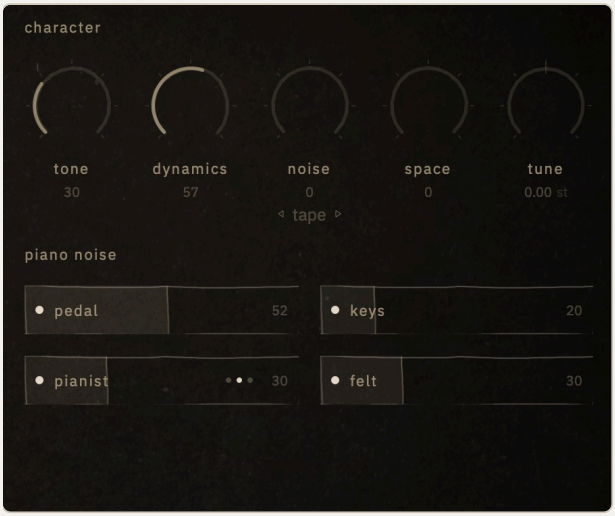
hetki piano	*the grand, honest, all three mics open* The whole piano with nothing added: close at 0 dB, overhead and room at −5 dB, the tone flat, no reverb, the noise layers and felt off.
hiljaa piano	*felt on, close mic, played at a whisper* Felt on and the close mic in front, the overhead and room drawn down to −30 dB, a darker tone, the four noise layers on at modest levels, no reverb.

kirkas piano	*lid open, bright overheads forward* Brighter: tone at 70, the close mic at +3 dB, the overheads up to 0 dB, a little space. Pedal and key noise on, felt off.
yö piano	*felt + una corda, for after midnight* Felt at 50 and una corda at 70, far enough to play the recorded soft-pedal notes. A darker tone, overhead and room at −10 dB, some space, all four noise layers on, the pianist a little forward.
iltarusko hetket	*the piano at half speed on tape, deep and warm* The piano printed through a tape emulation and slowed to half speed, with the tape's saturation and wow, its slow waver in pitch, baked into the samples. Close mic only, a little live tape warmth, the master at −3 dB.
unohdus hetket	*the piano at quarter speed on a crackling old record* A quarter-speed una corda print run through tape and worn-record emulations, close mic only, with the record's surface underneath, sinking between notes.
usva hetket	*a hazy ambient pad played from the keys, piano muted* The piano is silent and the keys play a recorded texture that swells in and lingers. The mic faders stay yours: raise one to bring the piano into the mist. The mod wheel sets the texture's intensity.
sade hetket	*felt piano, soft random notes fall around you like rain* A close felt piano with company. A moment after you play, extra notes drawn from what you played, mostly repeats and octaves at or above it, fall around it and go on falling for a while after you let go. Here the pedal sustains notes but does not switch to the pedal-down recordings (part 09).
lumi hetket	*felt piano with una corda, icy notes and a shimmer pad* Felt and the recorded una corda, with a slow, sparse fall of high notes over a shimmer pad made from the piano's own sound an octave up.
kajo hetket	*a slow blend of piano tremolo, synth, guitars and rhodes* The piano's microphones are silent. The keys play a slow blend of the piano's felt tremolo with a synth, guitars and a Rhodes, swelling in over each note. The mod wheel sets its intensity.

iltarusko and unohdus are slowed in character and darker, but not in pitch: every key plays its own note. Their recordings reach up to C7 and C6 respectively; the keys above play the top recording raised in pitch.

How each moment's face looks

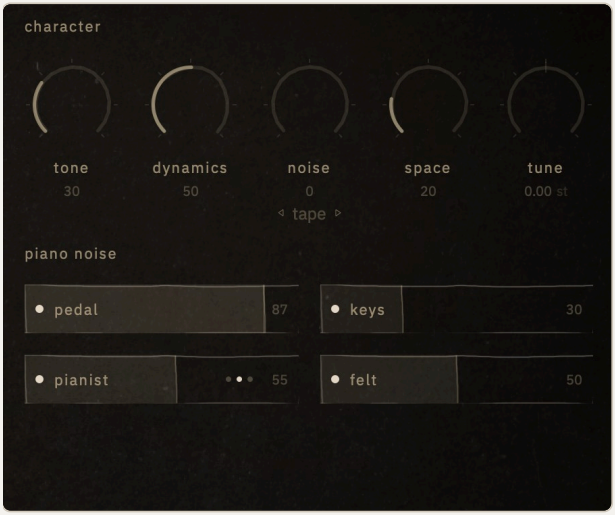
The tiles at the right change with the moment. The piano moments show `piano noise`; each of the hetket has a group of its own. On the textures, `rise` is how long a note takes to reach full volume (0.3 to 3.0 s) and `fade` how long it goes on after you let go (2.0 to 6.0 s).



