

MARS MEN'S CHOIR_{v1.5}

SOUNDIRON MARS MEN'S CHOIR



PLANETARY CHOIR SERIES

We're proud to welcome you to Mars, our premier male choral solution. As the first chapter in our new Planetary Series of professional scoring and music production tools, this massive 18GB collection goes beyond the scope of any other male choir ensemble ever built. We've integrated a comprehensive array of full choral and solo articulations, exploring each element at depth, while providing powerful performance features to allow you to shape and mold the choir to fit your needs. We also paid special care in capturing all of crystal-clear power and thunderous bottom end that our 30 singers could deliver, courtesy of Volti and the SF Choral Society and by the mighty hand of our conductor, Robert Geary.

We recorded Mars in an acoustically enhanced large A-Frame chapel tucked away in the wooded hills of historic Montclair, in the San Francisco Bay Area that we hand-picked for its ability to focus, direct and amplify vocal energy. Using 12 large-diaphragm Neumann microphones in a carefully-placed and wide multi-position array, we meticulously recorded over 40 solid hours of ensemble and solo articulations, using specialized technique, intuition and theory to provide us the raw, fundamental building-blocks that this great and mighty beast has been constructed from.

After hundreds of man hours of hand-designing, editing, mixing, programming, scripting and assembling over sixteen thousand individual samples (plus roughly 1200 true legato intervals), building nearly 290 presets designed for the Native Instruments Kontakt platform, we've built what we feel is the true benchmark in what a premium professional-grade choral library should be.

First and foremost in this library, we bring you a wealth of emotionally rich lyrical content, incorporating classic liturgical materials from the traditional Angelic Salutation, in both Russian Orthodox Slavonic language versions and a classic Latin version. Also known as Ave Maria and Hail Mary, these chants form the underpinnings of a huge wealth of classical and modern western choral music.

These special poly-syllabic sustaining notes (“poly-sustains” for short) take the form of single words or phrases, sung over a single continuous note and held in the final vowel as a pure vowel sustain, before finishing in a final release syllable. We then record the choir delivering each poly-sustain at whole steps spanning the whole male choral range. This system gives you the ability to blend any two poly-sustains for a given language or poly-sustain type at once, all in real-time, by using our X-Blend knob and dual Layer selectors. You can also jump ahead in the phrases using the Offset knob and play in up to 3-part polyphonic legato harmonies, using our Pseudo-Legato system.

This hybrid approach to lyrical and pure tonal content allows you the best of all worlds, letting you seamlessly blend and morph words and phrases together, while playing sinuous and realistic passages and instantly switch to pure sustains – all without loading more than a single instrument preset. There are two primary speeds/types available: “Slow” 100 BPM Mezzo-forte and “Fast” 140 BPM Forte-Fortissimo. These can be tempo synched to your project BPM in the Tempo-Synching “TS” presets for Kontakt version **5.0.3** and later.

The Slavonic Poly-Sustain content represents a fantastic range of material, ideal for both liturgical and contemporary uses. This classic, bombastic Russian sound will serve especially well for all your Soviet needs. The Latin side explores Gregorian style elements, with special $\frac{3}{4}$ -time extended poly-sustains (130 BPM) in addition to the standard fast and slow chants and a slightly warmer, softer overall tone and aesthetic. And the Whisper and Drone poly-sustains take the whole concept into a much darker place.

We also cover the fundamental choral building blocks, including sustains, marcatos, staccatos and effects, covering all major vowels, with multiple sub-types and round-robin variations all around. We've also designed a custom Phrase Builder that allows Staccato/Marcato pattern sequencing and playback, with real-time control and switching, as well as our truly massive Marcato Builder, allowing you to design your own infinitely-sustaining marcatos and sustains, with your choice of a variety of 42 independent attack syllables, over 20 sustaining vowels and 42 release sounds, supporting fully automated switching and control over each sub-component. We also have a selection of true-legato vowel intervals, covering forte dynamic layers for “AH”, “OH”, “OO”, as well as piano “oo” and “mm”. Integrated with matching vowel sustains, we've provided plenty of specialized blends and tools to create fluid legato melodies.

There are 3 premier soloists voices, including a bass and two tenors included. We had each vocalist cover many of the same primary articulations as the full choir, along with improvised melodic phrases and hybrid staccato/marcato notes, which can be modified using Attack, Offset and other controls.

We've also designed this library to blend well with specific key elements in our Requiem Light 2.0 full 40-piece male/female cathedral choral library, such as the fast and slow Latin poly-sustains, while expanding those elements above and beyond the range and scope of the Requiem content, while maintaining a more intimate and close, clear and present sound overall to contrast with the lush cathedral ambiance that Requiem offers.

Lastly, we've designed a full compliment of ambient soundscapes, pads, drones and other effects, derived entirely from the choral content we captured for Mars. We've also included a variety of custom convolution reverb impulses that we captured at the Montclair chapel and various other fascinating locations we've recorded over the years, along with a collection of experimental effect impulses that can impart deeply strange and often mind-bending acoustic results.



SOUNDIRON

MARS MEN'S CHOIR v.1.5

OVERVIEW

293 Kontakt nki instrument presets (unlocked)
 109 Kontakt nkm multi-instrument banks (unlocked)
 16,091 Samples
 17.9 GB Installed
 24bit / 48kHz stereo PCM wav samples (non-encrypted / non-compressed)
 Bonus collection of 150 custom convolution reverb impulses
 Powerful custom performance and FX control interface

IMPORTANT NOTES

- The full retail version of Native Instruments Kontakt 4.2.4 or later is required for most presets.
- Kontakt 5.0.2 or later is required to load all presets with "K5" in their filename.
- The free Kontakt Player does not support this library.
- This library cannot be added to the "Libraries" view tab in the Kontakt browser. Please use the Files or Database view tabs to load it.

CREDITS

Produced, Recorded and Edited by Mike Peaslee & Gregg Stephens
 Programmed by Gregg Stephens, Mike Peaslee and Chris Marshall
 Scripting and System Design by Chris Marshall
 Photography & Documentation by Chris Marshall, Gregg Stephens & Mike Peaslee
 User Interface Graphics by Daniel Tritton

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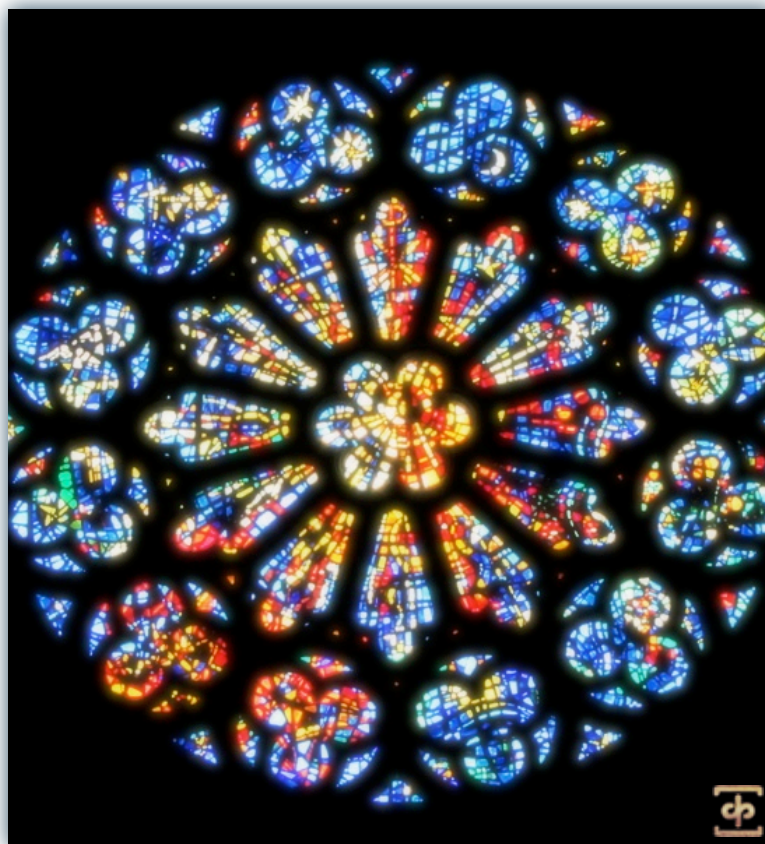
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ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 48kHz/24bit, in a lush and natural hall environment. Because it is a real-world space packed with nearly 40 people and cannot be perfectly controlled, you may hear a few human artifacts like breaths, scuffs and other noises. And so it goes. We've learned over the years that you can't take the life out of the sound if you want the sound to be alive.

Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format **nki** and **nkm** Kontakt presets. This will allow you easy access to manipulate, reprogram and customize the sounds and programming to your specific needs. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open as a courtesy for our advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll do your part to respect our hard work and not share this library with anyone.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the full retail version of Native Instruments Kontakt 4.2.4 or later. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

Please read all instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp, reverberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect plugin (such as the one built into Kontakt), these impulses can impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has its own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Sometimes these variables don't play nice. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this library's sound. You can load them into most instrument presets by using the "Tone / FX" control panel tab and selecting an impulse from the Impulse drop-down menu. You can also manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

System Requirements

The full retail version of Native Instruments Kontakt is required to use this library. Most presets will work in Kontakt version 4.2.4, but some presets do require version 5.0.2 or later to load. Please be aware that many instrument and multi-instrument programs in this library are extremely resource intensive. We recommend that you have *at least* 4GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines. We *highly* recommend using a 64 bit OS to take full advantage of this library.

Download & Installation

We provide the Continuata Download Manager to offer high-speed, reliable and fully automated library downloading and installation. Download and run the latest version for your OS (PC or Mac) before proceeding. You'll also need Java v1.6 or later. You may also need to add special permissions to your security software for the downloader, if it blocks applications from accessing the web.

Next, copy-paste your download code from your download email into the Code box in the downloader window. Make sure to leave out any spaces before or after the code. Press the download button and select the location you'd like to download and install the library. It will automatically start downloading the file(s) and then error-check, extract and install the finished library. Once installation is fully complete, you can remove the .rar download files and store them in a safe place as a back-up copy. We always recommend downloading and running the **latest** version of our downloader before you begin. The link in your email will always take you to the latest version.

Don't move, rename, delete or modify any of the files or folders created during the download until after you see the status message for all files in your download queue display the word "**INSTALLED**". Please don't close the downloader while it's actively downloading, unless you press the pause button first. To resume downloading, press the Resume button. If you need to resume downloading after closing the downloader, run it again and enter your code and press Download again. Then select the same download/installation location on your computer that you chose originally.

If the downloader reports a DL Error or Install error, it will usually try to download the file again until it successfully downloads and verifies all the data it needs. It's best to allow it to finish the process before trying to move or access the library data. Please see your download email for more detailed instructions.

Manual Download

If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you used the downloader originally, but you need to re-install the library manually for any reason, at a later time you can always re-use the original rar files. To do that, you'll need Winrar, UnrarX or another full-featured Rar extraction utility to extract and install the library once download is complete. Please note that Stuffit Expander and Winzip **DO NOT** support many types of common rar files.

Preset Loading

Once installation is complete, you can browse and load the included nki and nkm presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

Batch Re-Saving

If you move or change the directory structure within the main folder of this library, you may see a "missing sample" warning box when loading the presets into Kontakt. This can generally be corrected by using the "Batch Resave" command, located at the bottom of the drop down menu you'll see if you click on the main File menu at the top of Kontakt. Then select the folder you would like to resave. Select this library's main folder and then if Kontakt asks you where to find the missing files, select that same main folder again and press OK to continue. That will update the file-paths stored in the instrument. The scripted file-paths for the impulse files will not self-update however, so the reverb impulse loading drop-menu on the Tone / FX script tab will no longer work in many cases. To repair the impulse menu file-paths, please restore the library to its original structure.



Custom User Interface

Mars features a powerful and beautiful custom user interface to give users true power and control over the instrument. Patches are “skinned” according to the content’s language. Latin patches like Slow Latin Poly-Sustains have a Roman/Latin themed skin, Slavonic patches have a Russian Orthodox look, and other patches containing non-language specific content carry a more neutral look. The controls function the same across styles, so don’t be alarmed if knobs and other interface elements look different.



Front Panel Controls

This instrument has a variety of special front panel performance controls that allow deep real-time performance customization. Not all instrument presets include all controls listed below. Included controls depend on the specific features suitable for each preset. Some may also use alternate CC mappings. You can see each control's assignment by clicking on each UI control to display the "hint" text in the Info bar at the bottom of Kontakt.

Attack - (CC 94)

This knob controls the sharpness of attack. Increasing the value causes the sound to attack more softly.



Release - (CC93)

This controls the release time of the main note samples. Lower settings cause the sound to be damped and cut off, while higher settings allow notes to blend together.



Swell - (CC72 & CC1)

This knob controls volume swelling. It can be used to do a deep swell in volume like a very long attack or a slow fade out.



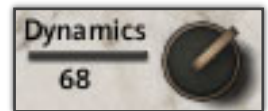
Offset - (CC91)

This knob controls sample-start offset. It is used to cut into a sample, starting playback at a position other than the beginning of the file. Best used in conjunction with a high Attack setting.



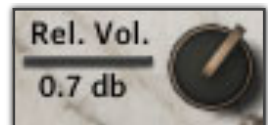
Dynamics -

This knob controls how sensitive the instrument is to velocity changes. At low settings, velocity has little effect on note volume and gain, while higher settings allow velocities to greatly change volume and gain.



Release Volume -

This knob controls the volume of the release samples that are played when a note is released. This allows users to emphasize or reduce the natural wetness of the samples.



Crossfade -

This knob is only available in patches that feature pseudo-legato. It is used to fine-tune the crossfade length of pseudo-legato transitions, with low settings being short and high settings being long. Soloist patches are suited by a lower Crossfade setting, as are syllable-based legatos. Full choir legatos during sustains are better suited by a high setting.



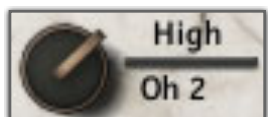
Low -

The low knob controls the active chant/syllable/sustain for the low layer. It can also be controlled using the keyswitches highlighted in red on the Kontakt keyboard.



High -

The high knob controls the active chant/syllable/sustain for the high layer. It can also be controlled using the keyswitches highlighted in green on the Kontakt keyboard.



X-Blend - (CC 92 & CC11)

This knob is used to blend smoothly between the “Low” and “High” chant/syllable/sustain layers. At a setting of “0” the “Low” layer will play at full volume and the “High” layer will be silent. At “127” these settings are reversed.

**Range -**

This knob is only in patches featuring legato. It controls the interval distance between two notes allowed for legato. Any interval equal to or less than this setting will playback a legato transition. Any interval higher than this setting will ignore legato and just play the note, allowing polyphonic legato playing.

**Polyphony -**

This knob is only in patches featuring legato. It controls the maximum number of polyphonic legato positions. A setting of three allows full three-chord legato playing. Used in conjunction with the above “Range” knob.

