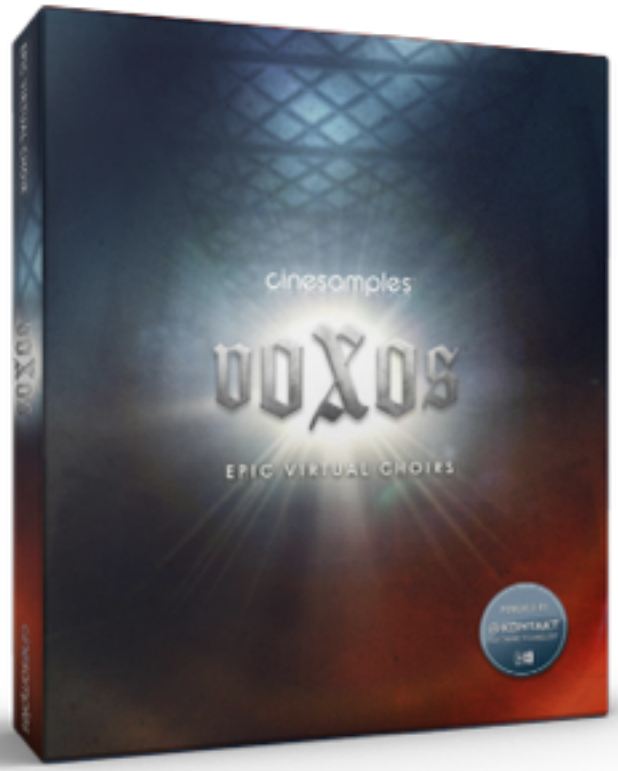


Cinesamples is proud to present the highly anticipated update for our Epic Virtual Choir library, powered by Kontakt (Player): **Voxos 2**! Featuring a newly recorded and mixed sample set, along with additional script improvements and features, the new and improved Voxos 2 is such a substantial update we consider it a reboot of the library. Besides the multitude of patch and script fixes that enhance playability, Voxos 2 now offers the ability to quantize your Phrase Builder performance, and adds another dynamic layer on top of it (FFF!). We've also introduced three brand new patches to the library- Chords, Octaves, and a fresh Solo Soprano. If VOXOS wasn't already a staple of your composition template, we're sure 2.0 will quickly find its way into your future productions!

The Planning and Recording of Voxos

Prior to the VOXOS recording sessions we had already fully committed to the inherent concepts of the library. We knew how many syllables we would record, we knew how the programming would work, we knew how the voices would blend, we knew what microphone perspectives we would capture - generally we knew what we would walk away with. This may sound like an narcissistic attempt to pat ourselves on the back, but in fact it is quite critical in understanding the product.

There are a few ways to sample a choir, record loops - which have their obvious limitations, make a word builder, or make a phrase builder. We knew that one of the ways a sampled choir can sound very fake is by introducing excessive micro-splicing - a technique associated with “word building.” We lovingly refer to this as the Stephen Hawking Effect because of the resultant computerized sound. Although this technique can work on rare occasions, there is just something very unnatural and artificial about it - it just sounds fake. This undesirable effect is especially noticeable on short articulations. Constructing a desired word by splicing together a bunch of different source “building blocks” all in the space of a third of a second can sound very robotic.

So, early on we decided to not use synthesis and record all of our shorts live. Basically this means standing on the stage and recording each of our syllables in the matrix for each pitch, for each section, for each dynamic. Needless to say this took a great deal of time to record, but it certainly pays dividends in the “live” factor. We repeated this recipe with the long articulations as well, and thus we walked away with a full representation of each of our desired syllables without using loops or synthesis.

Recording this way enabled our Phrase Builder to produce all the syllables in our matrix at all dynamics and articulations.

The Bastyr Chapel



The Bastyr Chapel is a large secular European-style chapel located in the Bastyr University in Seattle, