

MARS MALE CHOIR

SOUNDIRON MARS MALE 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 instrument we've 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 cutting 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 wide stage and hall 2-position array, we meticulously recorded nearly 40 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. Please note: currently, we don't include tempo-synching versions of the presets, due to limitations in Kontakt 4's time-stretching algorithms and looping functions, but we'll be adding them to future free updates to this library.

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.

We've also designed this library to blend well with specific key elements in our Requiem Light 2.0 full 40-piece male/female 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 MALE CHOIR

OVERVIEW

290 Kontakt patches (unlocked)

16,091 Samples

18 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 4.2.3 or later full retail version required to use nki presets.

CREDITS

Produced, Recorded, Edited, Programmed, Photographed by Mike Peaslee & Gregg Stephens

Scripting and System Design by Chris Marshall

Documentation by Chris Marshall

User Interface Graphics by Daniel Tritton

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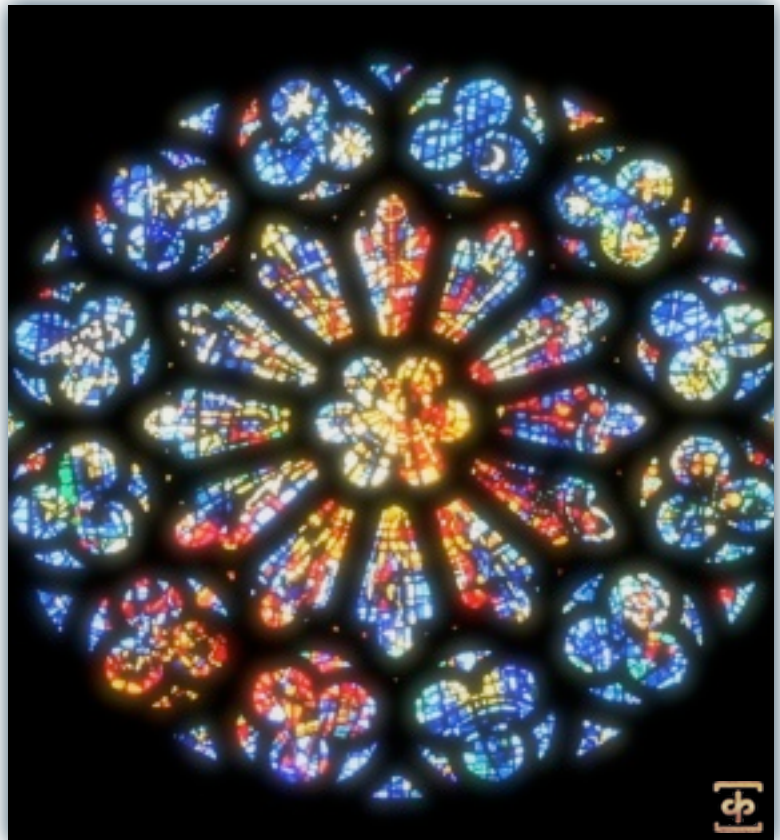
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ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 48kHz / 24bit., in a naturally wet and lush hall environment. We also did not use low pass filtering in these recordings, because we believe in capturing the full depth and power of a sound source. It's much easier and more preferable to remove unwanted bass after the fact than it is to try to recreate and restore those lost elements after the fact. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. We carefully choose our equipment and methods to prevent this wherever possible, but some sounds are just very small. Therefore, please do keep in mind that we don't claim or aim to provide perfectly quiet or perfectly sterile sounds or musical instrument samples.

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 4.2.3 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.

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 it's 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 "Convolution" 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 4.2.3 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 ram, a 64 bit OS, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this very large Soundiron library. Large sample sets like those found in this library will load slowly and may cause system instability on older machines.

Download & Installation

The Kontakt sampler presets in this library is designed for the full retail version of Kontakt 4.2.3 and later **ONLY**. It cannot be used in the free Kontakt Player. 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.

We use the Continuata Download Manager to provide 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 permissions to your security settings for the downloader, if they block 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. 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. Please see your download email for more detailed instructions.

Manual Download

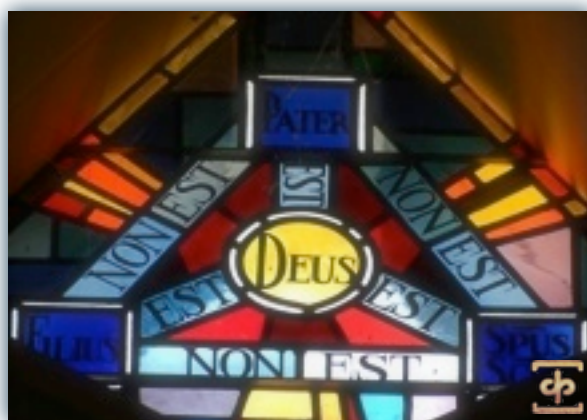
If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you 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.