**Legato Volume -**

This knob controls the volume of legato interval samples only. This knob is only present in patches featuring true legato. This can be used to de-emphasize legato transitions.

**Speed - (CC11)**

In true legato patches, this knob can be used to fine-tune the speed of legato transitions. Higher values make transitions faster, while lower values allow for slower transitions. In special “time-stretch” patches, this knob has a different function. It can be used to control the playback speed of samples using Kontakt’s built-in Time Machine 2 algorithm. Please note that the time-stretch patches can provide some undesirable results.

**Legato Blend (ex. Ah - Mm) - (CC92 or CC74)**

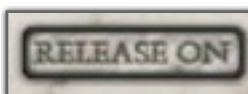
These knobs, featured in true legato patches, control the blend between different legato vowels. In 2-way patches, there is only one of these knobs, with the first vowel at the “0” position and the second vowel at the “127” position. In the 3-way patch, there is a second blend knob, labeled “Ah - Oh/Oo.” This is controlled by CC74 and is used to control the blend between “Ah” and “Oh” or “Oo.”

**Legato Button -**

This button is used to toggle legato playing on and off. When off, all legato settings are ignored and full polyphonic playing is available.

**Release Button -**

This button is used to toggle release samples on and off. In many patches, doing so allows sustains to be played in a pad-like style. Please note, however that in soloist patches featuring this button, when disabled, the “Release” knob is unavailable for use.

**Low (Range) -**

In true legato and many soloist patches, this knob appears under the “Range” heading. This is used to control the lower bound of the playable range (represented by blue keys on Kontakt’s keyboard). This can be useful for setting up divisi between soloists.

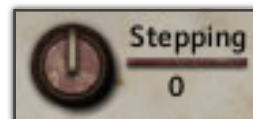


High (Range) -

In true legato and many soloist patches, this knob appears under the “Range” heading. This is used to control the high bound of the playable range (represented by blue keys on Kontakt’s keyboard). This can be useful for setting up divisi between soloists.

**Stepping -**

This knob controls the global tuning of an instrument by the the Stepping value in semitones. For example, a setting of “-12” will tune the whole instrument down an octave. This can also be controlled using the Red keyswitches if the Keyswitch button is “on.”

**Keyswitch Button -**

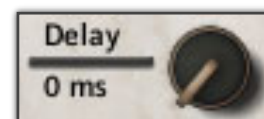
This button toggles keyswitched-based stepping on and off.

**Octave -**

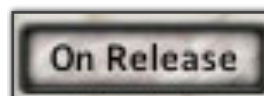
This knob globally tunes the instrument by octaves. Low settings can be useful in creating dark soundscapes.

**Delay -**

This knob is only available in the Soloist “Breath” patches. It delay sample playback by the specified amount. This is useful to create the illusion that a singer is drawing in a breath before or after singing a phrase.

**Mode Button (Normal/On Release) -**

This button is only available in Soloist “Breath,” “Marcato Release Only” and “Release Utility” patches. This button swaps whether samples are played when a key is pressed or when a key is released. In the case of the “Release Utility” patch, when set to “Normal” this can allow for very quick staccatos.

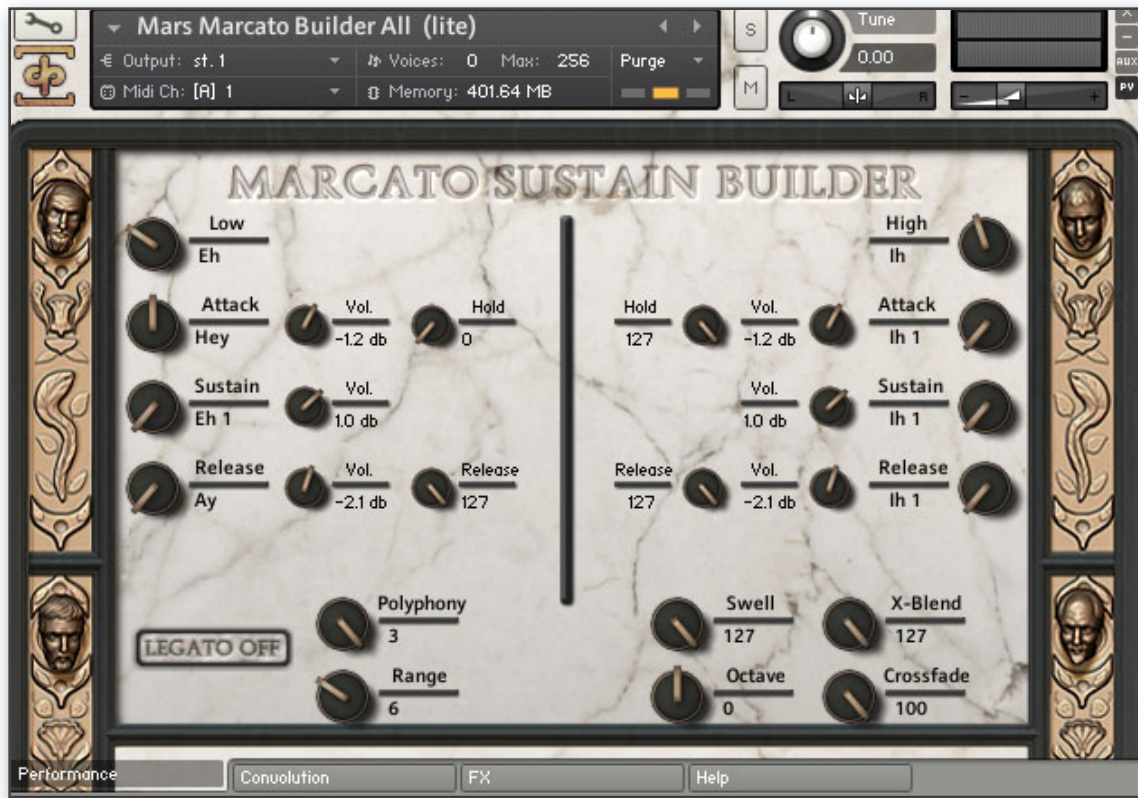
**KEYSWITCH CONTROLS**

Most patches in Mars offer some sort of keyswitch functionality. This will be explained in detail

using the images to the right and below as an illustration. First of all, the **High/Low KSW: Input**

Boxes: these boxes represent numerically the lowest note for the selected range of keyswitches. As seen below, the **Red** key range represents the “Low” keyswitches while the **Green** key range represents the “High” keyswitches. The **Blue** key range is always the playable range in a patch (like a standard Kontakt instrument). Changing the value in the input boxes will move the appropriate range of keyswitches. Another method of setting keyswitches is to use the **Set High/Low Buttons**. After clicking one of them, text will appear above the **Reset** button prompting the user to press a key on their keyboard. Doing so will set the lowest key of the appropriate keyswitch range to that key. For example, clicking **Set Low**, then pushing C0 (midi note 24) on the keyboard will set the start of the low (**Red**) keyswitch range to 24. Clicking the **Reset Button** will set all keyswitch ranges back to default, where they “hug” the playable range. Please note that some patches only have lower (**Red**) keyswitches while other patches have no keyswitches at all.





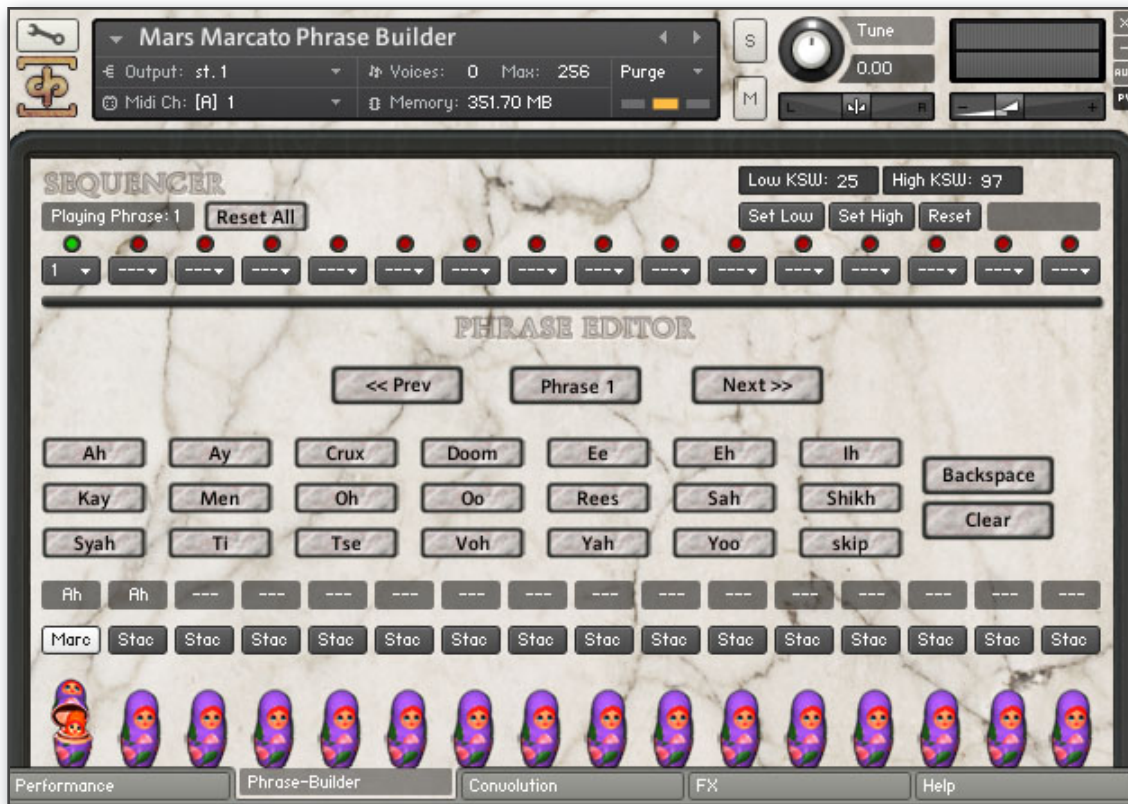
Marcato Builder

The above picture illustrates the **Marcato Builder**. This is a heavy-duty preset for advanced users only. Also, please note this patch takes a lot of RAM to load correctly and is recommended for 64-bit systems only.

This preset allows users to essentially construct their own marcato from a variety of elements we provide. The interface is split into 3 sections: Low Layer, High Layer and Performance options. The low layer controls are on the left, the high layer on the right and performance controls on the bottom. Each layer section has similar controls that mirror each other.

The “Low” and “High” knobs are used to select a vowel category. Once a category is chosen, the “Attack,” “Sustain” and “Release” knobs can be used to choose each element. For example, in the above image, the “Eh” category is selected for the low layer, and the “Attack” is set to “Hey,” the “Sustain” to “Eh I” and the “Release” to “Ay.” If the user wished, they could select a different attack to play with the sustain, a different release, or an entirely new combination. Each combination will not sound ideal, so we provide separate volume knobs for each element to help balance them against each other. The “Release” time of the releases and the “Hold” of the attack elements can also adjusted independently for each layer.

Once each layer’s marcato has been designed, the user can use the common performance controls to adjust playback, such as the X-Blend knob to blend between the low and high layers and the Legato controls to enable and adjust pseudo-legato playback.



Phrase Builder

The above picture illustrates the **Phrase Builder**. Mars includes a much-improved version of our phrase builder, allowing users to string together any combination of 16 “phrases” of staccatos and marcatos, each with 16 “syllables.”

The upper section of the phrase builder acts as an extended sequencer. Each drop-down menu represents a step in the sequence, and is used to choose which phrase you want in that step of the sequence. When a phrase is played through completely, the sequencer will move on to the next step (the active step represented with a green light above it). When the sequencer finishes playing the last step, it will loop around to the first step. Pressing the “Reset All” button clears the step sequencer (but not the individual phrases), sets all the menus to “---” and returns to the first step.

The lower section of the phrase builder is the Phrase Editor. This allows users to build up to 16 different phrases. The “<< Prev” and “Next >>” buttons are used to switch between chants for editing. The phrase currently being edited is displayed between these buttons. The different syllable names are clickable buttons. Clicking on one adds that syllable to the chant. In the above image, the “Ah” button was clicked and added to the chant, as seen in the small text above the dolls. Below the small text are buttons which read either “Stac” or “Marc”. This button determines whether that syllable will be played as a staccato “Stac” or a marcato “Marc”. This allows users to mix and match staccatos and marcatos in a single phrase. The “Skip” button is unique in that it adds a “note” of silence.

If the user makes a mistake, they can click the “Backspace” button which removes the most recently added syllable. Clicking the “Clear” button on the scroll clears all syllables from the phrase and starts from scratch.

During playback, after a note or chord is played and released, the phrase builder moves onto the next syllable. When the end of a phrase is reached, the phrase builder will advance to the next phrase determined by the step sequencer or loop back around to the first syllable if it's the only phrase in the sequence. The current chant is visually represented by the open Matryoshka doll.

Keyswitches:

The keyswitches in Phrase Builder allow advanced control over the syllable being played without using the user interface. The lower (Red) block of keyswitches controls the active position in the step sequencer (if active, i.e. not “---”). So pressing them skips to that step. The upper (Green) keyswitches set the current position of the active phrase in current step sequencer position (if not set to “---”).

So theoretically, a user can create a song-length sequence of phrases and play them in any order they wish using only keyswitches.

FX Controls

The FX Tab of the main instrument user interface panel contains a chain of special DSP effects that you can choose from. Each effect can be enable/disable and have a complete set of parameters that can be adjusted and CC or host automated independently. This special panel can be found in most of the instrument presets. The “Bypass All” button can be used to quickly disable all DSP effects.

Equalizer (EQ3)



EQ3 On/Off

This button enables/disables the 3 Band EQ.

Low Gain

This knob sets the amount of gain for the low band.

Mid Gain

This sets the amount of gain for the fully sweepable mid band.

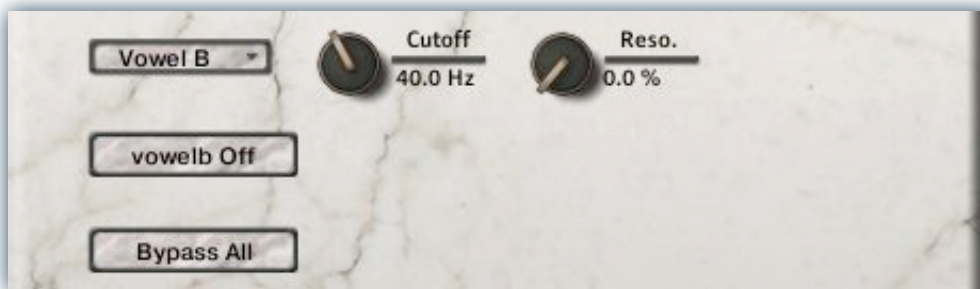
Mid Frequency

This sets the center frequency for the fully sweepable mid band.

High Gain

This sets the amount of gain for the high band.

Vowel B Filter



Vowelb On/Off

This button enables/disables the resonant filter effect.

Cutoff

Sets the filter's cut-off frequency.

Resonance

Sets the amount of resonance on the filter.

Delay



Delay On/Off

This button enables/disables the classic Delay effect.

Time

This knob sets the delay value in milliseconds.

Pan

This knob sets the left-right ping pong panning amount for each alternating echo.

Damping

Sets the amount of high frequency roll-off applied to each echo.

Feedback

Sets the amount of delay feedback introduced into the signal path.

Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

Reverb



Reverb On/Off

This button enables/disables Kontakt's simulated reverb effect.

Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

Size

Sets the simulated room size of the convolution.

Stereo

Sets the amount of simulated stereo spread of the reverb effect.

Color

Adjusts the tone of the simulated wet reverb signal.

Delay

Sets the amount of pre-delay time before the wet signal is returned

Damping

Controls the amount of damping on the simulated wet signal.

Convolution Controls

The Convolution Tab of the main instrument user interface panel contains controls to load our included custom impulses into the presets and adjust the options for convolution reverb.



Reverb On/Off

This button enables/disables the convolution reverb effect.

Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

Size

Sets the simulated room size of the convolution.

Low Pass

Sets the low frequency cut-off of the impulse response, allowing you to dull and darken the sound.

High Pass

Sets the high frequency cut-off of the impulse response, allowing you to remove rumble and low end.

Delay

Sets the amount of pre-delay time before the wet signal is returned

Impulse drop-down menus

These menu allows you to select from a wide variety of custom convolution reverb impulses that we've personally captured or created for you, ranging from our favorite classic halls and cathedrals, to bizarre otherworldly spaces, to self-resonating sonic shapes and complex musical tones. The menus are split into two categories: Room and FX. Room impulses simulate various spaces while FX add strange tones to the sound.

INSTRUMENT PROGRAMS

*All patches, with the exception of most of the choral effects patches and all the ambiances, have two versions: the primary Close mic position and the Hall (**H**) position.

You can find the Close Mic instruments in the “**Stage**” instruments directory. You can find the Far Mic instruments in the “**Hall**” instruments directory.

Choral Effects

* Note: In some of the instrument descriptions below, we’ve listed two variations of each preset: normal and **lite**. Normal presets are loaded in sampler mode, allowing simulated legato and other features. The **lite** presets use a lot less computer memory, but lack some of the features of the normal patches, such as pseudo legato and sample offset.

Mars Effects Body Percussion

This preset includes a variety of bodily percussion sounds, ranging from stomps, applause and mouth pops to belching. Range: C#0 – F#8

Mars Effects Clusters

This preset includes dissonant clusters. Range: C2-B3. Includes Speed-Control (“SC”) version

Mars Effects Horror Cha-Kah

The men imitate a disturbing horror-movie soundtrack. Range: C2 – F7. Includes Speed-Control (“SC”) version

Mars Effects Shout Sustains

A collection of looping and single dissonant shouts, including slow swells and high piercing shouts. Range: C1 – D5

Mars Effects Warcry

The large variety of war shouts and cries with each mic position is laid out separately on the keyboard. Range: C#-1 – G8. Includes Speed-Control (“SC”) version

Mars Effects Warcry Blendable

The same war cries and shouts, separated into two separate mic setups, each with independent volume controls for custom mixing. Range: F1 – B5

Mars Effects Warm-up

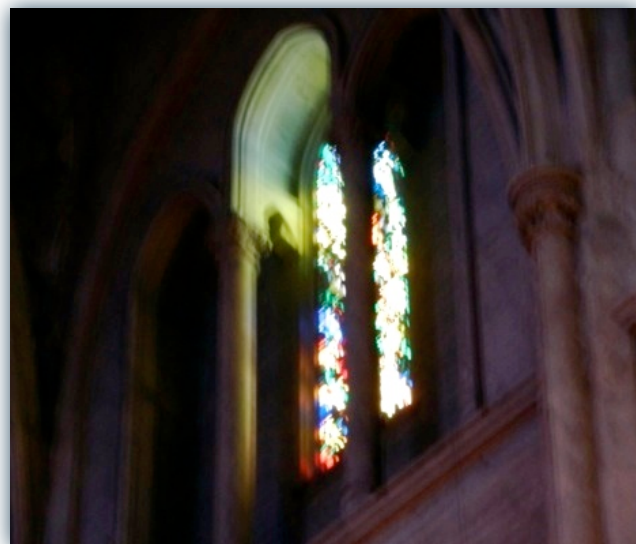
Various warm-up exercises to loosen the choir up before we got down to business. Range: C#0 – G#7. Includes Speed-Control (“SC”) version

Mars Effects Zombie Clusters

The choir impersonating a variety of undead moans and groans. Range: G-2 – G8

Mars Effects Zombie Wall

The zombie hoard approaches. Get to the nearest mall. Range: E2 – F7



Legato

* Note: All presets include Speed-Control ("SC") and Low-Memory ("Lite") versions

Mars Legato 2-way Ah-Mm

True legato patch blendable between Ah and Mm vowels.
Range: F2 - A4. Includes Speed-Control ("SC") and Low-Memory ("Lite") versions

Mars Legato 2-way Ah-Oh

True legato patch blendable between Ah and Oh vowels.
Range: F2 - A4

Mars Legato 2-way Ah-Oo

True legato patch blendable between Ah and Oo vowels.
Range: F2 - A4

Mars Legato 2-way Mm-Oo

True legato patch blendable between Mm and Oo vowels.
Range: F2 - A4

Mars Legato 2-way Oh-Mm

True legato patch blendable between Oh and Mm vowels.
Range: F2 - A4

Mars Legato 2-way Oh-Oo

True legato patch blendable between Oh and Oo vowels.
Range: F2 - A4

Mars Legato 2-way Selector

True legato patch blendable between two layers, each layer containing each true legato vowel. Range: F2 - A4

Mars Legato 3-way Ah-Oh-Oo

True legato patch blendable Oh and Oo, and Ah and Oh/Oo vowels. Range: F2 - A4

Mars Legato Single Ah

True legato patch with just the Ah vowel. Range: F2 - A4

Mars Legato Single Mm

True legato patch with just the Mm vowel. Range: F2 - A4

Mars Legato Single Oh

True legato patch with just the Oh vowel. Range: F2 - A4

Mars Legato Single Oo

True legato patch with just the Oo vowel. Features both Oo(f) and Oo(p) layers attached to the Swell knob. Range: F2 - A4

Marcato

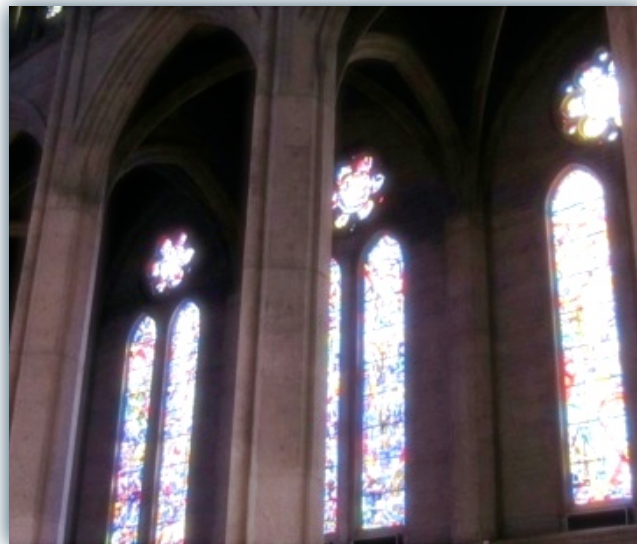
* Note: All presets include Low-Memory ("Lite") versions

Mars Marcato Builder All

Our complex Marcato Builder for advanced users. See Page 10 for usage instructions. Range: C-2 - A4

Mars Marcato Phrase Builder

Our Phrase Builder that can be used with both marcato and staccato. See Page 11 for usage information. Range: C0 - A4



Mars Marcato Singles

Single shot, non-sustaining true Marcatos. The "time-stretch" version can be used to affect Marcato length. Range: C-2 - C5. Includes Speed-Control ("SC") and Low-Memory ("Lite" & "Ultra-lite") versions. **Note:** The Time Machine engine in the speed control ("SC") preset can produce undesirable results.

Mars Marcato Sustains

Selection of Marcatos that loop for lengthy sustains. Range: C0-A4. Includes a "Ultra-Lite" low memory version.

Poly-Sustains

* Note: All Poly-sustain presets include Tempo-Synching ("TS") and Low-Memory ("Lite") versions. All Tempo-synching presets require Kontakt 5.0.2 or later and have a maximum sustaining voice limit of 16.

Fast (140 bpm)**Mars Poly-Sustains Fast Latin**

Looping, fast Latin-based poly-sustain phrases at 140 bpm. Range: C-2 - A4

Mars Poly-Sustains Fast Slavonic

Looping, fast Slavonic-based poly-sustain phrases at 140 bpm. Range: C-2 - A4

Long (130 bpm)**Mars Poly-Sustains Long Latin**

Long, gregorian-style Latin-based poly-sustain phrases at 130 bpm. Range: C-2 - A4

Mars Poly-Sustains Long Latin

Long, gregorian-style Latin-based poly-sustain phrases at 130 bpm. Uses Kontakt's Time Machine 2 algorithm to help stay in sync with itself tempo-wise. Range: C-2 - A4

Slow (100 bpm)**Mars Poly-Sustains Slow Latin**

Looping, slower Latin-based poly-sustain phrases at 100 bpm. Range: C-2 - A4

Mars Poly-Sustains Slow Slavonic

Looping, slower Slavonic-based poly-sustain phrases at 100 bpm. Range: C-2 - A4

Whispers & Drones (100 & 140 bpm)**Mars Poly-Sustains Drone Long Latin**

Long, gregorian-style atonal Latin-based poly-sustain phrases. Range: C-2 - G8

Mars Poly-Sustains Drone Long Latin singles

Untuned version of the droning long poly sustains with one poly-sustain per key. Range: C-3 - G3

Mars Poly-Sustains Whisper Slow Latin

Slow, whispered and atonal Latin-style polysustains. Range: C-2 - G8.



Mars Poly-Sustains Whisper Slow Latin singles

Untuned version of the whispered sustains with one poly-sustain per key. Range: C3 - E4.

Staccato

* Note: All presets include Low-Memory ("Lite") versions

Mars Staccatos

All of the full choir's staccato syllables with quick selection keyswitches. Range: C-2 - C5. Includes Speed-Control ("SC") version. **Note:** The Time Machine engine in the speed control preset can produce undesirable results.

Mars Release Utility

All of the full choir release syllables that can be used as releases but have a toggle switch that allows them to be used as very short staccatos. Range: C#-2 - A4.

**Sustains**

* Note: All presets include Low-Memory ("Lite") versions

Mars All Vowel Sustains

Preset containing all 7 standard vowel sustain types (ah, eh, ee, ih, mm, oh and oo), with over 20 unique variants, in a blendable instrument. Notes include attack, sustain and release phases. Each phase has independent round-robin variation to provide life-like realism. Range: G#0 - A4. Includes a super Low-Memory ("Ultra-Lite") version.

Mars 7-Vowel Sustain Pad Utility

Preset containing all 7 standard vowel sustain types and their variants in a blendable pad instrument, with extra-long attack and release fade times to create smooth choral pad textures. Range: G#0 - A4

**Soloists (Bass & Tenor)**

* Note: Most soloist presets include Speed-Control ("SC") and Low-Memory ("Lite") versions

Bass**Soloist Bass Breaths**

Patch of breathing sound effects from our bass soloist. Range: C3 - G5

Soloist Bass Melodic Phrases Latin

Our bass soloist singing a variety of Latin-based phrases melodically. Range: C3 - G6.

Soloist Bass Melodic Phrases Slavonic

Our bass soloist singing a variety of Slavonic-based phrases melodically. Range: C3 - G5.

Soloist Bass Poly-Sustains Long Latin

Latin-based long polysustaining phrases at 130 bpm. Range: C0-B3. Includes Tempo-Synching ("TS") version.



Soloist Bass Poly-Sustains Slow Latin

Latin-based slow polysustaining phrases at 100 bpm. Basic vowels can be isolated and shaped by adjusting the "Offset" and "Attack" controls. Range: C#-2 - B3

Soloist Bass Poly-Sustains Slow Slavonic

Slavonic-based slow polysustaining phrases at 100 bpm. Basic vowels can be isolated and shaped by adjusting the "Offset" and "Attack" controls. Range: C#-2 - B3. Includes Tempo-Syncing ("TS") version.

Soloist Bass Staccatos

Our bass soloist's language-neutral staccatos. Range: C1 - B3

Tenor 1**Soloist Tenor 1 Breaths**

Patch of breathing sound effects from our first tenor soloist. Range: C3 - G6

Soloist Tenor 1 Melodic Phrases Slavonic

Our first tenor soloist singing a variety of Slavonic-based phrases melodically. The Time Stretch version uses Kontakt's built-in Time Machine 2 engine. Please note that extreme stretching can cause undesirable results. Range: C3 - A#7

Soloist Tenor 1 Melodic Phrases Slavonic

More of our first tenor soloist singing a variety of Slavonic-based phrases melodically. Range: C3 - B7

Soloist Tenor 1 Poly-Sustains Slow Slavonic

Slavonic-based slow polysustaining phrases at 100 bpm. Basic vowels can be isolated and shaped by adjusting the "Offset" and "Attack" controls. Range: C-1 - A#4

Soloist Tenor 1 Staccatos

All of our first tenor soloist's staccato syllables. Range: C2 - A#4
Tenor 2

Soloist Tenor 2 Breaths 1

Patch of breathing sound effects from our second tenor soloist. Range: C2 - B6

Soloist Tenor 2 Breaths 2

More breathing sound effects from our second tenor soloist. Range: C2 - D#7

Soloist Tenor 2 Poly-Sustains Long Latin

Latin-based long, gregorian-style polysustaining phrases at 130 bpm. Range: C0 - A#4

Soloist Tenor 2 Poly-Sustains Slow Latin

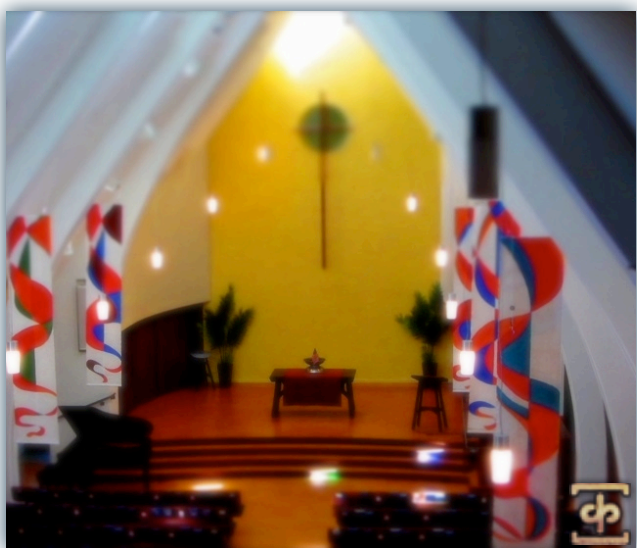
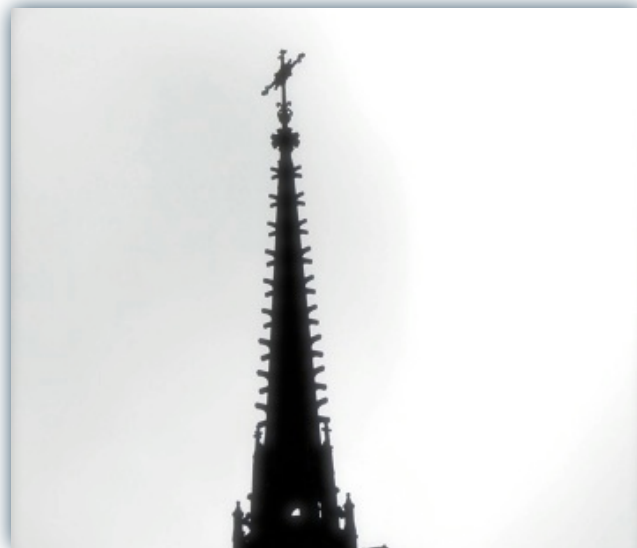
Latin-based slow polysustaining phrases at 100 bpm. Basic vowels can be isolated and shaped by adjusting the "Offset" and "Attack" controls. Range: C-1 - A#4

Soloist Tenor 2 Staccatos

Our bass soloist's language-neutral staccatos. Range: C2 - A#4

Soloist Tenor Vowel Sustains

Both tenor soloists' language-neutral vowel sustains. Range: C2 - A#4



Ambiences

Mars Drones 0 All

All Mars-based ambiances in one blendable patch. Range: C-2 - G8

Mars Drones 1 Malambient Choir

Swell-based blendable ambience. Range: C-2 - G8

Mars Drones 2 Mirospheric Void

A sustains-based ambience. Range: C-2 - G8

Mars Drones 3 Little Big Box

Another sustains based ambience. Range: C-2 - G8

Mars Drones 4 Synthachoirize

One more sustains based ambience. Range: C-2 - G8

Mars Fx Bassmospheric

Bass-heavy atmospheric drones. Range: C-2 - G8

Mars Fx Burningthrough

Atmospheric ambience based on the bass soloist's sustains. Range: C-2 - G8

Mars Fx Confusion

Huh? Wha?. Range: C-2 - G8

Mars Fx Hollow Whispers mw-filter

Heavily reverbed whisper chants with a filter attached to the modwheel. Range: C-2 - G8

Mars Fx Robotniq & lite

Robotic staccato-based effect, power by Kontakt's Tone Machine. Range: C0 - G5

Mars Fx Shadow of the Well

Dark forces stir within the village well. Range: C#0 - G8

Mars Fx Short n Sweet

Ambience based off the church railing percussive strikes. Range: C-2 - G8

Mars Fx Tenor Chasm

Our first tenor soloist, if he were trapped at the bottom of a bottomless pit. Range: C-1 - G7

Bonus Percussion

Mars Effects Rail Strikes Metal Tuned Sustain

One of the church railings being hit and allowed to ring out. Has a unique resonance and a lot of bass. Range: C#0 - G8

Mars Effects Rail Strikes Metal Tuned

One of the church railings being hit and being muted. Has a lot of bass. Range: C#0 - G8

Mars Effects Rail Strikes

Untuned version of the rail strikes. All has samples of the choir humming along in harmony with the rail strikes. Range: C1 - G3



Combo Multi-Instrument Banks

*All the combo presets are Kontakt multi-instrument (.nkm) patches that combine both mic positions (close and hall) into one loadable bank, with both presets on the same midi channel. They can have their outputs routed separately to make surround sound mixing easy.

Note: Please be aware that these often use up to twice as much memory as when loading just one of the normal mic position presets by itself. Many of these cannot be loaded on 32-bit systems because of memory requirements. The "lite" versions may still require significant resources to load and play properly.

Choral Effects

Mars All Effects Clusters

Includes a Speed-Control ("SC") version.

Mars All Effects Horror Cha-hak

Includes a Speed-Control ("SC") version.

Mars All Effects Warm-up

Mars All Effects Zombie Clusters

Mars All Effects Zombie Wall

Legato

Includes Speed-Control ("SC") and Low-Memory ("Lite")

Mars Legato 2-way Ah-Mm

Mars Legato 2-way Ah-Oh

Mars Legato 2-way Ah-Oo

Mars Legato 2-way Mm-Oo

Mars Legato 2-way Oh-Mm

Mars Legato 2-way Oh-Oo

Mars Legato 2-way Selector

Mars Legato 3-way Ah-Oh-Oo

Mars Legato Single Ah

Mars Legato Single Mm

Mars Legato Single Oh

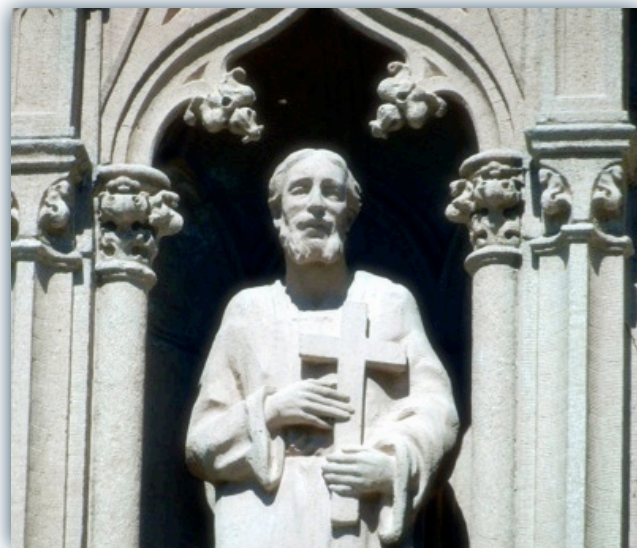
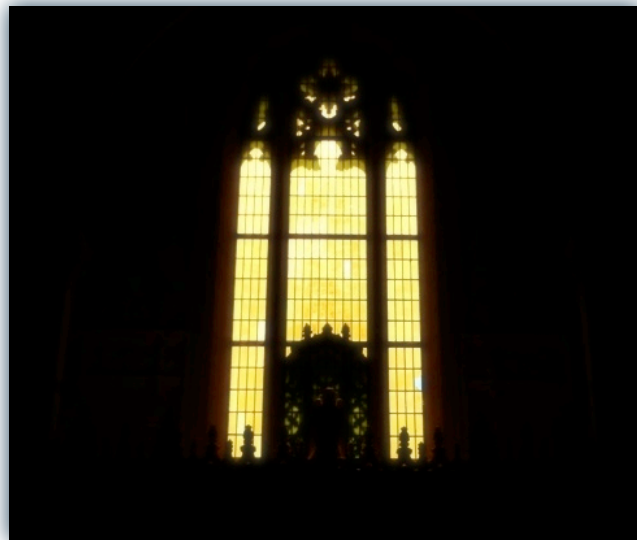
Mars Legato Single Oo

Sustains

Mars All Vowel Sustains

Includes a low memory ("Lite") version.

Mars 7-Vowel Sustain Pad Utility



Marcato

Mars Marcato Builder All

Mars Marcato Phrase Builder

Mars Marcato Singles

Includes a Speed-Control ("SC") version.

Mars Marcato Sustains

Staccato

Mars Staccato

Includes Speed-Control ("SC") and Low-Memory ("Lite")

Mars Release Singles



Poly-Sustains

Includes tempo-synching ("TS") versions.

Mars Poly-Sustains Drone Long Latin

Mars Poly-Sustains Drone Long Latin singles

Mars Poly-Sustains Whisper Slow Latin singles

Mars Poly-Sustains Whisper Slow Latin.nki

Mars Poly-Sustains Fast Latin.nki

Mars Poly-Sustains Fast Slavonic.nki

Mars Poly-Sustains Long Latin.nki

Mars Poly-Sustains Slow Latin.nki

Mars Poly-Sustains Slow Slavonic.nki



Bass Soloist

Soloist Bass Melodic Phrases Latin

Includes a Speed-Control ("SC") versions.

Soloist Bass Melodic Phrases Slavonic

Includes a Speed-Control ("SC") versions.

Soloist Bass Poly-Sustains Long Latin

Includes Speed-Control ("SC") and Tempo-Synching ("TS") versions.

Soloist Bass Poly-Sustains Slow Latin

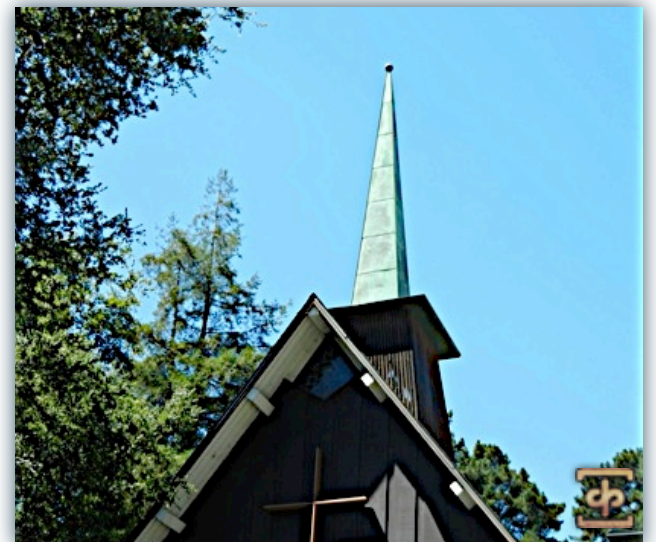
Includes Tempo-Synching ("TS") version.

Soloist Bass Poly-Sustains Slow Slavonic

Includes Tempo-Synching ("TS") version.

Soloist Bass Staccatos

Includes a Speed-Control ("SC") versions.



Tenor Soloist 1

Soloist Tenor 1 Melodic Phrases Slavonic 1
Includes a Speed-Control ("SC") versions.

Soloist Tenor 1 Melodic Phrases Slavonic 2
Includes a Speed-Control ("SC") versions.

Soloist Tenor 1 Poly-Sustains Slow Slavonic
Includes Tempo-Synching ("TS") version.

Soloist Tenor 1 Staccatos
Includes a Speed-Control ("SC") versions.

Tenor Soloist 2

Soloist Tenor 2 Breaths 1

Soloist Tenor 2 Breaths 2

Soloist Tenor 2 Melodic Phrases Latin
Includes a Speed-Control ("SC") versions.

Soloist Tenor 2 Poly-Sustains Long Latin
Includes Speed-Control ("SC") and Tempo-Synching ("TS") versions.

Soloist Tenor 2 Poly-Sustains Slow Latin
Includes Tempo-Synching ("TS") version.

Soloist Tenor 2 Staccatos
Includes a Speed-Control ("SC") versions.



ELEMENTS

Marcato Builder

AH

Attacks: 7

- Ah (x4)
- Sah
- Sya
- Yah

Sustains: 7

Releases: 7

- Ah (x6)
- Aw

EE

Attacks: 9

- Ee (x7)
- Ree
- Tee

Sustains: 4

Releases: 5

- Ee (x2)
- Ees (x3)

EH

Attacks: 7

- Eh (x3)
- Hey
- Kay
- Meh
- Tse

Sustains: 6

Releases: 6

- Ay
- Eh (x4)
- En

IH

Attacks: 3

- Ih (x2)
- Shi

Sustains: 2

Releases: 4

- Ih (x2)
- Ihk (x2)

MM

Attacks: 1

Sustains: 1

Releases: 1

OH

Attacks: 3

- Oh (x2)
- Voh

Sustains: 8

Releases: 8

- Oh (x6)
- Odt (x2)

OO

Attacks: 9

- Oo (x5)
- Cru
- Doo
- Woo
- Yoo

Sustains: 5

Releases: 11

- Oo (x2)
- Oom (x2)
- Oos (x3)
- Oosh
- Oox (x2)

Phrase Builder

Ah

Ay

CruX

Doom

Ee

Eh

Ih

Kay

Men

Oh

Oo

Rees

Sah

Shikh

Syah

Ti

Tse

Voh

Yah

Yoo

Marcato Sus.

Ah

Ay

CruX

Doom

Ee

Eh

Ih

Kay

Men

Oh

Oo

Rees

Sah

Shikh

Syah

Ti

Tse

Voh

Yah

Yoo

Staccato

Ah

Ay

Bog

CruX

Doh

Doom

Ee

Eh

Goh

Ih

Kay

La

Men

Oh

Oo

Rees

Sah

Shikh

Sya

Ti

Tse

Voh

Yah

Yeh

Yoo

Polys-Sustains

Fast (140 BPM)*Latin:*

Amen
Benedicti
Dominum
ExcruX
Gloria
Kyrie
Salvatoris

Slavonic:

Bogoroditse
Devo
Drago
Gospodt
Mariye
Nashikh
Raduisya
Rodila
Stoboyu
Tvoyego
Yakospasa

Slow (100 BPM)*Latin:*

Adoramus
Crucifixus
Dei Nomine
Dominum
Exora
Kyrie
Oratsio
Salvatoris
Sanctus
Semper Christum
(mm sustain)
Semper Christu
(oo sustain)

Slavonic:

Bogoroditse
Devo
Drago
Gospodt
Mariye
Nashikh
Raduisya
Rodila
Stoboyu
Tvoyego
Yakospasa
Yesidush

Long (130 BPM 6/8)*Latin:*

Ave Maria Gratia Plena
Dominus Tecum Virgo Serena
Panis Et Pastoris Virginum Et Regina
Rosa Sine Spina Genitrix Es Facta
Salvatoris Christi Templum Existi
Sed Virgo Intacta Tu Floris Et Roris
Tu Civitas Regis Justitiae
Tu Mater Es Misericordie
Tu Parvi Et Magni Leonis Et Agni

Tenor 1 - Slavonic

Poly-Sustains

Blagoslovena
Bogoroditse
Devo
Mariye
Nashikh
Raduisya
Rodila
Stoboyu
Yakospasa

Long Staccato

Ah	Oh
Aw	Oo
Bog	Sah
Eh	Sya
Ih	Tse
Ihk	Voh
Law	Yeh
Naw	Yoo

Tenor 2 - Latin

Poly-Sustains

Adoramus
Amen
Benedicte
Crucifixus
Dominum
Gloria
Kyrie
Oratsio
Origin
Semper Christum

Long Polys

Ave Maria Gratia Plena
Dominus Tecum Virgo Serena
Panis Et Pastoris Virginum Et Regina
Rosa Sine Spina Genitrix Es Facta
Salvatoris Christi Templum Existi
Sed Virgo Intacta Tu Floris Et Roris
Tu Civitas Regis Justitiae
Tu Mater Es Misericordie
Tu Parvi Et Magni Leonis Et Agni

Staccato

Ah 1
Ah 2
Ee
Eh 1
Eh 2
Lah
Oh
Oo
Tee

Bass - Slavonic

Poly-Sustains

Blagoslovena
Bogoroditse
Devo
Gospodt
Mariye
Nashikh
Raduisya
Rodila
Stoboyu
Yakospasa

Long Staccato

Ah (p/f)	Oh (p/f)
Ay	Oo (p/f)
Bog	Oos
Ee 1	Sah
Ee 2	Shikh
Hey	Sya
Eh	Tse
Ih	Voh
Law	Yeh
Naw	Yoo

Bass - Latin

Poly-Sustains

Adoramus
Amen
Benedicte
Crucifixus
Dominum
Gloria
Kyrie
Oratsio
Origin
Semper Christum

Long Polys

Ave Maria Gratia Plena
Dominus Tecum Virgo Serena
Panis Et Pastoris Virginum Et Regina
Rosa Sine Spina Genitrix Es Facta
Salvatoris Christi Templum Existi
Sed Virgo Intacta Tu Floris Et Roris
Tu Civitas Regis Justitiae
Tu Parvi Et Magni Leonis Et Agni



CREDITS

The Mars Choir

Conductor:

Robert Geary

Choral Director:

Alan Kleinschmidt

Slavonic Linguist:

Elena Sharkova

Singers:

Adam P Cole
 Barton M Thomte
 Ben Barr
 Bill Treddway
 Carl L Jech
 Christopher Canfield
 Christopher Evans
 Colin Hamilton
 Dwight Smith
 James Stewart
 Jeff Bennett
 John Burgdorf
 Jonathan Spencer
 Jordan Eldredge
 Joseph Sargent
 Joseph Trumbo
 Mark Sumner
 Michael P Mendelsohn
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 Robert L Huber
 Roger King
 Sam Smith
 Sulpicio Mariano
 Sven Olbash
 Thomas Abels
 William Chiles
 William Langley
 William Neely

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 Gregg Stephens
 Christopher Marshall

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Christopher Marshall

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Gregg Stephens & Michael Peaslee

Instrument Programming

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 Gregg Stephens
 Christopher Marshall

UI Design

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 Christopher Marshall

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 Michael Peaslee

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 Russell Bell
 Simon Russell
 Jasper Blunk
 Amund Svenson
 Ian Dolomore
 Stu Kennedy
 Reuben Cornell

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 Volti (www.voltisf.org)
 The Kleinschmidts and Gearys

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THANK YOU.

Thanks for purchasing the Soundiron Mars Symphonic Male Choir library and supporting all of our creations. If you have any questions, troubles, concerns, comments, love-letters or hate mail, feel absolutely free to send it on over to us:

info@soundiron.com

Much obliged,

Mike, Gregg and Chris



www.soundiron.com

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Mars Version 1.5 Release Change-List:

All Presets

General Modifications to unify overall logical structure with that of Venus Symphonic Women's Choir

Added CCI assignment to all Swell knobs as a user removable default

Set default Swell knob value to 64 (50%)

Added CCI I assignment to all X-blend knobs as a user removable default (only presets that include the xblend control)

Standardized key range mapping throughout library to an upper limit of A4 and C0 (or lower) as the bottom key range limit

Made refinements to zone and group volumes, blend envelopes and other settings to improve consistency and tone throughout library

Ambiences

Extended upper range for "Robotniq" presets

Added CCI I assignment to Speed knob for "Robotniq" presets

Bonus Percussion

New dedicated folder for Rail Strike bonus metal percussion presets (moved)

Choral Effects

K5 Presets added with Speed Control ("SC") using the TM Pro time-stretching engine:

Legato

Renamed folder from "Legato & Sustains" to "Legato" only

Moved sustain presets from Legato folder to separate Sustains folder

All legato patches redone with improved legato smoothing

Increased efficacy of "Speed" control knob

Standardized key range for all Legato patches

Added K5 versions for all presets with legato interval playback speed control ("SC") using the TM Pro time-stretching engine

Marcato

Lite subfolder added

Obsolete preset Mars Marcato Builder Attack Only.nki removed (also removed lite version)

Obsolete preset Mars Marcato Builder Release Only.nki removed (also removed lite version)

Obsolete preset Mars Marcato Builder Sustain Only.nki removed (also removed lite version)

Renamed preset Mars Marcato Singles time-stretch.nki to Mars Marcato Singles SC K4.nki for consistency

Poly-Sustains Fast

Lite subfolder added

K5 Tempo-synch versions added ("TS") using the TM Pro time-stretching engine

Poly-Sustains Long

Old "Mars Poly-Sustains Long Latin tm2 self-synch.nki" updated to TM Pro and renamed to "Mars Poly-Sustains Long Latin TS K5.nki"

Poly-Sustains Slow

Lite subfolder added

K5 Tempo-synch versions added ("TS") using the TM Pro time-stretching engine

Soloists

Lite subfolder added

K5 Tempo-synch versions added ("TS") using the TM Pro time-stretching engine

K4 Speed Control ("SC") versions added using TM2 engine to allow custom playback speed adjustment

Staccato

Lite subfolder added

Old "Mars Staccato time-stretch.nki" renamed to "Mars Staccato SC K4.nki" for consistency

Sustains

Moved sustain presets from Legato folder to separate Sustains folder

Lite subfolder added

Mars All Vowel Sustains.nki added, with Lite and Ultra-Lite versions

Whispers & Drones

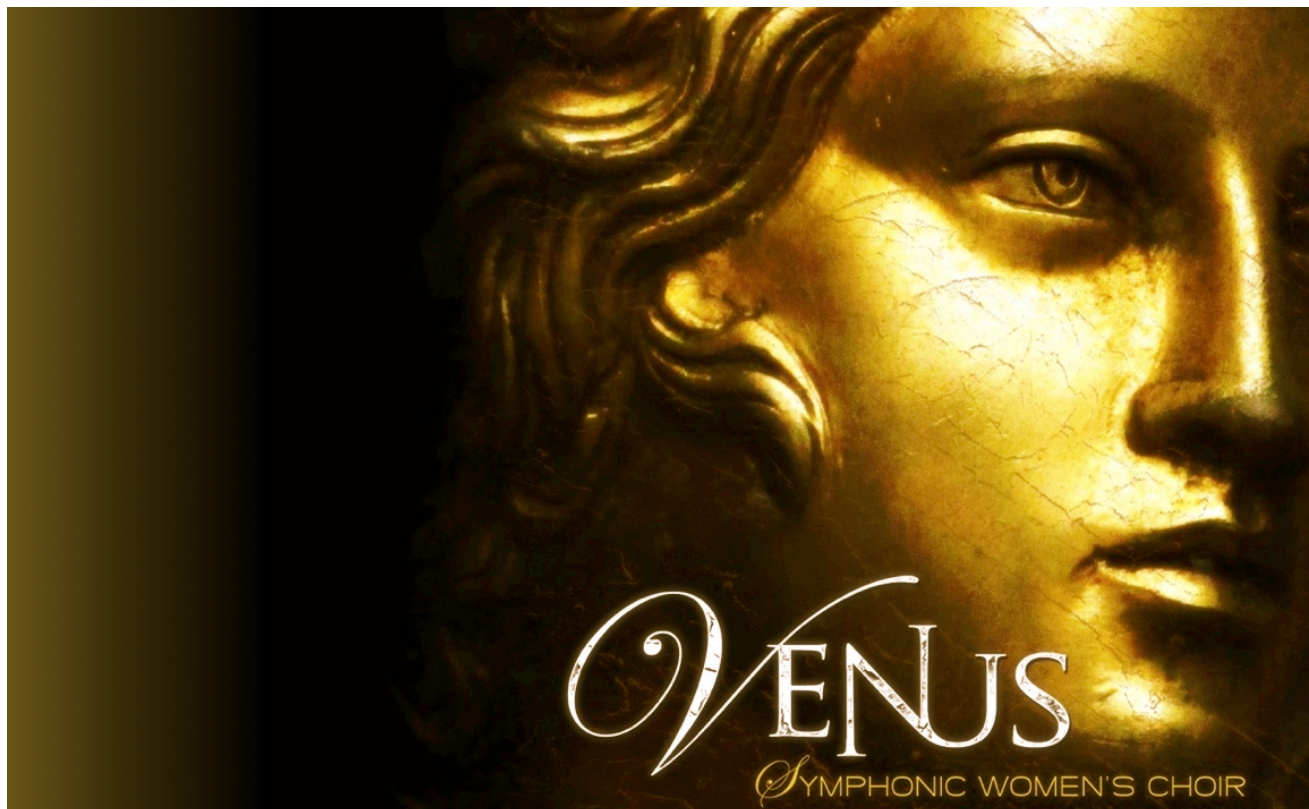
"Poly-sustain spoken" folder renamed to "Whispers & Drones"

Lite subfolder added

K5 Tempo-synch versions added ("TS") using the TM Pro time-stretching engine

VENUS WOMEN'S CHOIR

SOUNDIRON VENUS WOMEN'S CHOIR



PLANETARY CHOIR SERIES

We're proud to welcome you to Venus, our premier female choral solution. This massive 27GB collection goes well beyond the scope of any other instrument we've ever built. We've integrated a comprehensive array of full choral and solo articulations, exploring each element in depth, while providing powerful performance features to allow you to shape and mold the choir to fit your needs. We also paid special care in capturing all of the glorious and crystalline high end that our 33 singers delivered, courtesy of Volti, the SF Choral Society and by the mighty hand of our conductor, Robert Geary.

We recorded Venus in an acoustically enhanced large A-Frame chapel tucked away in the wooded hills of historic Montclair, in the San Francisco Bay Area. We hand-picked the location for its ability to focus, direct and amplify vocal energy. Using 12 large-diaphragm Neumann microphones in a carefully-placed and wide multi-position array, we meticulously recorded nearly 40 solid hours of ensemble and solo articulations, using specialized technique, intuition and theory to provide us the raw, fundamental building-blocks that this great library has been constructed from. From the start, we wanted Venus to be a companion to Mars, so when the two are used in tandem, composers would have access to the most powerful and complete virtual choral solution available anywhere.

After hundreds of man hours of hand-designing, editing, mixing, programming, scripting and assembling over twenty-five thousand individual samples (plus roughly 1400 true legato intervals), building over 250 presets designed for the Native Instruments Kontakt platform, we've built the true benchmark in what a premium professional-grade choral library should be.

First and foremost in this library, we bring you a wealth of emotionally rich lyrical content, incorporating classic liturgical materials from the traditional Angelic Salutation, in both Russian Orthodox Slavonic language versions and a classic Latin version. Also known as Ave Maria and Hail Mary, these chants form the underpinnings of a huge wealth of classical and modern western choral music.

These special poly-syllabic sustaining notes (“poly-sustains” for short) take the form of single words or phrases, sung over a single continuous note and held in the final vowel as a pure vowel sustain, before finishing in a final release syllable. We then record the choir delivering each poly-sustain at whole steps spanning the whole male choral range. This system gives you the ability to blend any two poly-sustains for a given language or poly-sustain type at once, all in real-time, by using our X-Blend knob and dual Layer selectors. You can also jump ahead in the phrases using the Offset knob and play in up to 3-part polyphonic legato harmonies, using our Pseudo-Legato system.

This hybrid approach to lyrical and pure tonal content allows you the best of all worlds, letting you seamlessly blend and morph words and phrases together, while playing sinuous and realistic passages and instantly switch to pure sustains – all without loading more than a single instrument preset. There are two primary speeds/types available: “Slow” 100 BPM Mezzo-forte and “Fast” 140 BPM Forte-Fortissimo. For Venus we are proud to include Kontakt 5 versions of our poly-sustain patches that include Tempo-Synching capability using Kontakt’s Time-Machine Pro feature.

One of the main focuses for Venus is True Legato. Venus features 5 true legato vowels (Ah, Eh, Oh, Oo and Mm). Ah, Eh, Oh and Oo all feature real dynamic layering, with powerful forte and soft piano layers. The Mm vowel, due to its quiet nature, was recorded at a soft piano, but our custom EQ and scripting allows users to adjust dynamics.

The Slavonic Poly-Sustain content represents a fantastic range of material, ideal for both liturgical and contemporary uses. This classic, bombastic Russian sound will serve especially well for all your Soviet needs. The Latin side explores Gregorian style elements, with a slightly warmer, softer overall tone and aesthetic. And the Whisper and Drone poly-sustains take the whole concept into a much darker place.

We also cover the fundamental choral building blocks, including sustains, marcatos, staccatos and effects, covering all major vowels, with multiple sub-types and round-robin variations all around. We’ve also designed a custom Phrase Builder that allows Staccato/Marcato pattern sequencing and playback, with real-time control and switching, as well as our truly massive Marcato Builder, allowing you to design your own infinitely-sustaining marcatos and sustains, with your choice of a variety of 42 independent attack syllables, over 20 sustaining vowels and 42 release sounds, supporting fully automated switching and control over each sub-component.

There are 5 premier soloists voices, including 3 altos and two sopranos included. We had each vocalist cover many of the same primary articulations as the full choir, along with improvised melodic phrases and hybrid staccato/marcato notes, while focusing on areas uniquely suited for each voice.

We’ve designed Venus to be the female equivalent to Mars. When used together, they provide a massive 44+ GB choral scoring solution with well over 40,000 samples. But Venus also matches well with our Requiem Light 2.0 full 40-piece male/female choral library, such as the fast and slow Latin poly-sustains. Venus expands those elements above and beyond the range and scope of the Requiem content, while maintaining a more intimate, close, clear and present sound overall to contrast with the lush cathedral ambiance that Requiem offers.

Lastly, we’ve designed a full compliment of ambient soundscapes, pads, drones and other effects, derived entirely from the choral content we captured for Venus. We’ve also included a variety of custom convolution reverb impulses that we captured at the Montclair chapel and various other fascinating locations we’ve recorded over the years, along with a collection of experimental effect impulses that can impart deeply strange and often mind-bending acoustic results.



SOUNDIRON

VENUS WOMEN'S CHOIR

OVERVIEW

406 Kontakt nki patches (unlocked)
 120 Kontakt nkm multi-instrument patches for easy 5.1 mixing
 25,730 Samples
 26.7 GB Installed
 24bit / 48kHz stereo PCM wav samples (non-unencrypted)
 Bonus collection of 150 custom convolution reverb impulses
 Powerful custom performance and FX control interface
 Note: Native Instruments Kontakt 4.2.4* or later full retail version required to use nki presets.
 *Kotnakt 5 or later required for all tempo-synching and time-stretching presets marked (K5)

CREDITS

Produced, Recorded, Edited, Programmed, Photographed by Mike Peaslee & Gregg Stephens
 Scripting and System Design by Chris Marshall
 Documentation by Chris Marshall & Gregg Stephens
 User Interface Graphics by Daniel Tritton

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ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 48kHz/24bit, in a lush and natural hall environment. Because it is a real-world space packed with nearly 40 people and cannot be perfectly controlled, you may hear a few human artifacts like breaths, scuffs and other noises. And so it goes. We've learned over the years that you can't take the life out of the sound if you want the sound to be alive.

Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format Kontakt presets to allow you easy access to manipulate, reprogram and customize the sounds however you prefer. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open for advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll respect our hard work and won't share this content with anyone who hasn't paid for it.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the full retail version of Native Instruments Kontakt 4.2.4 or later. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

Please read all instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it is widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp, reverberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect plugin (such as the one built into Kontakt), these impulses can impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has its own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Sometimes these variables don't play nice. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this's library's sound. You can load them into most instrument presets by using the "Tone / FX" control panel tab and selecting an impulse from the Impulse drop-down menu. You can also manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

System Requirements

The full retail version of Native Instruments Kontakt 4.2.4 or later is required to use this library. Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We recommend that you have *at least* 4GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines. We highly recommend using a 64 bit OS to take full advantage of this library.

Download & Installation

We provide the Continuata Download Manager to offer high-speed, reliable and fully automated library downloading and installation. Download and run the latest version for your OS (PC or Mac) before proceeding. You'll also need Java v1.6 or later. You may also need to add special permissions to your security software for the downloader, if it blocks applications from accessing the web.

Next, copy-paste your download code from your download email into the Code box in the downloader window. Make sure to leave out any spaces before or after the code. Press the download button and select the location you'd like to download and install the library. It will automatically start downloading the file(s) and then error-check, extract and install the finished library. Once installation is fully complete, you can remove the .rar download files and store them in a safe place as a back-up copy. We always recommend downloading the latest version of our downloader before you begin. The link in your email will always take you to the latest version.

Don't move, rename, delete or modify any of the files or folders created during the download until after you see the status message for all files in your download queue display the word "**INSTALLED**". Please don't close the downloader while it's actively downloading, unless you press the pause button first. To resume downloading, press the Resume button. If you need to resume downloading after closing the downloader, run it again and enter your code and press Download again. Then select the same download/installation location on your computer that you chose originally.

If the downloader reports a DL Error or Install error, it will usually try to download the file again until it successfully downloads and verifies all the data it needs. It's best to allow it to finish the process before trying to move or access the library data. Please see your download email for more detailed instructions.

Manual Download

If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you used the downloader originally, but you need to re-install the library manually for any reason, at a later time you can always re-use the original rar files. To do that, you'll need Winrar, UnrarX or another full-featured Rar extraction utility to extract and install the library once download is complete. Please note that Stuffit Expander and Winzip **DO NOT** support many types of common rar files.

Preset Loading

Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

Batch Re-Saving

If you move or change the directory structure within the main folder of this library, you may see a "missing sample" warning box when loading the presets into Kontakt. This can generally be corrected by using the "Batch Resave" command, located at the bottom of the drop down menu you'll see if you click on the main File menu at the top of Kontakt. Then select the folder you would like to resave. Select this library's main folder and then if Kontakt asks you where to find the missing files, select that same main folder again and press OK to continue. That will update the file-paths stored in the instrument. The scripted file-paths for the impulse files will not self-update however, so the reverb impulse loading drop-menu on the Tone / FX script tab will no longer work in many cases. To repair the impulse menu file-paths, please restore the library to its original structure.



Custom User Interface

Venus features a powerful and beautiful custom user interface to give users true power and control over the instrument. Patches are “skinned” according to the content’s language. Latin patches like Slow Latin PolySustains have a Roman/Latin themed skin, Slavonic patches have a Russian Orthodox look, and other patches containing non-language specific content carry a more neutral look. The controls function the same across styles, so don't be alarmed if knobs and other interface elements look different.



Front Panel Controls

This instrument has a variety of special front panel performance controls that allow deep real-time performance customization. Not all instrument presets include all controls listed below. Included controls depend on the specific features suitable for each preset. Some may also use alternate CC mappings. You can see each control's assignment by clicking on each UI control to display the "hint" text in the Info bar at the bottom of Kontakt.

Attack - (CC 94)

This knob controls the sharpness of attack. Increasing the value causes the sound to attack more softly.



Release - (CC93)

This controls the release time of the main note samples. Lower settings cause the sound to be damped and cut off, while higher settings allow notes to blend together.



Swell - (CC72)

This knob controls volume swelling. It can be used to do a deep swell in volume like a very long attack or a slow fade out.



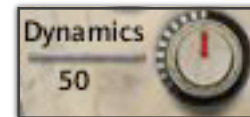
Offset - (CC91)

This knob controls sample-start offset. It is used to cut into a sample, starting playback at a position other than the beginning of the file. Best used in conjunction with a high Attack setting.



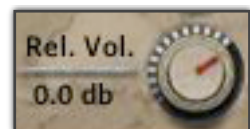
Dynamics -

This knob controls how sensitive the instrument is to velocity changes. At low settings, velocity has little effect on note volume and gain, while higher settings allow velocities to greatly change volume and gain.



Release Volume -

This knob controls the volume of the release samples that are played when a note is released. This allows users to emphasize or reduce the natural wetness of the samples.



Crossfade -

This knob is only available in patches that feature pseudo-legato. It is used to fine-tune the crossfade length of pseudo-legato transitions, with low settings being short and high settings being long. Soloist patches are suited by a lower Crossfade setting, as are syllable-based legatos. Full choir legatos during sustains are better suited by a high setting.



Low -

The low knob controls the active chant/syllable/sustain for the low layer. It can also be controlled using the keyswitches highlighted in red on the Kontakt keyboard.



High -

The high knob controls the active chant/syllable/sustain for the high layer. It can also be controlled using the keyswitches highlighted in green on the Kontakt keyboard.



X-Blend - (CC 92)

This knob is used to blend smoothly between the “Low” and “High” chant/syllable/sustain layers. At a setting of “0” the “Low” layer will play at full volume and the “High” layer will be silent. At “127” these settings are reversed.

**Range -**

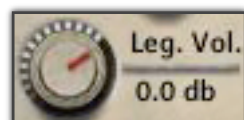
This knob is only in patches featuring legato. It controls the interval distance between two notes allowed for legato. Any interval equal to or less than this setting will playback a legato transition. Any interval higher than this setting will ignore legato and just play the note, allowing polyphonic legato playing.

**Polyphony -**

This knob is only in patches featuring legato. It controls the maximum number of polyphonic legato positions. A setting of three allows full three-chord legato playing. Used in conjunction with the above “Range” knob.

**Legato Volume -**

This knob controls the volume of legato interval samples only. This knob is only present in patches featuring true legato. This can be used to de-emphasize legato transitions.

**Speed -**

In true legato patches, this knob can be used to fine-tune the speed of legato transitions. Higher values make transitions faster, while lower values allow for slower transitions. In special “SC” (speed control) patches, this knob has a different function. It can be used to control the playback speed of samples using Kontakt’s built-in Time Machine Pro algorithm. Please note that the speed control patches can produce some undesirable results. Also note Time Machine Pro has a hard limit of 8 simultaneous voices.

**Legato Blend (ex. Oh - Oo) - (CC92 or CC74)**

These knobs, featured in true legato patches, control the blend between different legato vowels. In 2-way patches, there is only one of these knobs, with the first vowel at the “0” position and the second vowel at the “127” position. In the 3-way patch, there is a second blend knob, labeled “Ah - Oh/Oo.” This is controlled by CC74 and is used to control the blend between “Ah” and “Oh” or “Oo.”

**Legato Button -**

This button is used to toggle legato playing on and off. When off, all legato settings are ignored and full polyphonic playing is available.

**Release Button -**

This button is used to toggle release samples on and off. In many patches, doing so allows sustains to be played in a pad-like style. Please note, however that in soloist patches featuring this button, when disabled, the “Release” knob is unavailable for use.

**Low (Range) -**

In true legato and many soloist patches, this knob appears under the “Range” heading. This is used to control the lower bound of the playable range (represented by blue keys on Kontakt’s keyboard). This can be useful for setting up divisi between soloists.



High (Range) -

In true legato and many soloist patches, this knob appears under the “Range” heading. This is used to control the high bound of the playable range (represented by blue keys on Kontakt’s keyboard). This can be useful for setting up divisi between soloists.

**Stepping -**

This knob controls the global tuning of an instrument by the the Stepping value in semitones. For example, a setting of “-12” will tune the whole instrument down an octave. This can also be controlled using the Red keyswitches if the Keyswitch button is “on.”

**Keyswitch Button -**

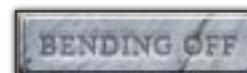
This button toggles keyswitched-based stepping on and off.

**Octave -**

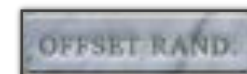
This knob globally tunes the instrument by octaves. Low settings can be useful in creating dark soundscapes.

**Bending -**

This button, available only in ambience patches, toggles pitch bending on legato transitions. This helps the pseudo-legato transitions to sound more realistic, but can sometimes cause undesirable results..

**Offset Mode Button (Random/Knob) -**

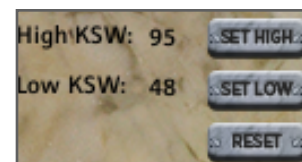
In ambience patches, this button controls the offset mode. When set to “Offset Rand.” the sample start offset for every sample is randomized, allowing for a slightly different attack every time. When set to “Offset Knob” the sample start offset is controlled by the “Offset” knob next to the button.

**KEYSWITCH CONTROLS**

Most patches in Venus offer some sort of keyswitch functionality. This will be explained in detail

using the images to the right and below as an illustration. First of all, the **High/Low KSW: Input**

Boxes: these boxes represent numerically the lowest note for the selected range of keyswitches. As seen below, the **Red** key range represents the “Low” keyswitches while the **Green** key range represents the “High” keyswitches. The **Blue** key range is always the playable range in a patch (like a standard Kontakt instrument). Changing the value in the input boxes will move the appropriate range of keyswitches. Another method of setting keyswitches is to use the **Set High/Low Buttons**. After clicking one of them, text will appear above the **Reset** button prompting the user to press a key on their keyboard. Doing so will set the lowest key of the appropriate keyswitch range to that key. For example, clicking **Set Low**, then pushing C0 (midi note 24) on the keyboard will set the start of the low (**Red**) keyswitch range to 24. Clicking the **Reset Button** will set all keyswitch ranges back to default, where they “hug” the playable range. Please note that some patches only have lower (**Red**) keyswitches while other patches have no keyswitches at all.





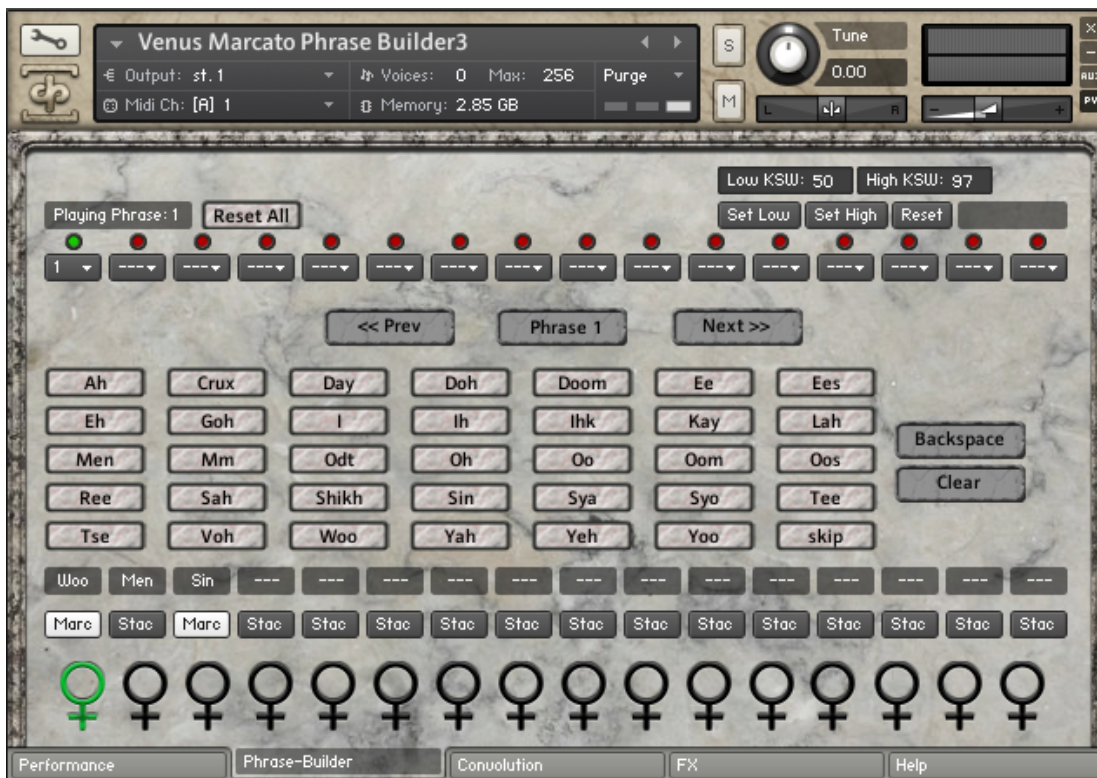
Marcato Builder

The above picture illustrates the **Marcato Builder**. This is a heavy-duty preset for advanced users only. Also, please note this patch takes a lot of RAM to load correctly and is recommended for 64-bit systems only.

This preset allows users to essentially construct their own marcatos from a variety of elements we provide. The interface is split into 3 sections: Low Layer, High Layer and Performance options. The low layer controls are on the left, the high layer on the right and performance controls on the bottom. Each layer section has similar controls that mirror each other.

The “Low” and “High” knobs are used to select a vowel category. Once a category is chosen, the “Attack,” “Sustain” and “Release” knobs can be used to choose each element. For example, in the above image, the “Eh” category is selected for the low layer, and the “Attack” is set to “Hey,” the “Sustain” to “Eh I” and the “Release” to “Ay.” If the user wished, they could select a different attack to play with the sustain, a different release, or an entirely new combination. Each combination will not sound ideal, so we provide separate volume knobs for each element to help balance them against each other. The “Release” time of the releases and the “Hold” of the attack elements can also adjusted independently for each layer.

Once each layer’s marcato has been designed, the user can use the common performance controls to adjust playback, such as the X-Blend knob to blend between the low and high layers and the Legato controls to enable and adjust pseudo-legato playback.



Phrase Builder

The above picture illustrates the **Phrase Builder**. Venus includes a much-improved version of our phrase builder, allowing users to string together any combination of 16 “phrases” of staccatos and marcatos, each with 16 “syllables.”

The upper section of the phrase builder acts as an extended sequencer. Each drop-down menu represents a step in the sequence, and is used to choose which phrase you want in that step of the sequence. When a phrase is played through completely, the sequencer will move on to the next step (the active step represented with a green light above it). When the sequencer finishes playing the last step, it will loop around to the first step. Pressing the “Reset All” button clears the step sequencer (but not the individual phrases), sets all the menus to “---” and returns to the first step.

