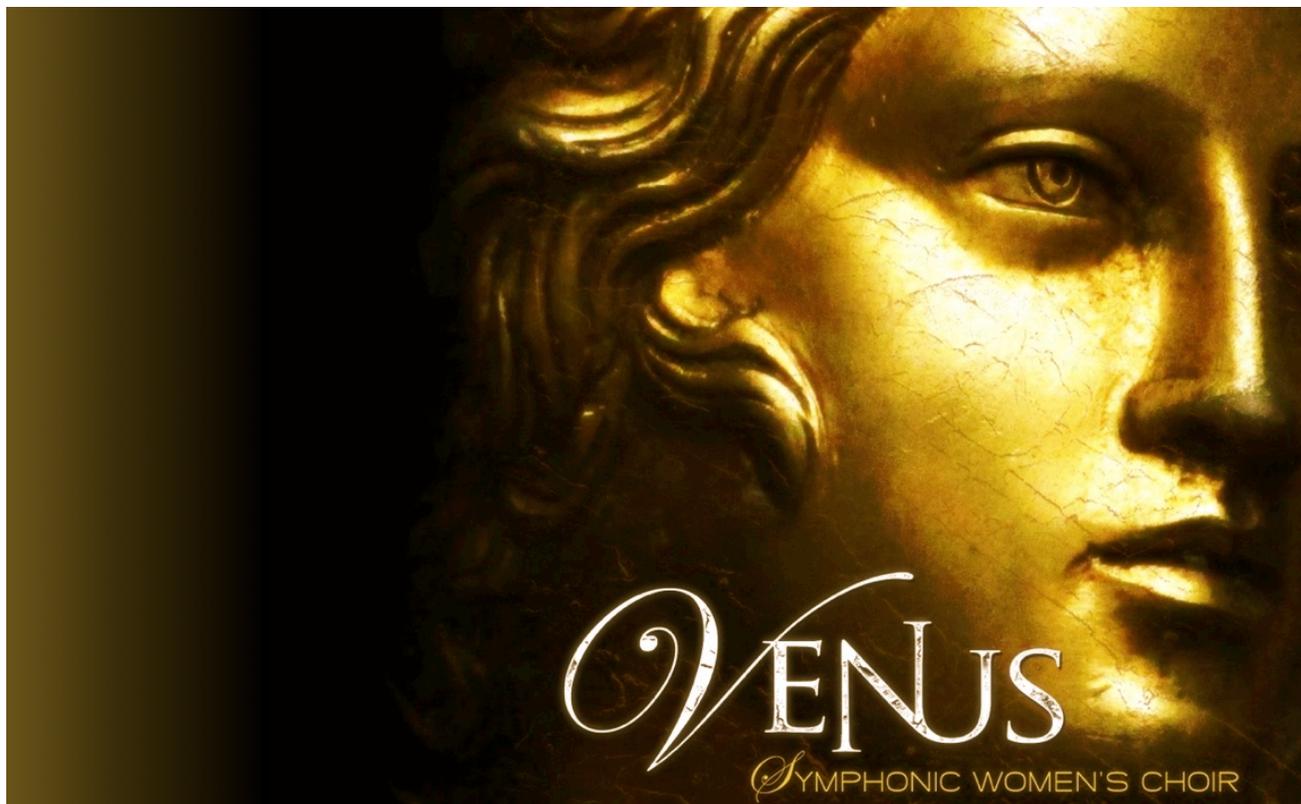


VENUS WOMEN'S CHOIR

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 Marry, 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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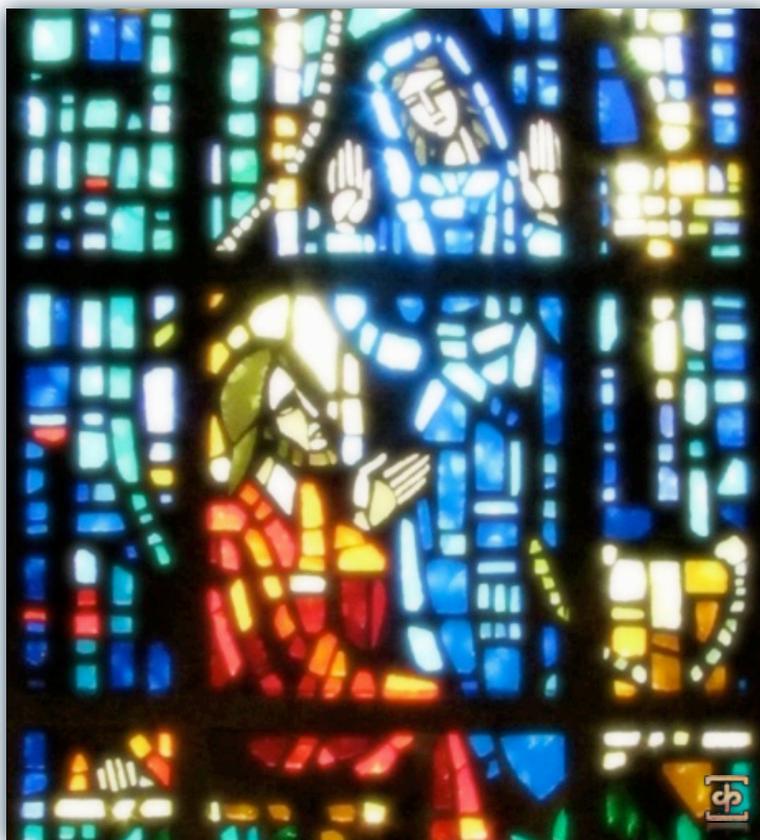
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ABOUT THIS LIBRARY

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

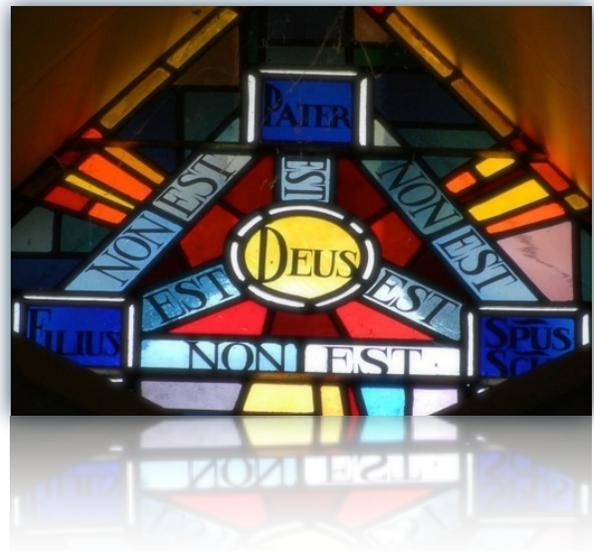
If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you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

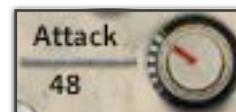


Front Panel Controls

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.



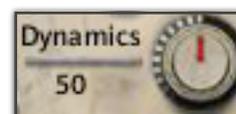
Offset - (CC91)

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.



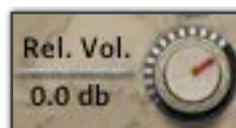
Dynamics -

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.



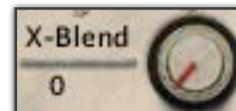
High -

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.

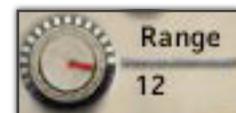


X-Blend - (CC 92)

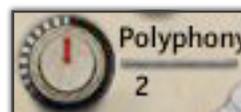
This knob is used to blend smoothly between the “Low” and “High” chant/syllable/sustain layers. At a setting of “0” the “Low” layer will play at full volume and the “High” layer will be silent. At “127” these settings are reversed.

**Range -**

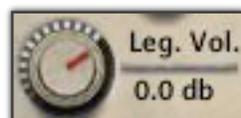
This knob is only in patches featuring legato. It controls the interval distance between two notes allowed for legato. Any interval equal to or less than this setting will playback a legato transition. Any interval higher than this setting will ignore legato and just play the note, allowing polyphonic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

**Polyphony -**

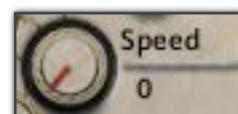
This knob is only in patches featuring legato. It controls the maximum number of polyphonic legato positions. A setting of three allows full three-chord legato playing. Used in conjunction with the above “Range” knob.

**Legato Volume -**

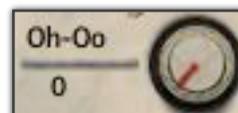
This knob controls the volume of legato interval samples only. This knob is only present in patches featuring true legato. This can be used to de-emphasize legato transitions.

**Speed -**

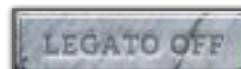
In true legato patches, this knob can be used to fine-tune the speed of legato transitions. Higher values make transitions faster, while lower values allow for slower transitions. In special “SC” (speed control) patches, this knob has a different function. It can be used to control the playback speed 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..

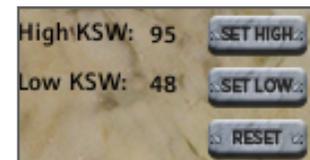
**Offset Mode Button (Random/Knob) -**

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.