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 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.

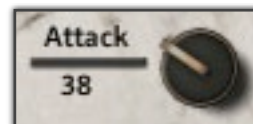


Front Panel Controls

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.

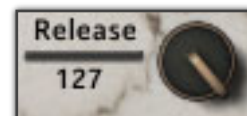
Attack - (CC 94)

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.



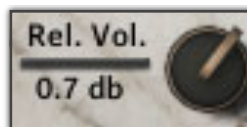
Dynamics -

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 -**

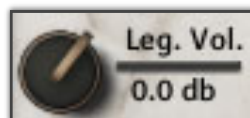
This knob is only in patches featuring legato. It controls the interval distance between two notes allowed for legato. Any interval equal to or less than this setting will playback a legato transition. Any interval higher than this setting will ignore legato and just play the note, allowing polyphonic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

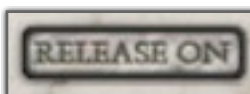
These knobs, featured in true legato patches, control the blend between different legato vowels. In 2-way patches, there is only one of these knobs, with the first vowel at the “0” position and the second vowel at the “127” position. In the 3-way patch, there is a second blend knob, labeled “Ah - Oh/Oo.”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

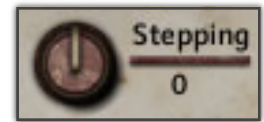


High (Range) -

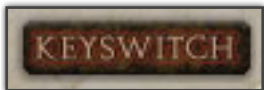
In true legato and many soloist patches, this knob appears under the “Range” heading. This is used to control the high bound of the playable range (represented by blue keys on Kontakt’s keyboard). This can be useful for setting up divisi between soloists.

**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 -**

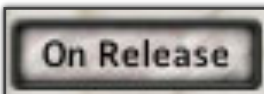
This knob globally tunes the instrument by octaves. Low settings can be useful in creating dark soundscapes.

**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.





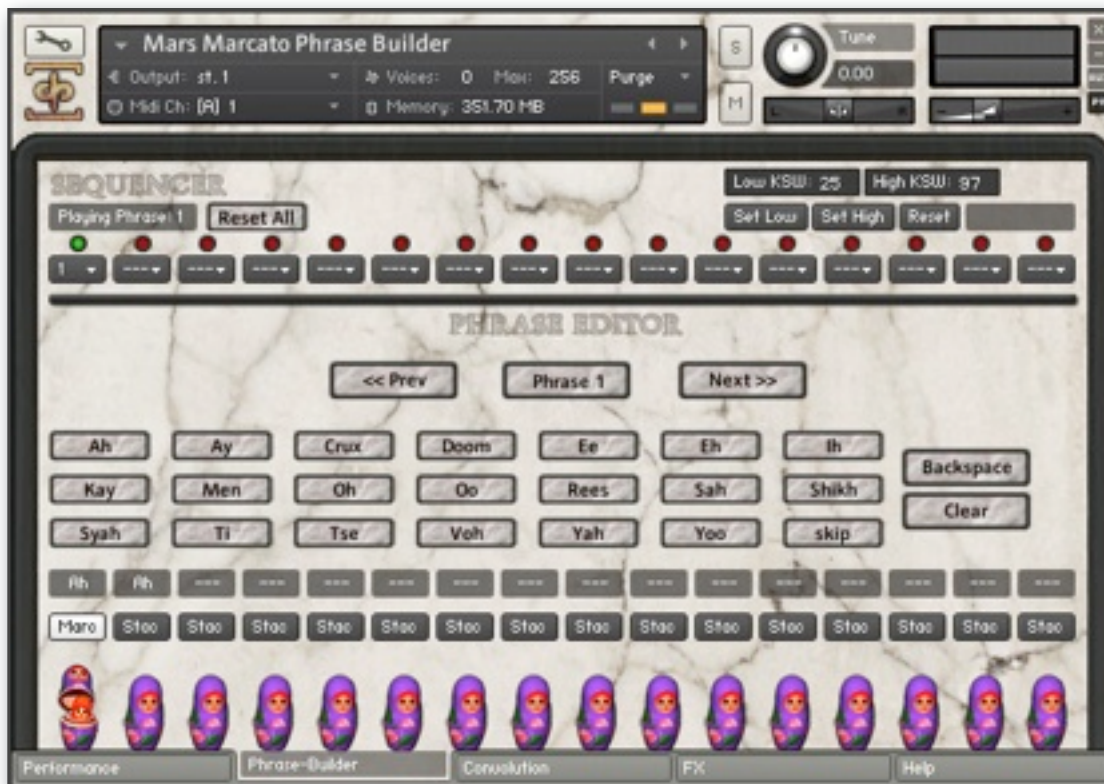
Marcato Builder

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 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 1” 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 be 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 dropdown 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 Close mic position and the Hall (H) position.