The lower section of the phrase builder is the Phrase Editor. This allows users to build up to 16 different phrases. The “<< Prev” and “Next >>” buttons are used to switch between chants for editing. The phrase currently being edited is displayed between these buttons. The different syllable names are clickable buttons. Clicking on one adds that syllable to the chant. In the above image, the “Ah” button was clicked and added to the chant, as seen in the small text above the dolls. Below the small text are buttons which read either “Stac” or “Marc”. This button determines whether that syllable will be played as a staccato “Stac” or a marcato “Marc”. This allows users to mix and match staccatos and marcatos in a single phrase. The “Skip” button is unique in that it adds a “note” of silence.

If the user makes a mistake, they can click the “Backspace” button which removes the most recently added syllable. Clicking the “Clear” button on the scroll clears all syllables from the phrase and starts from scratch.

During playback, after a note or chord is played and released, the phrase builder moves onto the next syllable. When the end of a phrase is reached, the phrase builder will advance to the next phrase determined by the step sequencer or loop back around to the first syllable if it's the only phrase in the sequence. The current chant is visually represented by the green, glowing feminine symbol.

Keyswitches:

The keyswitches in Phrase Builder allow advanced control over the syllable being played without using the user interface. The lower (Red) block of keyswitches controls the active position in the step sequencer (if active, i.e. not “---”). So pressing them skips to that step. The upper (Green) keyswitches set the current position of the active phrase in current step sequencer position (if not set to “---”).

So theoretically, a user can create a song-length sequence of phrases and play them in any order they wish using only keyswitches.

FX Controls

The FX Tab of the main instrument user interface panel contains a chain of special DSP effects that you can choose from. Each effect can be enable/disable and have a complete set of parameters that can be adjusted and CC or host automated independently. This special panel can be found in most of the instrument presets. The “Bypass All” button can be used to quickly disable all DSP effects.

Equalizer (EQ3)



EQ3 On/Off

This button enables/disables the 3 Band EQ.

Low Gain

This knob sets the amount of gain for the low band.

Mid Gain

This sets the amount of gain for the fully sweepable mid band.

Mid Frequency

This sets the center frequency for the fully sweepable mid band.

High Gain

This sets the amount of gain for the high band.

Vowel B Filter



Vowelb On/Off

This button enables/disables the resonant filter effect.

Cutoff

Sets the filter's cut-off frequency.

Resonance

Sets the amount of resonance on the filter.

Delay



Delay On/Off

This button enables/disables the classic Delay effect.

Time

This knob sets the delay value in milliseconds.

Pan

This knob sets the left-right ping pong panning amount for each alternating echo.

Damping

Sets the amount of high frequency roll-off applied to each echo.

Feedback

Sets the amount of delay feedback introduced into the signal path.

Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

Reverb



Reverb On/Off

This button enables/disables Kontakt's simulated reverb effect.

Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

Size

Sets the simulated room size of the convolution.

Stereo

Sets the amount of simulated stereo spread of the reverb effect.

Color

Adjusts the tone of the simulated wet reverb signal.

Delay

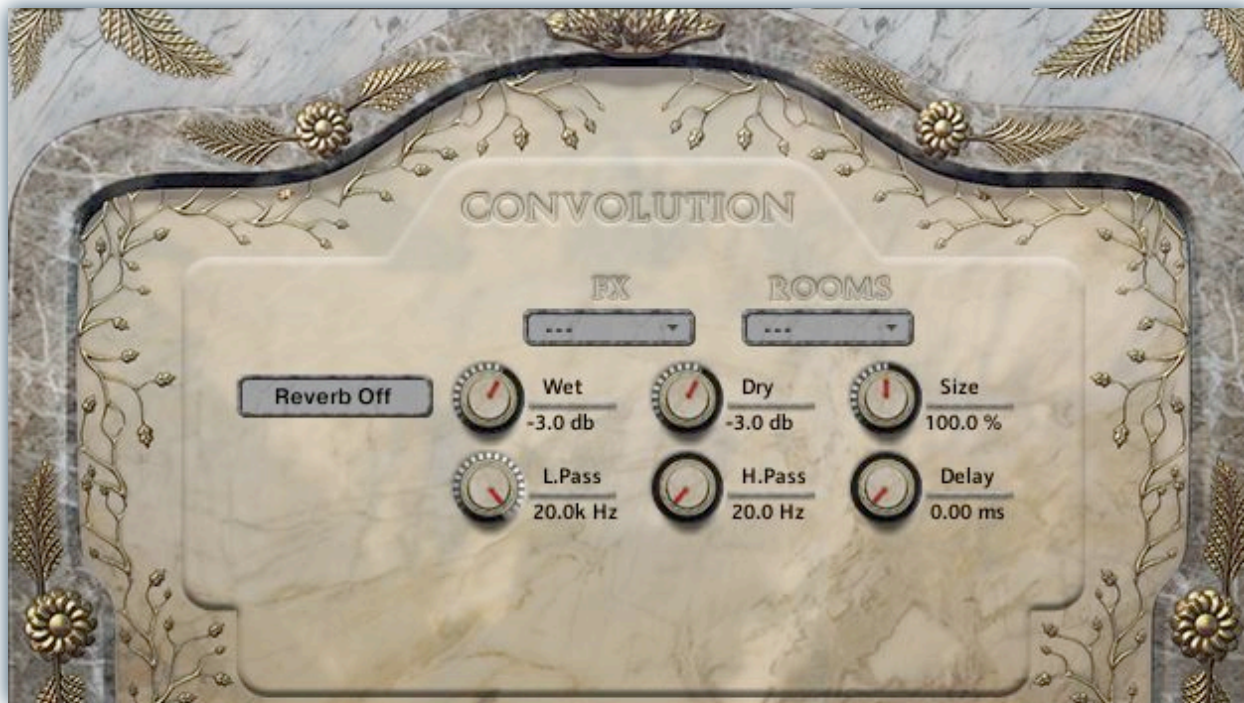
Sets the amount of pre-delay time before the wet signal is returned

Damping

Controls the amount of damping on the simulated wet signal.

Convolution Controls

The Convolution Tab of the main instrument user interface panel contains controls to load our included custom impulses into the presets and adjust the options for convolution reverb.



Reverb On/Off

This button enables/disables the convolution reverb effect.

Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

Size

Sets the simulated room size of the convolution.

Low Pass

Sets the low frequency cut-off of the impulse response, allowing you to dull and darken the sound.

High Pass

Sets the high frequency cut-off of the impulse response, allowing you to remove rumble and low end.

Delay

Sets the amount of pre-delay time before the wet signal is returned

Impulse drop-down menus

These menu allows you to select from a wide variety of custom convolution reverb impulses that we've personally captured or created for you, ranging from our favorite classic halls and cathedrals, to bizarre otherworldly spaces, to self-resonating sonic shapes and complex musical tones. The menus are split into two categories: Room and FX. Room impulses simulate various spaces while FX add strange tones to the sound.

INSTRUMENT PROGRAM TYPES

Venus includes a variety of different versions for many of the instrument patches. Most normal patches are the demanding on computer resources and as such a 64-bit system is required or at least recommended for these. **Lite** patches have less offset and round robins available, but are suitable for those with lower end machines. **"SC"** (speed control) patches are special presets in some categories that allow users to change the speed of sample playback using Kontakt's built-in Time Machine engine. **"TS"** (tempo synch) patches are special presets utilizing Kontakt's Time Machine engine to automatically synch up with the host's tempo. Please note that many of the "SC" and "TS" patches require Kontakt 5 in order to utilize Time Machine Pro, and this is designated by the "K5" in the preset filename. Now a note about Time Machine Pro: Native Instruments placed a hard limit of 8 simultaneous voices when playing back samples using TPro in order to control CPU usage.

INSTRUMENT PROGRAMS

*All patches, with the exception of most of the choral effects patches and all the ambiences, have two versions: the Close mic position and the Hall (H) position.

Choral Effects Presets:

Venus Effects All.nki

Single patch containing all Venus choral effects, from screams and laughter to shouts and sweeps. Range: C#0 – D8

Venus Effects Amazing Grace Solo.nki

Amazing Grace, in chunks, sung by one of our sopranos. Range: C1-D#4

Venus Effects Amazing Grace.nki

The full choir singing Amazing Grace, separated into useful sections and in different keys. Range: C1 – D#4

Venus Effects Boops and Hoots.nki

Selection of Booping and Hooting effects as well as some cat calls to turn the tables. Range: C1 – B4

Venus Effects Clusters Fall.nki

Collection of falling dissonant clusters. Range: C1 – F4

Venus Effects Clusters Rise.nki

Collection of rising dissonant clusters. Range: C1 – B2

Venus Effects Clusters Sustains.nki

A collection of looping and single dissonant cluster sustains. Range: C1 – F5

Venus Effects Clusters Up-Down.nki

Dissonant clusters that rise and fall in pitch. Range: C1 – B2

Venus Effects Crowds.nki

A selection of crowd sounds, from cheers to oo-ing. Range: C1 – F3

Venus Effects Laughter.nki

The ladies laughing at us, crushing our egos and giving us a complex. Range: C1 – G#3

Venus Effects Screams.nki

The ladies screaming. Range: C1 – F2

Venus Effects Shouts.nki

Women are ready for battle! A collection of female war shouts. Range: C1 – A3

Venus Effects Whispering.nki

Selection of whisper effects, including shooshing.. Range: C1 – G#2



Legato Presets:

Venus Sustains Legato 2-way Ah-Eh.nki

True legato patch blendable between Ah and Eh vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Ah-Mm.nki

True legato patch blendable between Ah and Mm vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Ah-Oh &.nki

True legato patch blendable between Ah and Oh vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Ah-Oo.nki

True legato patch blendable between Ah and Oo vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Eh-Mm.nki

True legato patch blendable between Eh and Mm vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Eh-Oh.nki

True legato patch blendable between Eh and Oh vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Eh-Oo.nki

True legato patch blendable between Eh and Oo vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Oh-Mm.nki

True legato patch blendable between Oh and Mm vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Oh-Oo.nki

True legato patch blendable between Oh and Oo vowels. Range: A3 - A#5

Venus Sustains Legato 2-way Oo-Mm.nki

True legato patch blendable between Oo and Mm vowels. Range: A3 - A#5

Venus Sustains Legato 3-way Ah-Oh-Oo.nki

True legato patch blendable Oh and Oo, and Ah and Oh/Oo vowels. Range: A3 - A#5

Venus Sustains Legato Single Ah.nki

True legato patch with just the Ah vowel. Range: A3 - A#5

Venus Sustains Legato Single Eh.nki

True legato patch with just the Eh vowel. Range: A3 - A#5

Venus Sustains Legato Single Mm.nki

True legato patch with just the Mm vowel. Range: A3 - A#5

Venus Sustains Legato Single Oh.nki

True legato patch with just the Oh vowel. Range: A3 - A#5

Venus Sustains Legato Single Oo.nki

True legato patch with just the Oo vowel. Features both Oo(f) and Oo(p) layers attached to the Swell knob. Range: A3 - A#5



Marcato Presets:

Venus Marcato Sustain Builder All.nki

Our complex Marcato Builder for advanced users. See Page 10 for usage instructions. Range: F3 - C6

Venus Marcato Phrase Builder.nki

Our Phrase Builder that can be used with both marcatos and staccatos. See Page 11 for usage information. Range: F3 - C6

Venus Marcato Singles.nki

Single shot, non-sustaining true Marcatos. The "CS" (Speed Control) version can be used to affect Marcato length, but please note Kontakt's Time Machine 2 algorithm can produce undesirable results. Range: F3 - C6

Venus Marcato Sustains.nki

Selection of Marcatos that loop indefinitely for lengthy sustains. Range: F3 - C6

Fast Poly-Sustain Presets:

Venus Poly-Sustains Fast Latin.nki

Looping, fast Latin-based poly-sustain phrases at 140 bpm. Range: A3 - A#5 *Kontakt 5 Tempo-Synching preset available.

Venus Poly-Sustains Fast Slavonic.nki

Looping, fast Slavonic-based poly-sustain phrases at 140 bpm. Range: A3 - A#5 *Kontakt 5 Tempo-Synching preset available.

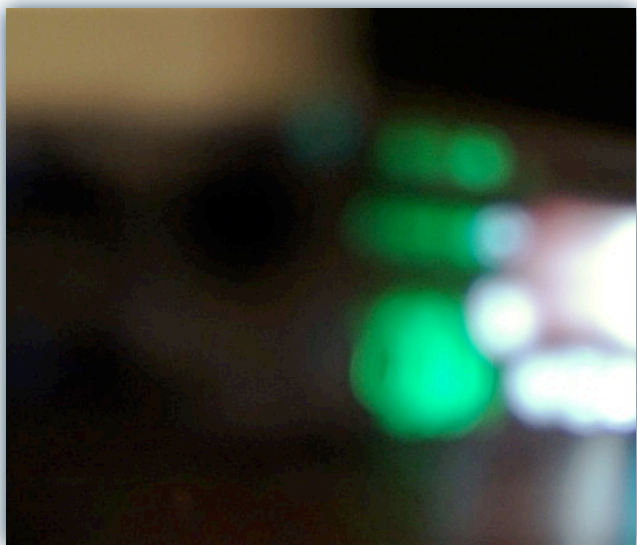
Slow Poly-Sustain Presets:

Venus Poly-Sustains Slow Latin.nki

Looping, slower Latin-based poly-sustain phrases at 100 bpm. Range: A3 - A#5 *Kontakt 5 Tempo-Synching preset available.

Venus Poly-Sustains Slow Slavonic.nki

Looping, slower Slavonic-based poly-sustain phrases at 100 bpm. Range: A3 - A#5 *Kontakt 5 Tempo-Synching preset available.



Soloist Presets:**Alto:****Soloist Alto 1 Long Staccatos.nki**

Longer staccato-like vowels. Range: A3 - F#5

Soloist Alto 1 Melodic Phrases Latin.nki

Our alto soloist singing a variety of Latin-based phrases melodically. The "SC" (Speed Control) version uses Kontakt's built-in Time Machine Pro engine and requires Kontakt 5. Please note that extreme stretching can cause undesirable results. Range: C2 - F8

Soloist Alto 1 Poly-Sustains Slow Latin.nki

Latin-based slow poly-sustaining phrases at 100 bpm. Range: A3 - F#5 *Kontakt 5 "TS" (Tempo Synching) preset also available.

Soloist Alto 1 Whisper Chants.nki

Latin-based whispered slow poly-sustaining phrases at 100 bpm and well as one-shot whispered marcato. Range: C2 - A3 *Kontakt 5 "TS" (Tempo Synching) preset also available.

Soloist Alto 2 Long Staccatos.nki

Longer staccato-like vowels.. Range: A3 - A5

Soloist Alto 2 Poly-Sustains Slow Slavonic.nki

Slavonic-based slow poly-sustaining phrases at 100 bpm. Range: A3 - A5

Soloist Alto 3 Melodic Phrases Latin.nki

Our alto soloist singing a variety of Latin-based phrases melodically. The "SC" (Speed Control) version uses Kontakt's built-in Time Machine Pro engine and requires Kontakt 5. Please note that extreme stretching can cause undesirable results. Range: C1 - D4

Soloist Alto 3 Whisper Chants.nki

Slovinc-based whispered slow poly-sustaining phrases at 100 bpm and well as one-shot whispered marcato. Range: C1 - B2 *Kontakt 5 "TS" (Tempo Synching) preset also available.

