

Angelic Vocal Pads 5
for NI Kontakt, HALion, EXS24 & SoundFont



Angelic Vocal Pads 5 is a collection of beautiful and silky pad instruments for music production and sound design. Unlike most choir libraries, the Angelic Vocal Pads series of sample libraries layers multiple voices from a single singer in each vowel. The sound of the Angelic Vocal Pads has a personality within each installment that makes it unique, due to the singer who performs in that particular library. Angelic Vocal Pads 5 features the voice of Swedish folk/pop singer Malin Hansson Dahl.

Angelic Vocal Pads 5 contains 324 24bit stereo wavfiles in 6 vowels "A, E, I, U, O, M".
The natural range of the singer is F2 - G4, stretched to C2 - C5.

- 18 programs for Steinberg HALion
- 18 programs for Logic EXS24
- 18 programs for NI Kontakt v.1 and 2
- 3 programs for NI Kontakt v.3, 4 and 5 (*enhanced with KSP scripts, fx and GUI. Read below...*)
- 12 programs for SoundFont (16bit)

Note: The files in NI Kontakt 1, 2, 3, 4 and 5 formats require the full version of NI Kontakt 1, 2, 3, 4 or 5, not the free Kontakt player!

Angelic Vocal Pads 5 for NI Kontakt 3, 4 and 5

Three versions of Angelic Vocal Pads 5 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.

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.

***Note:** 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.*

There are three ways in which to morph between **Source** and **Destination** vowels: CC1, Velocity, and Knob. They are selectable from the **Control** menu, and are explained below. Additionally, the **Control** menu also allows you to disable morphing.

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

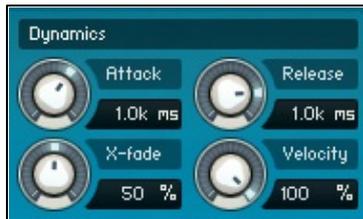
In “Velocity morph” mode, the levels of **Source** and **Destination** are controllable for each note you play, depending on how hard you play the keys. The volume of the **Source** decreases as velocity increases (when you hit the keys harder), and vice versa for the **Destination**. In other words, 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.



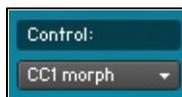
The **Dynamics** section on the **Perform** page provides four knobs that control the amplitude of the instrument sound. The **Attack** and **Release** knobs adjust respectively the start and end of the amplitude envelope. They affect all vowels, both sources and destinations.

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.

Note: "Velocity morph" mode works differently from morphing by modulation wheel or knob, because it operates per-note, rather than on all notes at once. This has two important consequences. First, volume sensitivity to velocity is disabled in this mode because it is used to morph between vowels. Second, 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.



Lastly on this 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 (as 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



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).

Note: The Detune knob is not available in the “Mode I” or “Mode II” Kontakt instruments, because these instruments use single layers for each vowel, to minimize polyphony.

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



Reverb: IR Reverb FX with 15 presets “Big Hall 1”, “Big Hall 2”, “Cathedral”, “Church”, “Large Hall”, “Large Room”, “Medium Hall”, “Mono Spring”, “Plastic Spring”, “Plate”, “Rusty Spring”, “Small Room”, “Small Space 1”, “Small Space 2” and “Stage”. Level amount knob and drop-down menu for selecting the reverb type.

Delay: Delay effect with Level knob, Time knob and on/off button. Other knobs control the Feedback of the delay signal, Tone (filter frequency character of the delay), and Spread (stereo width of delay signal, where 0%=mono).

Credits page



Voices: Malin Hansson Dahl

Recording, Sound Editing & GUI Design: Lars Westin

KSP Scripting by Iain Morland <http://sound.iainmorland.net>

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