PRECISIONSOUND

Angelic Vocal Pads 6
for NI Kontakt, EXS24 & SoundFont

Angelic Vocal Pads 6 is a collection of ethereal pad instruments for music production and sound design. Unlike most choir libraries, Angelic Vocal Pads features multiple voices from a single singer layered in each vowel. The sound of each instalment therefore expresses the unique personality of the singer. Angelic Vocal Pads 6 features the voice of Swedish singer Angelica Henriksson.

Angelic Vocal Pads 6 features:

- 330 24-bit stereo WAV samples
- 6 multi-layered vowels: A, E, I, U, O, M
- Natural range of the singer is F2 – C5, stretched to C2 - C5
- 3 programs for NI Kontakt v.3–5 with expressive vowel morphing controls
- 18 programs for Logic EXS24
- 18 programs for NI Kontakt v.2
- 12 programs for SoundFont (16-bit)

Angelic Vocal Pads for NI Kontakt 3, 4 & 5

The files in NI Kontakt format <u>require the full version of NI Kontakt</u> and do not work fully with the free Kontakt player!

Three versions of Angelic Vocal Pads 6 are provided for NI Kontakt 3, 4 and 5. The **Mode I + II** instrument uses two layers of stereo samples for each vowel. **Mode I** and **Mode II** use one layer of stereo samples for each vowel, with different samples for each instrument. The single-mode instruments use half the polyphony of the **Mode I + II** instrument.

Perform page

The Perform page presents several ways to control the sound of the voice, during real-time MIDI performance, as well as directly on the instrument interface.

The **Voice** section contains three drop-down menus: **Source**, **Destination**, and **Control**. The **Source** is the vowel sound that plays by default. The **Destination** is a different vowel sound, into which the Source can be morphed. The **Control** menu is where you select the method of morphing.

The **Source** menu selects the instrument's current vowel (A, E, I, O, U, M), which you hear when you play a note. To the left of each vowel name on the menu is a corresponding keyswitch:

Keyswitch	Source Vowel
C1	A
C#1	E
D1	I
D#1	O
E1	U
F1	M

Pressing these keyswitches changes the current vowel too, and the Source menu updates accordingly.

The difference between changing the vowel using the Source menu, and changing the vowel using a keyswitch, is that the Source menu transitions instantly to the new vowel, whereas keyswitches crossfade from the old to the new vowel.

ⓘ *With keyswitches, you can change Source vowels smoothly while playing sustained notes.*

The Destination menu enables you to select a different vowel from the Source, then morph between the two vowels.

More about Sources and Destinations

Each Source vowel has its own unique Destination vowel. This means that if you select A as the source and E as the destination, you could then change the source to O and select M as the destination.

When you change the source back to A, the destination will revert to E. When you change it again to O, the destination will revert to M.

In other words, the instrument remembers your chosen destination for each source.

ⓘ *If you try to select the same vowel for the destination as the current source, the destination menu will snap to the next available vowel, because you cannot morph a vowel with itself.*

Control Menu

There are three ways in which to morph between Source and Destination vowels: CC1, Velocity, and Knob. They are selectable from the Control menu.

Additionally, this menu also allows you to disable morphing and use only keyswitches.

CC1 morph

In "CC1 morph" mode, MIDI continuous controller #1 controls the morph between Source and Destination vowels. This is usually the modulation wheel on your MIDI keyboard. Turn the modulation wheel from minimum to maximum while playing a note, and you will hear the Source fade out, as the Destination fades in until it is the only vowel that can be heard.

Velocity morph

In "Velocity morph" mode, the levels of Source and Destination are controllable for each note you play, depending on how hard you play the keys. The volume of the Source decreases as velocity increases (when you hit the keys harder), and vice versa for the Destination. In other words, at maximum velocity, only the Destination vowel can be heard.

Knob morph

In "Knob morph" mode, a knob appears below the Control menu. Turning this Morph knob from 0% to 100% fades out the Source and fades in the Destination, like the modulation wheel in "CC1 morph" mode. We have included this mode so that it is easy to assign morphing to another MIDI controller, or to automate it in your host sequencer.