hiljaa: all four noise tiles on, tone at 30.



kirkas: tone 70, pianist and felt off.



yö: felt 50, pianist 55.



iltarusko: warmth is tape saturation.



unohdus: noise on ‹ vinyl › at 11; surface, follow and wear.

On unohdus, surface is the record's noise, follow how far it sinks while you are not playing, and wear extra clicks and crackle, at 0 here.

A moment you save keeps the face of the one it came from: a copy of kajo shows kajo's tiles.



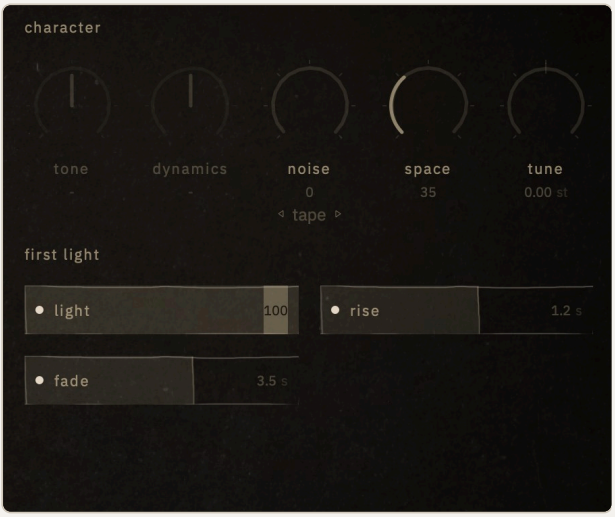
usva: mist, the texture's volume, with rise and fade.



sade: rain is how often the extra notes fall, patter their volume.



lumi: shimmer is the pad's volume; its dot turns the pad off.



kajo: light is the texture's volume, with rise and fade as on usva.

05

Moments of your own

tallenna is Finnish for save, and omat means yours. Shape a sound, save it, and it waits in the third column of the drawer.

1. **Open the drawer**
   Click the moment's name in the top strip.

2. **Click the dashed card**
   The last card under omat: yours reads tallenna: save this state. A box titled tallenna opens, with the current name filled in.

3 **Name it and save**
Type a name, then press save or Return; Esc cancels. The new card appears with the day it was saved, such as saved 25 aug.

A name can be up to 40 characters; characters a file name cannot hold are left out. Saving under the name of one of your own moments replaces it without asking. Saving under one of the ten names makes a copy such as hetki (oma) and leaves the original alone. Give each moment a name of its own, and not one of the ten with different capitals, such as Hetki or Kajo, which can replace that moment's file.

Cmd + S (Ctrl + S on Windows) saves at once under the current name, with no box: one of yours is overwritten, one of the ten becomes an (oma) copy. Your DAW may keep that key for saving the project (part 09), so the dashed card is the sure way.

Your moments are listed alphabetically. Right-click one of your cards (Ctrl-click also works on a Mac) and choose rename… or delete… from the menu. Renaming to a name already taken is refused with *that name is already taken, or it can't be used. try another one.* Deleting asks first, then removes the file for good: it does not go to the Trash or the Recycle Bin. The ten have no such menu.

The drawer does not scroll. With many moments of your own, the later cards and the dashed card can fall below its edge; once one of yours is loaded, the arrows still step through them all, and Cmd + S still saves.

What a saved moment holds, and where

Everything that loading a moment sets (part 04). Each is one small .xml file, in a folder it shares with the ten:

macOS	~/Library/Idealism/Hetki/Presets, in the Library that Finder hides (part 12 shows how to open it)
Windows	%APPDATA%\Idealism\Hetki\Presets

To back your moments up, or take them to another computer, copy their files into the same folder there: any .xml file in it that is not one of the ten shows up under omat. Updating hetki leaves your moments alone.