Choral Effects Presets:

* 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.nki

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.nki

This preset includes dissonant clusters . Range: C2-B3

Mars Effects Horror Cha-Kah.nki

The men imitate a disturbing horror-movie soundtrack. Range: C2 – F7

Mars Effects Rail Strikes Metal Tuned Sustain.nki

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.nki

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

Mars Effects Rail Strikes.nki

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

Mars Effects Shout Sustains.nki

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

Mars Effects Warcry Blendable.nki

A large variety of warcries and shouts as two separate mic setups each with independent volume controls for blending. Range: F1 – B5

Mars Effects Warcry.nki

The above warcries but each mic position is laid out separately on the keyboard. Range: C#-1 – G8

Mars Effects Warm-up.nki

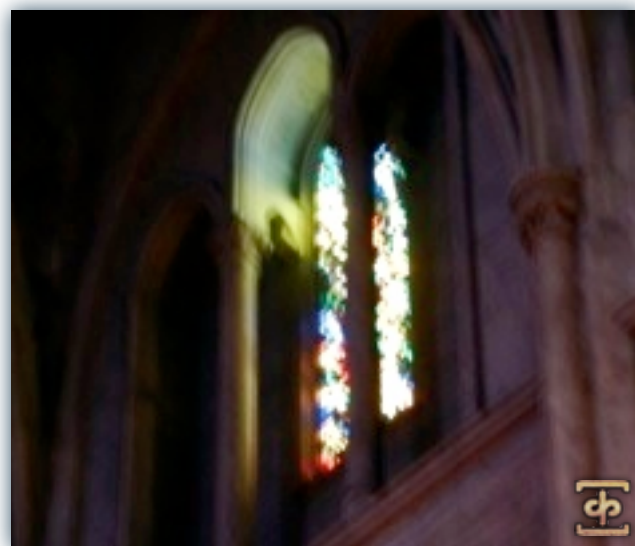
Various warm-up exercises to loosen the choir up before we got down to business. Range: C#0 – G#7

Mars Effects Zombie Clusters.nki

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

Mars Effects Zombie Wall.nki

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



Legato & Sustains Presets:

Mars 7-Vowel Sustain Pad Utility & lite.nki

Preset containing all 7 of our vowel sustains and their variants in a blendable pad instrument. Range: G#0 - C6

Mars Sustains Legato 2-way Ah-Mm & lite.nki

True legato patch blendable between Ah and Mm vowels. Range: F2 - A#4

Mars Sustains Legato 2-way Ah-Oh & lite.nki

True legato patch blendable between Ah and Oh vowels. Range: F2 - A#4

Mars Sustains Legato 2-way Ah-Oo & lite.nki

True legato patch blendable between Ah and Oo vowels. Range: F2 - A#4

Mars Sustains Legato 2-way Mm-Oo & lite.nki

True legato patch blendable between Mm and Oo vowels. Range: F2 - A#4

Mars Sustains Legato 2-way Oh-Mm & lite.nki

True legato patch blendable between Oh and Mm vowels. Range: F2 - A#4

Mars Sustains Legato 2-way Oh-Oo & lite.nki

True legato patch blendable between Oh and Oo vowels. Range: F2 - A#4

Mars Sustains Legato 2-way Selector & lite.nki

True legato patch blendable between two layers, each layer containing each true legato vowel. Range: F2 - A#4

Mars Sustains Legato 3-way Ah-Oh-Oo & lite.nki

True legato patch blendable Oh and Oo, and Ah and Oh/Oo vowels. Range: F2 - A#4

Mars Sustains Legato Single Ah & lite.nki

True legato patch with just the Ah vowel. Range: F2 - A#4

Mars Sustains Legato Single Mm & lite.nki

True legato patch with just the Mm vowel. Range: F2 - A#4

Mars Sustains Legato Single Oh & lite.nki

True legato patch with just the Oh vowel. Range: F2 - A#4

Mars Sustains Legato Single Oo & lite.nki

True legato patch with just the Oo vowel. Features both Oo(f) and Oo(p) layers attached to the Swell knob. Range: F2 - A#4

Marcato Presets:

Mars Marcato Builder All & lite.nki

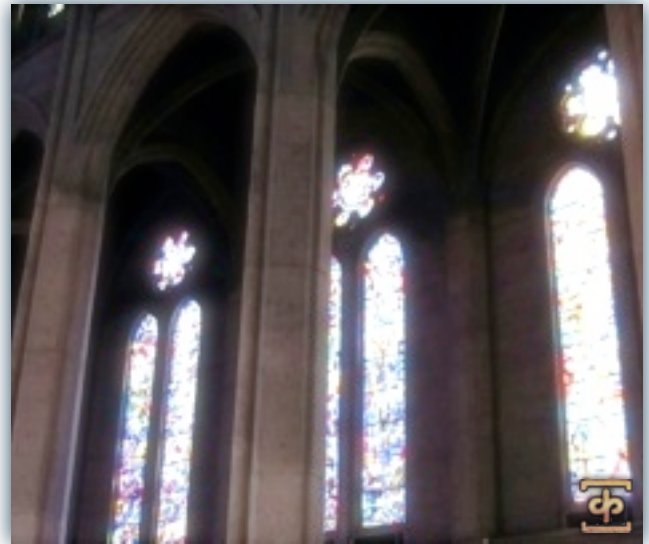
Our complex Marcato Builder for advanced users. See Page 10 for usage instructions. Range: C-2 - C5

Mars Marcato Builder Attack Only & lite.nki

Just Marcato attacks in a patch. Range: C-2 - C5

Mars Marcato Builder Release Only & lite.nki

Just Marcato releases in a patch. Range: C-2 - C5



Marcato Presets (continued):

Mars Marcato Builder Sustain Only & lite.nki

Just Marcato sustains in a patch. Range: C-2 - C5

Mars Marcato Phrase Builder & lite.nki

Our Phrase Builder that can be used with both marcatos and staccatos. See Page 11 for usage information. Range: C0 - C6

Mars Marcato Singles & lite & time-stretch.nki

Single shot, non-sustaining true Marcatos. The "time-stretch" version can be used to affect Marcato length, but please note Kontakt's Time Machine 2 algorithm can produce undesirable results. Range: C-2 - C5

Mars Marcato Sustains & Lite.nki

Selection of Marcatos that loop for lengthy sustains. Range: C0 - C6



Fast Polysustain Presets:

Mars Poly-Sustains Fast Latin & lite.nki

Looping, fast Latin-based poly-sustain phrases at 140 bpm. Range: C-2 - G8

Mars Poly-Sustains Fast Slavonic & lite.nki

Looping, fast Slavonic-based poly-sustain phrases at 140 bpm. Range: C-2 - G8

Long Polysustain Presets:

Mars Poly-Sustains Long Latin & lite.nki

Long, gregorian-style Latin-based poly-sustain phrases at 130 bpm. Range: C-2 - G8

Mars Poly-Sustains Long Latin tm2 self-sync.nki

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 - G8

Slow Polysustain Presets:

Mars Poly-Sustains Slow Latin & lite.nki

Looping, slower Latin-based poly-sustain phrases at 100 bpm. Range: C-2 - G8

Mars Poly-Sustains Slow Slavonic & lite.nki

Looping, slower Slavonic-based poly-sustain phrases at 100 bpm. Range: C-2 - G8

Spoken Polysustain Presets:

Mars Poly-Sustains Drone Long Latin & lite.nki

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

Mars Poly-Sustains Whisper Slow Latin & lite.nki

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

Mars Poly-Sustains Whisper Slow Latin singles.nki

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



Soloist Presets:

Bass:

Soloist Bass Breaths.nki

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

Soloist Bass Melodic Phrases Latin & Time Stretch.nki

Our bass soloist singing a variety of Latin-based phrases melodically. The Time Stretch version uses Kontakt's built-in Tlme Machine 2 engine. Please note that extreme stretching can cause undesirable results. Range: C3 - G6

Soloist Bass Melodic Phrases Slavonic & Time Stretch.nki

Our bass soloist singing a variety of Slavonic-based phrases melodically. The Time Stretch version uses Kontakt's built-in Tlme Machine 2 engine. Please note that extreme stretching can cause undesirable results. Range: C3 - G5

Soloist Bass Poly-Sustains Long Latin & Lite & Time Stretch.nki

Latin-based long polysustaining phrases at 130 bpm. The Time Stretch version uses Kontakt's built-in Tlme Machine 2 engine. Please note that extreme stretching can cause undesirable results. Range: C0-C6

Soloist Bass Poly-Sustains Slow Latin & Lite.nki

Latin-based slow polysustaining phrases at 100 bpm. Range: C#2 - F#8

Soloist Bass Poly-Sustains Slow Slavonic & Lite.nki

Slavonic-based slow polysustaining phrases at 100 bpm. Range: C#2 - F#8

Soloist Bass Staccatos & Lite.nki

Our bass soloist's language-neutral staccatos. Range: C1 - C4

Soloist Bass Vowel Sustains & Lite.nki

All our bass soloist's language-neutral vowel sustains. Range: C1 - C4

Tenor:

Soloist Tenor I Breaths.nki

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

Soloist Tenor I Melodic Phrases Slavonic & Time Stretch.nki

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

Soloist Tenor I Melodic Phrases Slavonic & Time Stretch.nki

More of our first tenor soloist singing a variety of Slavonic-based phrases melodically. The Time Stretch version uses Kontakt's built-in Tlme Machine 2 engine. Please note that extreme stretching can cause undesirable results. Range: C3 - B7



Soloist Presets (continued):

Soloist Tenor 1 Poly-Sustains Slow Slavonic & Lite.nki

Slavonic-based slow polysustaining phrases at 100 bpm. Range: C-1 - C6

Soloist Tenor 1 Staccatos & lite.nki

All of our first tenor soloist's staccato syllables. Range: C2 - C5

Soloist Tenor 2 Breaths 1.nki

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

Soloist Tenor 2 Breaths 2.nki

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

Soloist Tenor 2 Poly-Sustains Long Latin & Lite & Time Stretch.nki

Latin-based long, gregorian-style polysustaining phrases at 130 bpm. Range: C0 - C6

Soloist Tenor 2 Poly-Sustains Slow Latin & Lite.nki

Latin-based slow polysustaining phrases at 100 bpm. Range: C-1 - C8

Soloist Tenor 2 Staccatos & Lite.nki

Our bass soloist's language-neutral staccatos. Range: C2 - C5

Soloist Tenor Vowel Sustains & Lite.nki

Both tenor soloists' language-neutral vowel sustains. Range: C2 - C5

Staccato Presets:

Mars Release Utility & Lite.nki

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 - C5

Mars Staccatos & Lite & Time Stretch.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: E0 - C5

Ambience Presets:

Mars Drones 0 All.nki

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

Mars Drones 1 Malambient Choir.nki

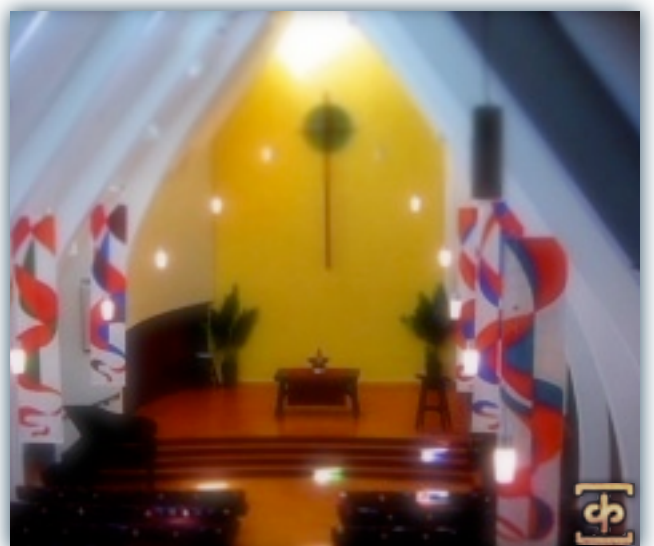
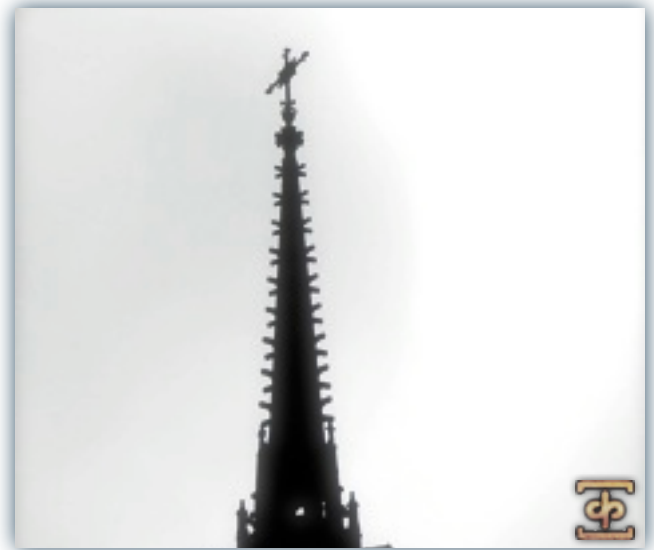
Swell-based blendable ambience. Range: C-2 - G8

Mars Drones 2 Mirosppheric Void.nki

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

Mars Drones 3 Little Big Box.nki

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



Ambience Presets (continued):

Mars Drones 4 Synthachoirize.nki

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

Mars Fx Bassmospheric.nki

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

Mars Fx Burningthrough.nki

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

Mars Fx Confusion.nki

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

Mars Fx Hollow Whispers mw-filter.nki

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

Mars Fx Robotniq & lite.nki

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

Mars Fx Shadow of the Well.nki

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

Mars Fx Short n Sweet.nki

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

Mars Fx Tenor Chasm.nki

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

Combo Presets:

*All the combo presets are Kontakt multi-instrument (.nkm) patches that combine both mic positions (close and hall) into one loadable file. 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. The "lite" versions are multi-instruments of the DFD patch versions

Mars All Effects Clusters.nkm

The choir's dissonant clusters.

Mars All Effects Horror Cha-hak.nkm

Choir effects horror film imitation.

Mars All Effects Warm-up.nkm

Warm-up time. Prepare for hard work.

Mars All Effects Zombie Clusters.nkm

There's a zombie on my lawn.

Mars All Effects Zombie Wall.nkm

A shambling horde of the undead.

Mars All 7-Vowel Sustain Pad Utility (hi-mem 3.5GB).nkm

Multi instrument of the multi-vowel pad sustains. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All 7-Vowel Sustain Pad Utility lite.nkm

Multi instrument of the multi-vowel pad sustains.



Combo Presets (continued):

Mars All Legato 2-Way Selector (hi-mem 1.25GB).nkm

Multi instrument of full, 4-vowel true legato selector patch. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Legato 2-Way Selector lite.nkm

Multi instrument of full, 4-vowel true legato selector patch.

Mars All Legato 3-Way Ah-Oh-Oo (hi-mem).nkm

Multi instrument of 3-vowel true legato patch. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Legato 3-Way Ah-Oh-Oo lite.nkm

Multi instrument of 3-vowel true legato patch.

Mars All Marcato Singles (hi-mem 2GB).nkm

Multi instrument of one-shot single Marcatos. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Marcato Singles lite.nkm

Multi instrument of one-shot single Marcatos.

Mars All Marcato Sustains (hi-mem 2.8GB).nkm

Multi instrument of the looping Marcatos. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Marcato Sustains lite.nkm

Multi instrument of the looping Marcatos.

Mars All Marcato Phrase Builder (hi-mem 3.5GB).nkm

Multi instrument of our Marcato and Staccato Phrase Builder. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Marcato Phrase Builder lite.nkm

Multi instrument of our Marcato and Staccato Phrase Builder.

Mars Marcato Builder All (hi-mem 7.5GB).nkm

Multi instrument of our advanced Marcato builder. NOT RECOMMENDED for 32-bit systems or computers with low memory. Not for the faint of heart.

Mars Marcato Builder All lite.nkm

Multi instrument of our advanced Marcato builder.

Mars All Poly-Sustains Drone Long Latin.nkm

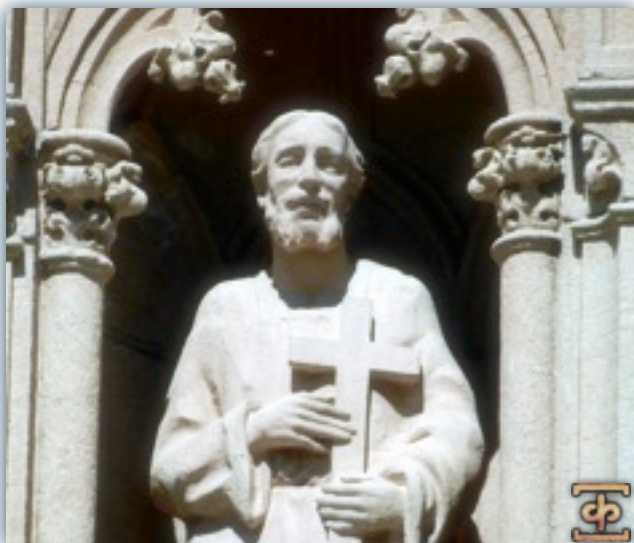
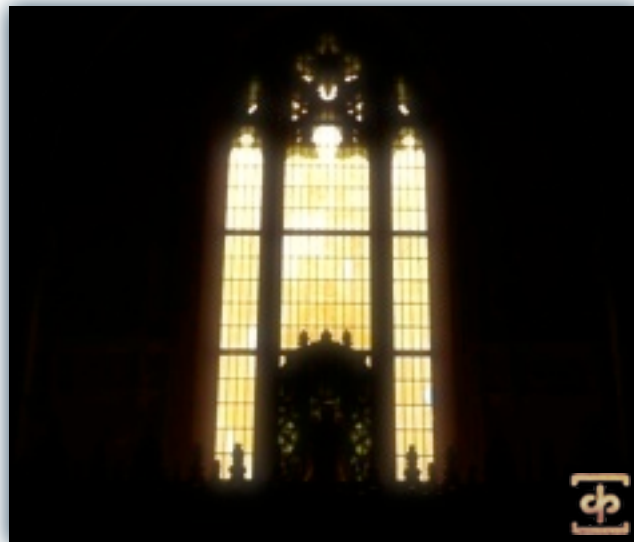
Multi instrument of the atonal Latin drones.

Mars All Poly-Sustains Fast Latin (hi-mem 1GB).nkm

Multi instrument of our fast latin polysustains. NOT RECOMMENDED for 32-bit systems or computers with low memory. Not for the faint of heart.

Mars All Poly-Sustains Fast Latin lite.nkm

Multi instrument of our fast latin polysustains.



Combo Presets (continued):**Mars All Poly-Sustains Fast Slavonic (hi-mem 1.3GB).nkm**

Multi instrument of the fast slavonic polysustains. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Poly-Sustains Fast Slavonic lite.nkm

Multi instrument of the fast slavonic polysustains.

Mars All Poly-Sustains Long Latin (hi-mem 1GB).nkm

Multi instrument of the long latin polysustains. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Poly-Sustains Long Latin lite.nkm

Multi instrument of the long latin polysustains.

Mars All Poly-Sustains Slow Latin (hi-mem 1GB).nkm

Multi instrument of the slow latin polysustains. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Poly-Sustains Slow Latin lite.nkm

Multi instrument of the slow latin polysustains.

Mars All Poly-Sustains Slow Slavonic (hi-mem 1.2GB).nkm

Multi instrument of the slow slavonic polysustains. NOT RECOMMENDED for 32-bit systems or computers with low memory.

Mars All Poly-Sustains Slow Slavonic lite.nkm

Multi instrument of the slow slavonic polysustains.

Mars All Poly-Sustains Whisper Slow Latin Singles.nkm

Multi instrument of the untuned, whispered slow latin polysustains.

Mars All Poly-Sustains Whisper Slow Latin.nkm

Multi instrument of the slow whispered latin polysustains.

Soloist All Bass Melodic Phrases Latin.nkm

Multi instrument of the bass soloist's melodically sung Latin phrases.

Soloist All Bass Melodic Phrases Slavonic.nkm

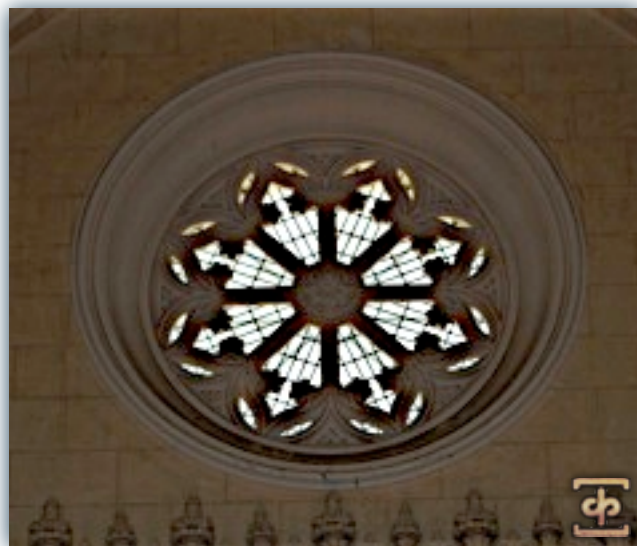
Multi instrument of the bass soloist's melodically sung Slavonic phrases.

Soloist All Bass Poly-Sustains Long Latin.nkm

Multi instrument of the bass soloist's gregorian-style Latin phrases.

Soloist All Bass Poly-Sustains Long Latin lite.nkm

Multi instrument of the bass soloist's gregorian-style Latin phrases.



Combo Presets (continued):**Soloist All Bass Poly-Sustains Slow Latin (hi-mem 660MB).nkm**

Multi instrument of the bass soloist's slow tempo Latin poly-sustains.

Soloist All Bass Poly-Sustains Slow Latin lite.nkm

Multi instrument of the bass soloist's slow tempo Latin poly-sustains.

Soloist All Bass Poly-Sustains Slow Slavonic (hi-mem 750MB).nkm

Multi instrument of the bass soloist's slow tempo Slavonic poly-sustains.

Soloist All Bass Poly-Sustains Slow Slavonic lite.nkm

Multi instrument of the bass soloist's slow tempo Slavonic poly-sustains.

Soloist All Bass Staccatos (hi-mem 630MB).nkm

Multi instrument of the bass soloist's language neutral staccatos.

Soloist All Bass Staccatos lite.nkm

Multi instrument of the bass soloist's language neutral staccatos.

Soloist All Bass Vowel Sustains (hi-mem 1.4GB).nkm

Multi instrument of the bass soloist's language neutral vowel sustains.

Soloist All Bass Vowel Sustains lite.nkm

Multi instrument of the bass soloist's language neutral vowel sustains.