ⓘ *To assign morphing to a MIDI controller, right-click the Morph knob and click "Learn MIDI CC# Automation", then move the physical slider or dial that you want to assign.*

Keyswitch only

In "Keyswitch only" mode, morphing is disabled. The Destination menu is hidden because it is not in use. In this mode, you can still crossfade between Source vowels using the keyswitches.

Dynamics

The Dynamics section on the Perform page provides four knobs that control the amplitude of the instrument sound.

The **Attack** and **Release** knobs adjust respectively the start and end of the amplitude envelope. They affect all vowels, both sources and destinations.

The **X-fade** knob adjusts the speed of crossfades between Source and Destination vowels when using the keyswitches, from 0% (fast) to 100% (slow).

The **Velocity** control adjusts the sensitivity of the instrument's volume to MIDI velocity.

The X-fade and Velocity knobs are hidden when the Control menu is in "Velocity morph" mode, because they are not applicable in that mode.

ⓘ *"Velocity morph" mode works differently from morphing by modulation wheel or knob, because it operates per-note, rather than on all notes at once. Volume sensitivity to velocity is disabled in this mode because it is used to morph between vowels. Likewise, crossfading is not applicable because each note has its own levels of source and destination vowel. Therefore, while Source keyswitches still work in "Velocity morph" mode, they affect the next played note, rather than currently played notes like in "CC1 morph" and "Knob morph" modes.*

Status display
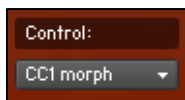
Lastly on the Perform page, the Control Display provides information about the status of crossfades and mode changes. This is the text box above the Control menu, which is usually labeled "Control:".

When a crossfade between sources is underway, the Control Display changes to "Crossfading…". During crossfading, several controls are disabled in order to safeguard audio performance: keyswitches, CC1 input, morph knob input, and the drop-down menus.

The "Crossfading…" message reminds you that these controls are disabled, and its disappearance shows you that the controls are active again.
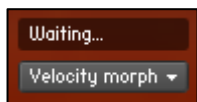
The Control Display is also used when changing to "Velocity morph" mode with the Control menu. To prevent a jump in volume when changing to this mode (because velocity sensitivity is disabled), the instrument waits for any playing notes to finish before making the mode change. This is shown by "Waiting…" on the Control Display.

When "Waiting…" vanishes, velocity mode is ready to play.

Tone page

On the Tone page, you can shape the sound and stereo image of the voice. From left to right, the controls are as follows:

Detune: this knob changes the tuning of all vowels, by detuning the two layers of each vowel against one another, from 0% (no detuning) to 100% (maximum detuning).

ⓘ *The Detune knob is not shown in the **Mode I** or **Mode II** Kontakt instruments, because these instruments use single layers for each vowel.*

Stereo: the Width knob controls the stereo image, from natural stereo down to mono.

EQ: Lo, Mid & Hi frequency amount knobs +/- 15 dB, with a sweepable Mid from 40 Hz to 12kHz.

FX page

On the FX page, you can apply a delay effect and a high-quality convolution reverb. From left to right, the controls are as follows:

Reverb

Level: sets the volume in decibels of the convolution reverb effect.

Type: changes the impulse response of the convolution reverb. Fifteen impulse responses are available, ranging from short springs to churches and cathedrals. You can also disable the reverb by setting this menu to "Reverb off".

Delay

Level: sets the volume in decibels of the delay effect.

Delay on/off: enables or disables the delay effect.

Time: sets the gap in milliseconds between delay repetitions.

Tone: sets the high-frequency damping of the repetitions generated by the delay, where 0% provides no damping, and 100% provides full damping for a darker sound.

Feedback: sets the extent to which repetitions generated by the delay are fed back into the delay, to produce more repetitions. At 100%, the delay continues regenerating indefinitely.

Spread: sets the stereo image of the repetitions generated by the delay, where 0% is mono, and 100% is full stereo for a ping-pong delay effect.

Credits page

Voices: Angelica Henriksson

Recording, Sound Editing & GUI Design: Lars Westin

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The Angelic Vocal Pads 6 manual was written by Iain Morland.

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