06

The workbench window

The instrument itself: how the strings ring together, the soft pedal, the lid, the timing of the microphones, and the four noise layers.

Most rows in the three windows are levels from 0 to 100, handled like the face's tiles, or choices shown as ‹ value ›: click the left half to step back, the right half to step on, or scroll. A › at a row's end opens more controls under it; only one row is open at a time. Where a row has an on/off switch of its own, as the noise layers and most effects do, the dot is that switch and the level stays as it is. On rows without one, such as harmonics, una corda, align and warmth, the dot mutes instead: one click to zero, the next back to where it was. Rows whose lowest setting is not silence have no dot.



The workbench on hetki: harmonics and una corda off, lid on open, align at 100, an empty dashed slot, then the four noise layers, off, with pianist opened to its ‹ mid › choice.

tones	
harmonics	Sympathetic resonance: the strings you did not strike, ringing with the ones you did.
una corda	The soft pedal: quieter, and a different colour. A soft pedal on your controller works with it, and the higher of the two wins. From halfway up the recorded una corda notes play, except on iltarusko and unohdus, which keep their slowed prints; below that the normal notes are softened.
lid	open, half or closed: a filter modelled on how a lid shapes the sound. Closed keeps it in the piano, open lets the room have it.
align	As recorded, the overhead and room pairs hear each note a few milliseconds after the close pair. Raising it brings their attacks together. The ten set it to 100.
noises	
pedal keys pianist felt	The same four as the piano noise tiles (part 03). Here pianist opens to low, mid or high.

07

The response window

How the piano answers your hands: the shape of each note, how touch becomes loudness, and the tuning.



The response window: envelope and velocity side by side, and the five voice rows, with temperament on equal.

The envelope plot. Three dots move: attack (1 ms to 2 s), decay (10 ms to 5 s), whose height is the sustain level (0 to 100%), and release (10 ms to 5 s). A fourth marks where the sustain ends. The four values read under the plot, side by side, as a 15 ms, d 500 ms, s 60% and r 400 ms. Drag them, holding shift for finer steps. Alt-click a dot (Option-click on a Mac) to reset it, double-click the plot to reset everything, or right-click for reset attack, reset decay and sustain, reset release and reset all. Double-click a value to type it.

The velocity curve. One handle bends how hard you play into how loud it sounds, read as in 80 and out 69. Right-click for straight, lift the soft notes or hold the soft notes back; double-click or Alt-click (Option-click on a Mac) the handle to reset it.

voice	
release samples	The recorded release of each key as you let go. The ten leave it at 0, silent until you raise it. The dot switches it.
velocity colour	How much the tone darkens as you play softer: colour, not just volume.
tune ±	The same control as the face's tune, ±12 semitones; its bar grows out from the centre.

stretch	Stretch tuning, the way a real piano is tuned slightly wide: bass a little flat, treble a little sharp.
temperament	equal, just, werckmeister iii, pythagorean or meantone. The › opens root, the key it is built on, c to b.

The temperament and its root belong to the instrument, not to a moment: changing moments leaves them alone. They are saved with your project, or in the standalone's own state, and cannot be automated.

08

The finish window

The air around the piano and the finishing chain.



The finish window on hetki: everything off except width, at 100. A › marks the rows with more under them.

polish	
warmth	A gentle, valve-like warmth that thickens the body and softens the very top.
width	The width of the microphone image: 0 is mono, 50 the recording as it is, higher is wider. The lowest notes stay in the middle. Every factory moment ships at width 100.
filter	A tone filter over everything, 20 Hz to 20 kHz, to take the edge off or the weight out. Under its › : reso, a peak at the cutoff, and the type: lpf takes off the top, hpf takes out the bottom, bpf keeps a band in the middle. Every factory moment ships with it off.
time	
reverb	How large the room is. Under its › : damping, and the reminder amount lives on the face: space.
delay	Echoes trailing the notes. Under its › : time (10 ms to 1 s), feedback, and free, or a note length that follows your DAW's tempo: 1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/2 or 1/1 (t is a triplet).
chorus	A slow, detuned shimmer, best used sparingly. Under its › : rate.
grit	
compression	Evens the dynamics: quiet notes come up, loud ones are held back. The bar is how much of it is mixed in. Under its › : threshold (−40 to 0 dB) and ratio (1 to 20).
saturation	Drive, a signal pushed a little too hard into tape or tube. Under its › : mix.
texture	
vinyl	The bar is the record's wear, extra clicks and crackle; the dot switches the whole vinyl floor. Under its › : surface, the vinyl noise itself (the face's noise knob on vinyl), and follow, how far it sinks between notes.
tape	The tape hiss: the noise knob on tape.
air	The room's air: the noise knob on room.