Soprano:**Soloist Soprano 1 Long Staccatos.nki**

Longer staccato-like vowels. Range: A3 - C#5

Soloist Soprano 1 Melodic Phrases Latin.nki

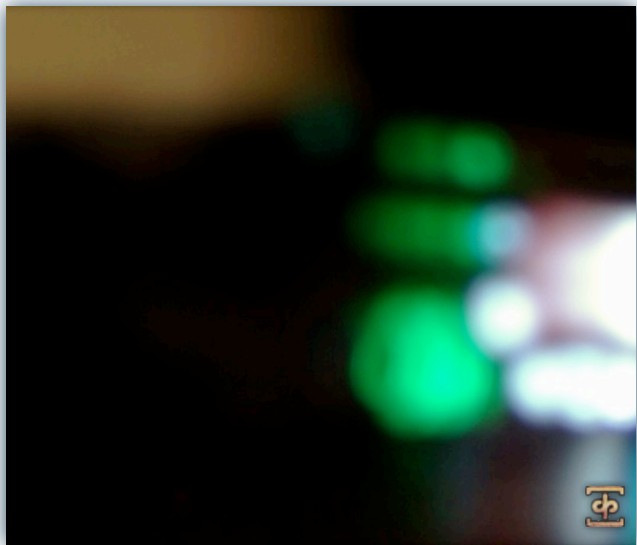
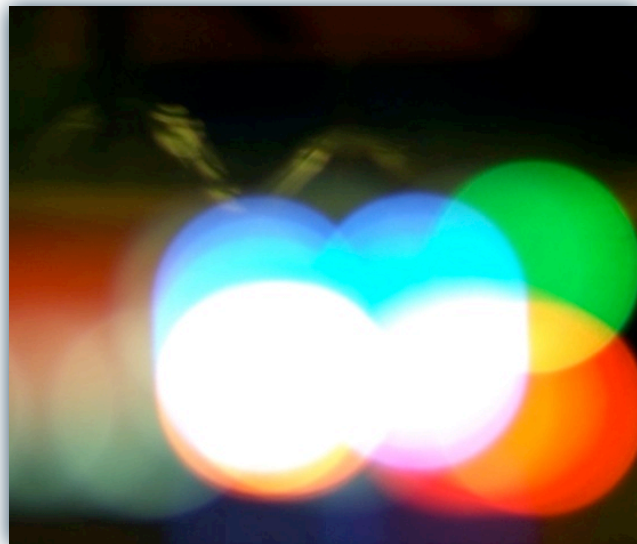
Our soprano soloist singing a variety of Latin-based phrases melodically. The "SC" (Speed Control) version uses Kontakt's built-in Time Machine Pro engine and requires Kontakt 5. Please note that extreme stretching can cause undesirable results. Range: C1 - C7

Soloist Soprano 1 Poly-Sustains Slow Latin.nki

Latin-based slow poly-sustaining phrases at 100 bpm. Range: A3 - D5 *Kontakt 5 "TS" (Tempo Synching) preset also available.

Soloist Soprano 1 Whisper Chants.nki

Latin-based whispered staccato slow poly-sustaining phrases at 100 bpm and well as one-shot whispered marcato. Range: C1 - F3 *Kontakt 5 "TS" (Tempo Synching) preset also available.



Soloist Presets (continued):

Soloist Soprano 2 Long Staccatos.nki

Longer staccato-like vowels. Range: B3 - A#5

Soloist Soprano 2 Melodic Phrases Slavonic.nki

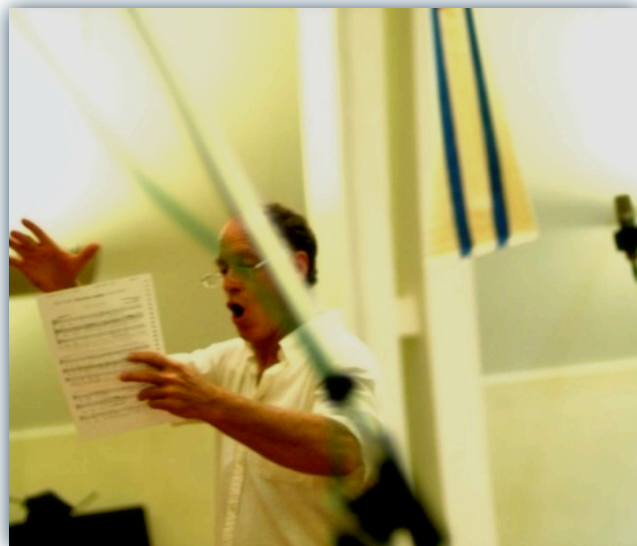
Our soprano soloist singing a variety of Slavonic-based phrases melodically. The "SC" (Speed Control) version uses Kontakt's built-in Time Machine Pro engine and requires Kontakt 5. Please note that extreme stretching can cause undesirable results. Range: C2 - G5

Soloist Soprano 2 Poly-Sustains Slow Slavonic.nki

Slavonic-based slow poly-sustaining phrases at 100 bpm. Range: B3 - C6 *Kontakt 5 "TS" (Tempo Syncing) preset also available.

Soloist Soprano 2 Whisper Chants.nki

Slavonic-based whispered staccato slow poly-sustaining phrases at 100 bpm and well as one-shot whispered marcato. Range: C1 - D3 *Kontakt 5 "TS" (Tempo Syncing) preset also available.



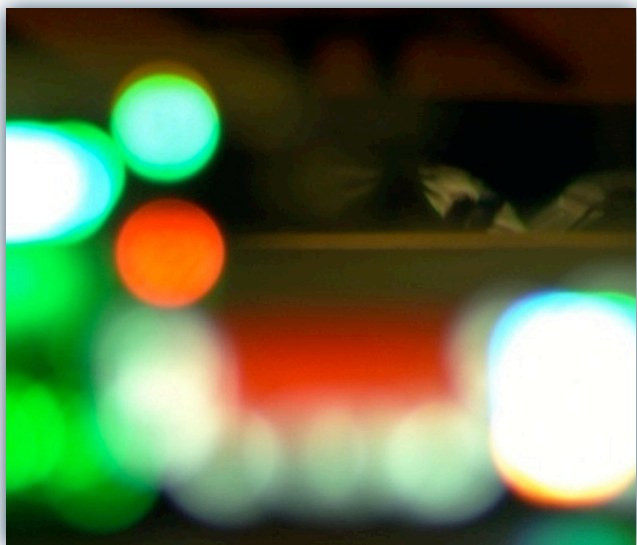
Staccato Presets:

Venus Staccato 2-Layer Vowels.nki

The full choir's true 2-dynamic layer staccato syllables with quick selection keyswitches. The Time Stretch version of the patch can use Kontakt's built-in Time Machine 2 engine to adjust the length of staccatos. Please note that this version can give undesirable results. Range: F3 - C6

Venus Staccatos.nki

All of the full choir's staccato syllables with quick selection keyswitches. The Time Stretch version of the patch can use Kontakt's built-in Time Machine 2 engine to adjust the length of staccatos. Please note that this version can give undesirable results. Range: F3 - C6



Sustains Presets:

Venus 7-Vowel Sustain Pad Utility.nki

A pad-like utility featuring all of our sustaining vowels and their variants. Range: A3 - A#5 (adjustable)

Venus All Vowel Sustains.nki

All of the full choir vowel sustains and the variants with attacks and releases. Range: A3 - A#5 (adjustable)

Venus Trills.nki

A selection of full choir trills, including whole and half-tone. Range: A3 - A#5 (adjustable)

Whispers & Drones Presets:

Venus Drone Marcato Sustains.nki

Sustaining and looping drone cluster marcato with attacks and releases. Range: C2 - D4

Venus Drone Poly-Sustains.nki

Latin & Slavonic droning, cluster poly-sustains at 100 bpm. Range: C2 - D#4 *Kontakt 5 "TS" (Tempo Syncing) preset also available.

Venus Drone Staccatos.nki



Whispers & Drones (continued):

Venus Whisper Marcato Sustains.nki

Sustaining and looping whisper cluster marcatos with attacks and releases. Range: C2 - G#3

Venus Whisper Poly-Sustains.nki

Latin & Slavonic whispered poly-sustains at 100 bpm. Range: C2 - G#3 *Kontakt 5 "TS" (Tempo Syncing) preset also available.

Venus Whisper Staccatos.nki

Whispered staccato syllables. Range: C2 - A3

Ambiences Presets:

Venus Cambiences All.nki

16 unique ambiances blendable with layering and optional pseudo-legato. Range: C-2 - G8

Venus Gambiences All.nki

15 unique ambiances blendable with layering and optional pseudo-legato. Range: C-2 - G8

Venus Meloderwater All.nki

37 unique ambiances blendable with layering and optional pseudo-legato. Range: C-2 - G8

Venus Stoboyuform Mod-layer.nki

Dual-layer tuned ambiances. Range: C-2 - G8

Combo Presets:

These multi-instrument presets are included to allow easy mic position mixing and surround sound routing. All the combo presets are Kontakt multi-instrument (.nkm) patches that combine both mic positions (close and hall) into one loadable file. The filenames correspond directly to the close and hall positions they are derived from. Please be aware that these use twice the memory of loading the normal patches. Many of these cannot be loaded on 32-bit systems because of memory requirements.

It's easy to make your own multi-instrument presets. Simply load two or more nki files into the same Kontakt window, set the midi and audio routing to your desired settings and save the preset using the main Files dropdown menu and select the "Save Multi As" menu item to save the preset you've created to the location of your choice.



ELEMENTS

Marcato Builder

AH

Attacks: 9

- Ah (x5)
- Lah
- Sya
- Yah

Sustains: 8

Releases: 8

EE

Attacks: 7

- Ee (x4)
- Ree
- She
- Tee

Sustains: 5

Releases: 7

- Ee (x3)
- Ees (x2)
- Ihk (x2)

EH

Attacks: 9

- Eh (x4)
- Day
- Kay
- Meh
- Tse
- Veh

Sustains: 7

Releases: 7

- Ay
- Eh (x6)
- En

IH

Attacks: 3

- Ih (x2)
- Sin

Sustains: 1

Releases: 4

- Ih (x)
- In (x2)

MM

Attacks: 1

Sustains: 1
Releases: 1

OH

Attacks: 9

- Oh (x4)
- Doh
- Goh
- Spo
- Syo
- Voh

Sustains: 10

Releases: 10

- Oh (x8)
- Odt (x2)

OO

Attacks: 9

- Oo (x4)
- Cru
- Doo
- Soo
- Woo
- Yoo

Sustains: 9

Releases: 11

- Oo (x4)
- Oom (x2)
- Oos (x3)
- Oosh
- Oox

Phrase Builder

Ah

Crux

Day

Doh

Doom

Ee

Ees

Eh

Goh

I

Ih

Ihk

Kay

La

Men

Mm

Odt

Oh

Oo

Oom

Oos

Ree

Sah

Shikh

Sin

Sya

Syo

Tee

Tse

Voh

Woo

Yah

Yeh

Yoo

Marcato

Ah

Crux

Day

Doh

Doom

Ee

Ees

Eh

Goh

I

Ih

Ihk

Kay

Lah

Men

Mm

Odt

Oh

Oo

Oom

Oos

Ree

Sah

Shikh

Sin

Soosh

Spodt

Sya

Syo

Tee

Tse

Voh

Woo

Yah

Yeh

Yoo

Staccato

Ah

Aw

Bog

Crux

Day

Doh

Doom

Ee

Ees

Eh

Goh

Heh

I

Ih

Ihk

Kay

La

Men

Mm

Odt

Oh

Oo

Oom

Oos

Oosh

Ree

Rees

Sah

Shikh

Sin

Soh

Sya

Syo

Tee

Tse

Voh

Woo

Yah

Yeh

Yoo

Polys-Sustains

Fast (140 BPM)*Latin:*

Amen
Amen (alt)
Benedicti
Bene. (alt)
Dominum
Excru
Gloria
Kyrie
Oratsio
Origin
Salvatoris

Slavonic:

Bogoroditse
Devo
Drago
Gospodt
Mariye
Nashikh
Raduisya
Rodila
Stoboyu
Tvoyego
Yakospasa
Yako. (alt)

Slow (100 BPM)*Latin:*

Adoramus
Crucifixus
Dei Nomine
Dominum
Exora
Kyrie
Oratsio
Salvatoris
Sanctus
Semper Christum

Slavonic:

Bogoroditse
Devo
Drago
Drago (alt)
Gospodt
Gosp. (alt)
Mariye
Mari. (alt)
Nashikh
Raduisya
Rodila
Rodila (alt)
Stoboyu
Tvoyego
Tvoy. (alt)
Yakospasa
Yesidush
Yesi. (alt)

Alto 1 - Latin

Poly-Sustains

Adoramus
Amen
Benedicti
Crucifixus
Dominum
Gloria
Kyrie
Oratsio
Origin
Semp.Chrst
Ah trill
Oh trill

Long Staccato

Ah
Ay
Ee
Eh
lh
Moos
Oh
Oo
Toom
Toos
Xoos

Alto 2 - Slavonic

Poly-Sustains

Bogoroditse
Devo
Mariye
Nashikh
Raduisya
Rodila
Stoboyu
Yakospasa
Trill Ah
Trill Oo

Long Staccato

Ah 1
Ah 2
Ee
Eh 1
Eh 2
Lah
Oh
Oo
Tee

Soprano 1 - Latin

Poly-Sustains

Amen
Benedicti
Crucifixus
Dominum
Gloria
Kyrie
Oratsio
Origin
Trill Ah
Trill Oo

Long Staccato

Ah
Ee
Eh 1
Eh 2
lh
Oh
Oo
Soos

Soprano 2 - Slavonic

Poly-Sustains

Bogoroditse
Devo
Mariye
Nashikh
Raduisya
Rodila
Stoboyu
Yakospasa
Trill Ah
Trill Oo

Long Staccato

Ah
Ee
Eh
La
Oh
Oo
Sah
Yeh



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CREDITS

The Venus Choir

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Choral Directors:

Alan Kleinschmidt

Barbara Heroux

Soprano Soloists:

Madison Emery Smith

Elizabeth Kimble

Alto Soloists:

Heidi Waterman

Jennifer Panara

Elizabeth Shassen

Chorus:

Alice Ko

Audrey Howitt

Barbara Heroux

Catherine Heagerty

Celeste Winant

Cynthia A King

Cynthia Adams

Diana Feinberg

Diana Pray

Elizabeth Eliassen

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UI Design

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Beta Team and Featured Demo

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Volti (www.voltisf.org)

The Kleinschmidts and Gearys

Constructive Stumblings

THANK YOU.

Thanks for loving the Soundiron Venus Women's Choir library and supporting all of our creations. If you have any questions, troubles, concerns, comments, love-letters or hate mail, feel absolutely free to send it on over to us:

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Much obliged,

Mike, Gregg and Chris



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