Soloist All Tenor I Melodic Phrases Slavonic 1.nkm

Multi instrument of the first tenor soloist's melodically sung Slavonic phrases.

Soloist All Tenor I Melodic Phrases Slavonic 2.nkm

Multi instrument of the second part of the first tenor soloist's melodically sung Slavonic phrases.

Soloist All Tenor I Poly-Sustains Slow Slavonic (hi-mem 750MB).nkm

Multi instrument of the first tenor soloist's slow tempo Slavonic poly-sustains.

Soloist All Tenor I Poly-Sustains Slow Slavonic lite.nkm

Multi instrument of the first tenor soloist's slow tempo Slavonic poly-sustains.

Soloist All Tenor I Staccatos.nkm

Multi instrument of the first tenor soloist's language neutral staccatos.

Soloist All Tenor I Staccatos lite.nkm

Multi instrument of the first tenor soloist's language neutral staccatos.



Combo Presets (continued):

Soloist All Tenor 2 Melodic Phrases Latin.nkm

Multi instrument of the second tenor soloist's melodically sung Latin phrases.

Soloist All Tenor 2 Poly-Sustains Long Latin.nkm

Multi instrument of the second tenor soloist's gregorian-style Latin phrases.

Soloist All Tenor 2 Poly-Sustains Long Latin lite.nkm

Multi instrument of the second tenor soloist's gregorian-style Latin phrases.

Soloist All Tenor 2 Poly-Sustains Slow Latin (hi-mem 660MB).nkm

Multi instrument of the second tenor soloist's slow tempo Latin poly-sustains.

Soloist All Tenor 2 Poly-Sustains Slow Latin lite.nkm

Multi instrument of the second tenor soloist's slow tempo Latin poly-sustains.

Soloist All Tenor 2 Staccatos.nkm

Multi instrument of the second tenor soloist's language neutral staccatos.

Soloist All Tenor 2 Staccatos lite.nkm

Multi instrument of the second tenor soloist's language neutral staccatos.

Soloist All Tenor Vowel Sustains (hi-mem 1.4GB).nkm

Multi instrument of both tenor soloists' language neutral vowel sustains.

Soloist All Tenor Vowel Sustains lite.nkm

Multi instrument of both tenor soloists' language neutral vowel sustains.

Mars All Staccato (hi-mem 1GB) surround.nkm

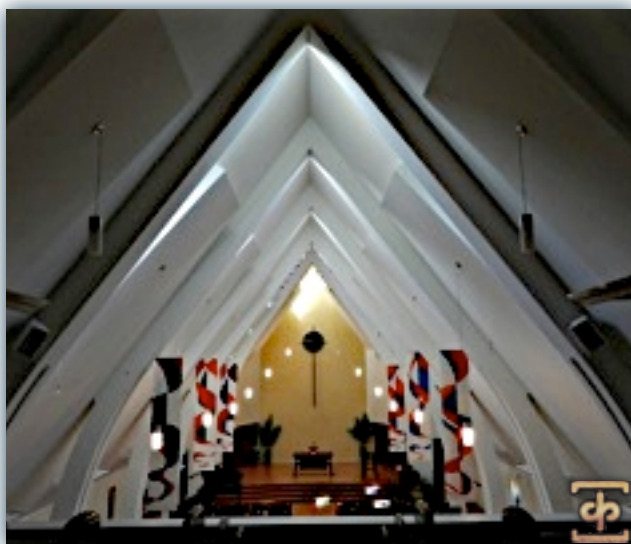
Multi instrument of the full choir's language-neutral staccato syllable. This is an experimental patch that attempts to be 5.1 surround sound friendly. We would like to hear feedback from users regarding this patch.

Mars All Staccato (hi-mem 1GB).nkm

Multi instrument of the full choir's language-neutral staccato syllable.

Mars All Staccato lite.nkm

Multi instrument of the full choir's language-neutral staccato syllable.



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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 Anderson
 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
 Peter Schwalbenberg
 Philip M Saunders
 Robert L Huber
 Roger King
 Sam Smith
 Sulpicio Mariano
 Sven Olbash
 Thomas Abels
 William Chiles
 William Langley
 William Neely

Team Soundiron:

Production

Michael Peaslee
 Gregg Stephens
 Christopher Marshall

Scripting & System Design

Christopher Marshall

Audio Engineering, Mixing, Mastering and Editing

Gregg Stephens & Michael Peaslee

Instrument Programming

Michael Peaslee
 Gregg Stephens
 Christopher Marshall

UI Design

Daniel Tritton
 Christopher Marshall

Documentation

Christopher Marshall

Photography

Michael Peaslee
 Gregg Stephens
 Christopher Marshall

Beta Team and Featured Demo Composers

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

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THANK YOU.

Thanks for loving the Soundiron Mars 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



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