09

From your keyboard and your DAW

hetki goes on an instrument or MIDI track and plays in stereo. Here is what it does with what your keyboard sends, and how your DAW reaches it.

Sustain pedal CC64	Continuous, so half-pedalling works. Below about a third of its travel the dampers are down; they lift gradually up to about two thirds and are fully off above. Notes struck with the pedal past that first third play the recordings made with the pedal down, which go up to a medium touch (velocity 72); harder notes use the normal recordings, and hetki's resonance adds the wash. The pedal only holds the notes, with no change of recordings, while `una corda` is past halfway (as on yö and lumi), on iltarusko and unohdus, which play their slowed prints, and on sade.
Sostenuto CC66	Holds the notes whose keys are down when you press it; later notes release as usual.
Soft pedal CC67	Works together with the `una corda` row (part 06).
Mod wheel CC1	On usva and kajo, and moments saved from them, it sets the texture's intensity. On the piano moments it does nothing unless you learn it to a knob.
Pitch bend	±2 semitones, or the range an MPE controller declares.
Voices	Up to 48 at once, or 32 with `cpu eco` on.

MIDI learn

The five round knobs, `tone`, `dynamics`, `noise`, `space` and `tune`, can follow a knob or fader on your controller.

1. **Right-click the knob**
   Choose `learn midi cc`. Nothing on screen shows that it is waiting; the same menu now offers `cancel learn`.

2. **Move the control on your controller**
   The first controller message to arrive, on any channel, is taken, and the knob's label shows it, such as `tone [cc21]`.

3. **To clear it**
   Right-click the knob and choose `unmap cc 21`, with your number.

Each knob follows one controller, and each controller one knob: learning a controller already in use moves it. The noise knob keeps one for each floor. A learned controller keeps its usual job, so a learned sustain pedal still sustains. Learning is saved with your project, not in moments. The tiles, mic faders, master and window rows cannot be learned; automate them instead.

Automation

hetki offers your DAW 73 of its 114 parameters: every one with a control on the face or in the three windows, plus mpe mode. The temperament and its root, and mic loading, cpu eco and host tuning, are not parameters and cannot be automated. The other parameters are inner workings no control shows, though a DAW's generic parameter list may still name them. Some carry other names in your DAW:

noise	Lo-Fi Hiss (vinyl), tape noise (tape) and Ambient Noise (room); the word under the knob is Noise Type
space, tune, master	Reverb Mix, Detune, Master Gain
Mic faders, align	mic close, mic over, mic room, mic align
harmonics	Sympathetic Resonance
release samples, velocity colour	Damper Noise, Color

Automating Noise Type changes only which floor the knob shows; it does not silence the others.

MPE

MPE (MIDI Polyphonic Expression) lets a controller bend and shape each note on its own. hetki follows an MPE controller's lower zone, with notes on MIDI channels 2 to 15. Each note bends over the range the controller declares (48 semitones unless it says otherwise). Pressing into a note keeps its damper off, as the sustain pedal would for that note alone, so it rings on; it does not get louder. CC74 on a note changes that note's brightness. The mpe word in the status row lights while this is active.

A controller that announces itself as MPE is followed at once. For one that does not, switch on mpe mode in settings. Each of the ten moments switches it off again, so turn it back on after changing moments, or save a moment of your own with it on.