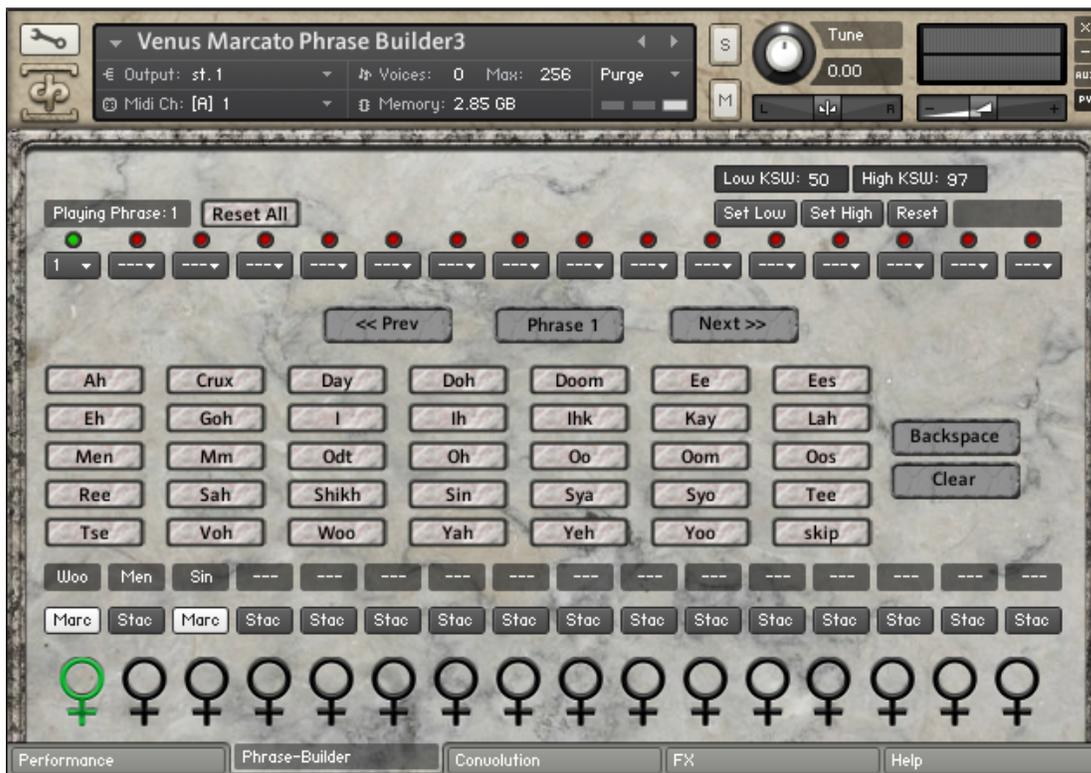
Marcato Builder

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

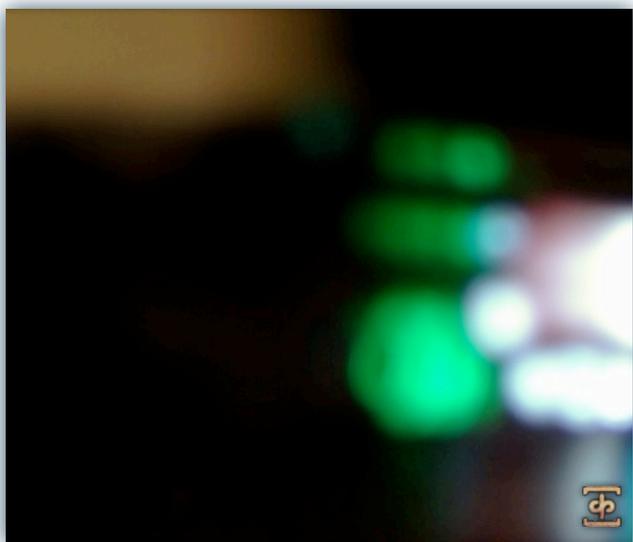
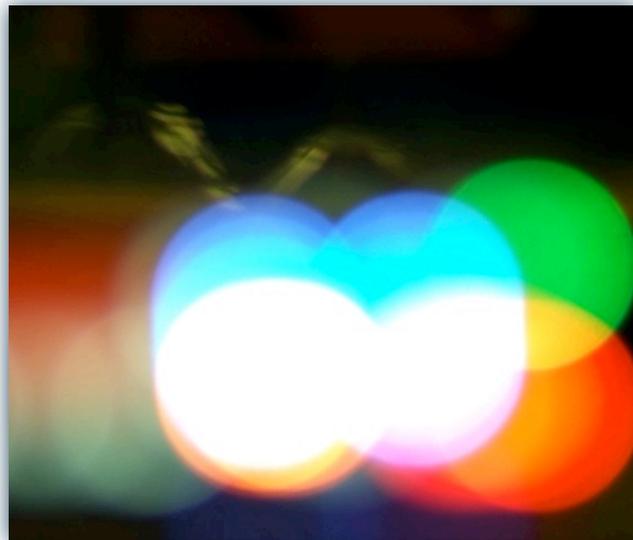
Our soprano soloist singing a variety of Latin-based phrases melodically. The "SC" (Speed Control) version uses Kontakt's built-in Time Machine Pro engine and requires Kontakt 5. Please note that extreme stretching can cause undesirable results. Range: C1 - C7

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 Synching) 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 marcatos. Range: C1 - D3 *Kontakt 5 "TS" (Tempo Synching) preset also available.



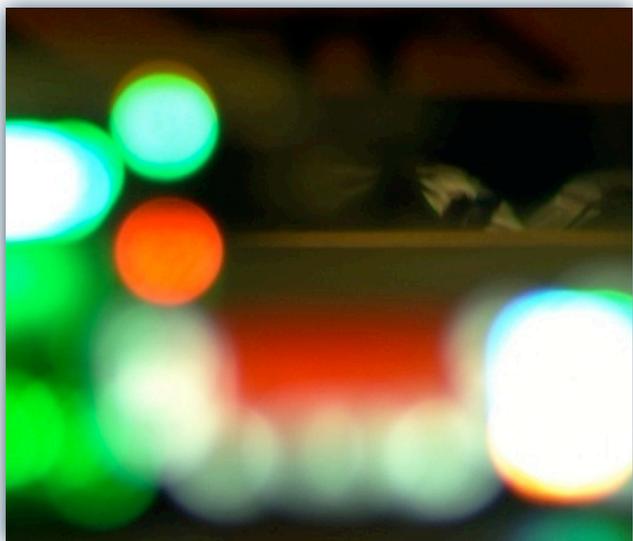
Staccato Presets:

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 marcatos 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 Synching) 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
Excrux
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
Ih
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
Ih
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

Conductor:

Robert Geary

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

Elizabeth Kimble

Elizabeth Shassen

Heidi L Waterman

Jannah Delp

Jennifer Kay

Jennifer Panara

Judith J Murio

Kathleen Dittmer

Kathy J McMahan

Kit Murphy

Kris Ashley

Linda K Brewer

Lindsey McKennan

Madison Emery Smith

Marry W Stodder

Nancy L Roeser

Naomi Braun

Nine Anne Greeley

Nisha Anand

Shauna Fallihee

Susan Kalmon

Verah Graham

Team Soundiron:

Production

Michael Peaslee

Gregg Stephens

Christopher Marshall

Engineering

Michael Peaslee

Gregg Stephens

Christopher Marshall

Mixing, Mastering and Editing

Gregg Stephens

Michael Peaslee

Instrument Programming

Michael Peaslee

Gregg Stephens

Christopher Marshall

Scripting & System Design

Christopher Marshall

UI Design

Daniel Tritton

Christopher Marshall

Photography & Documentation

Michael Peaslee

Gregg Stephens

Christopher Marshall

Beta Team and Featured Demo

Composers

Russell Bell

Simon Russell

Dirk Ehlert

Paul Amos

Ian Dolomore

James Semple

Sascha Knorr

Marco Frydshou

Xiaotian Shi

Robert Johnson (Fathom)

Oliver Codd

Special Thanks to:

SF Choral Society (www.sfchoral.org)

Montclair Presbyterian (www.mpcfamily.org)

Volti (www.voltisf.org)

The Kleinschmidts and Gearys

Constructive Stumblings

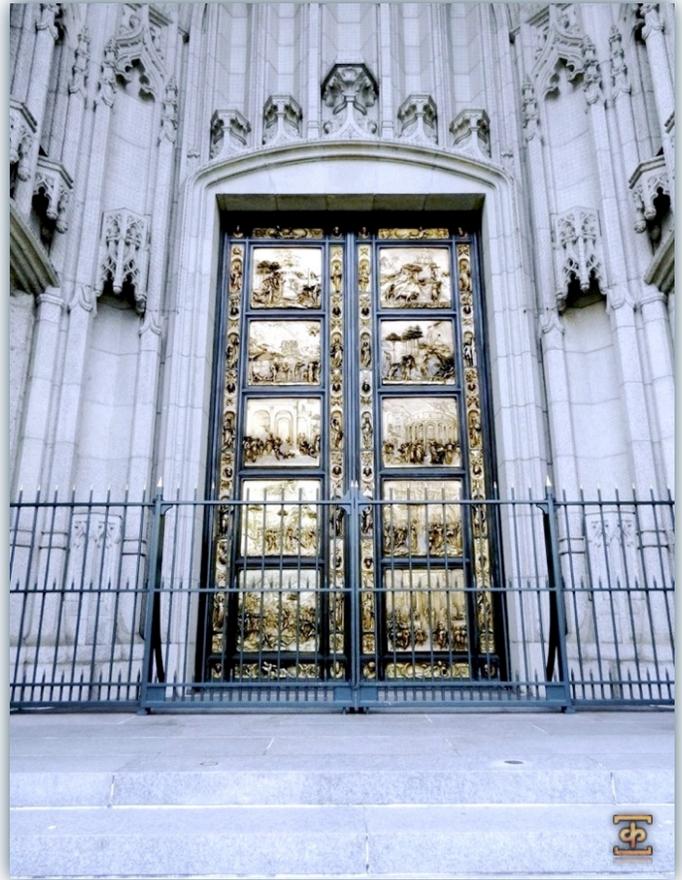
THANK YOU.

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:

info@soundiron.com

Much obliged,

Mike, Gregg and Chris



www.soundiron.com

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