Keyboard shortcuts

Cmd + Z	Undo. On Windows, Ctrl in place of Cmd throughout.
Cmd + Shift + Z	Redo
Cmd + S	Save the moment under its current name
Cmd + ,	Open or close settings
Esc	Close a window, the drawer or settings
Arrow keys	Nudge the knob, tile or fader you last clicked

These reach hetki only while its window has the keyboard, and your DAW may keep some for itself, Cmd + S above all. Click on hetki's window first; if the DAW still answers, use hetki's own controls.

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The settings window

Open it with settings at the right of the status row, or Cmd + , (Ctrl + , on Windows). It has two pages, general and about, and closes with the ×, Esc, a click outside it, or the same word again.

general · midi	
mpe mode	*per-note pitch and pressure from mpe controllers*. For a controller that does not announce itself (part 09).
host tuning	*retune live from an mts-esp master when one is running*. On to begin with; the status row names the tuning it follows.
general · sample library	
The path	The folder hetki reads the library from, or not found. locate... points it elsewhere: choose Hetki Samples or the folder that holds it. A folder without the library gets *that folder doesn't contain the hetki library*.
general · performance	
mic loading	auto, close, close + room or all three: *fewer mics, less ram (reloads the library)*. auto loads all three. The library reloads at once, but the smaller set is read only when hetki starts fresh: close and reopen your project, or quit the standalone and open it again. The microphones left out make no sound.
cpu eco	*lighter dsp for older machines (32 voices, reduced resonance detail)*. Off to begin with; works at once.

host tuning, mic loading and cpu eco belong to the computer, not to a project, so a project opened elsewhere uses that computer's choices.

The about page. The piano drawing, hetki and a moment at the piano, then the version and formats: 1.0.3 · vst3 · au · standalone on macOS, 1.0.3 · vst3 · standalone on Windows. Then performed and created by idealism and the credit for the recording, licensed to and your name once a licence is in, and during a trial the days left, such as trial, one day left.

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The standalone app

hetki also runs with no DAW: Hetki in Applications on a Mac, Hetki in the Start menu on Windows. It is the same instrument and the same face, with an Options button at the top left: Audio/MIDI Settings..., Save current state..., Load a saved state... and Reset to default state.

In Audio/MIDI Settings... choose your output, sample rate and buffer size, and tick your keyboard under Active MIDI inputs: the app does not switch MIDI inputs on by itself. A buffer of 128 samples or more is safest; at 64, with the pedal held and harmonics high, a slower computer can drop out. On Windows the app

offers Windows Audio and DirectSound, not ASIO; with an ASIO interface, play hetki as a VST3 in your DAW.

When you quit, the app remembers the moment, every control, the temperament and your MIDI learn, and opens that way next time; `Reset to default state` clears it. Its audio device choice lives in a file of its own (part 12).

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Where hetki keeps things

On a Mac, ~ is your home folder, and its Library is hidden in Finder: open the Go menu, hold Option and choose Library. On Windows, %APPDATA% is C:\Users\<you>\AppData\Roaming; type it into File Explorer's address bar.

VST3	macOS `/Library/Audio/Plug-Ins/VST3/Hetki.vst3` Windows `C:\Program Files\Common Files\VST3\Hetki.vst3`
Audio Unit	macOS `/Library/Audio/Plug-Ins/Components/Hetki.component`
Standalone app	macOS `/Applications/Hetki.app` Windows `C:\Program Files\Idealism\Hetki\Hetki.exe`
Your licence	macOS `~/Library/Application Support/Idealism/Hetki/licence.hetki` Windows `%APPDATA%\Idealism\Hetki\licence.hetki`
hetki's settings	macOS `~/Library/Application Support/Idealism/Hetki.settings` Windows `%APPDATA%\Idealism\Hetki.settings` The library's place, mic loading, cpu eco, host tuning.
Moments	macOS `~/Library/Idealism/Hetki/Presets` Windows `%APPDATA%\Idealism\Hetki\Presets`
The app's audio settings	macOS `~/Library/Application Support/Hetki.settings` Windows `%APPDATA%\Hetki\Hetki.settings`
The trial's record	trial.state beside licence.hetki, and a hidden file, .idealism-hetki, at the top of your home folder.
The library	The Hetki Samples folder, wherever you chose. Its drive needs to be connected when hetki loads.

The licence, settings, moments and trial record live in your own user folders, so each account on a computer has its own. Installing a newer hetki over this one leaves all of them, and the library, as they are; only the ten factory moments may be refreshed. Updating from 1.0.2 to 1.0.3 refreshes them once, the first time 1.0.3 loads, and never touches your own moments or your saved projects. hetki keeps no log files.

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When something is not right

The five things most likely to go wrong. For anything else, the support page has more: hetki.idealism.co/support.

No sound

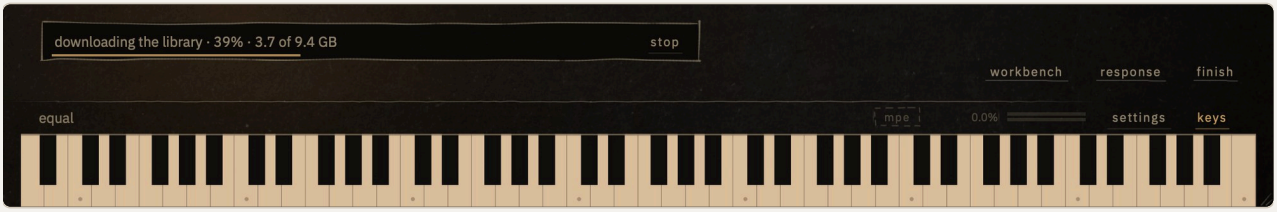
Look at the face. A licence window or `the week is over` means hetki needs a licence (part 02). The band saying `the sound library isn't here yet` means no library is loaded: it has not been downloaded, it was moved, or its drive was not connected when hetki loaded. Connect the drive and load hetki again, or press `locate library…` and choose the folder. A download cut short when you closed the project or the app leaves the same line: press download and choose the same place as before. While a download is running, the band shows its progress instead. In the standalone app, tick your keyboard under `Active MIDI inputs`. On usva and kajo the piano's microphones are silent by design.

hetki is not in your DAW

It is listed as Hetki, made by idealism, among instruments. Logic and GarageBand load only the Audio Unit, so it must be ticked in the macOS installer; most other DAWs use the VST3. Ask your DAW to rescan its plug-ins, or restart it. There is no AAX version, so Pro Tools cannot load hetki; the standalone app works on its own.

The download stopped

The band shows `paused. press download to resume` after `stop`, or `connection lost. press download`. Press download and choose the same place as the first time: the folder that contains Hetki Samples, not Hetki Samples itself. What is already there is kept.



While it downloads: the share done, how much of the 9.4 GB has arrived, a thin progress line and `stop`.



After the connection dropped: the line in red, with the download and locate buttons beside it.

In 1.0.3 longer lines can be cut short at the band's edge. In full they read: *can't write there. free some space or pick another place, then press download*; *the download kept arriving damaged. check the connection and try again*; *the download service doesn't recognise this licence*; *downloads for this licence have been withdrawn. hetki.idealism.co*; and *the trial download window has closed. a licence reopens it. hetki.idealism.co*.



A long line cut short: in full, *the download kept arriving damaged. check the connection and try again.*

That licence doesn't verify

The line *that licence doesn't verify. paste it exactly as it was sent* means something was lost or added on the way. Paste the whole block, from HETKI LICENCE v1 to the last line of letters, with nothing in front of the lines: an email reply's > marks or an indent will stop it. Dropping the .hetki file from your email avoids all of this.

Crackles, dropouts and memory

For crackles or dropouts, raise your DAW's buffer to 128 samples or more, or turn on `cpu eco`.

To use less memory, load fewer microphones (part 10), then close and reopen the project. Each hetki you add holds its own copy of the start of every note, so two need about twice the memory of one.

> STILL STUCK
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> Write to me at contact@idealism.co. Say which computer you use, which version of macOS or Windows, which DAW, and which format (VST3, AU or the standalone app).

hetki
by idealism

hetki was performed and created by idealism. I hope you make something good with it.

hetki.idealism.co
contact@idealism.co

What you may do with hetki and its sounds is set out in the licence agreement: LICENCE.txt, beside this manual, and hetki.idealism.co/licence.

hetki by idealism. User manual for hetki 1.0.3 and library 1.1.1.
Recorded at Greystoke Studio, London. Engineered by Andy Whitmore.
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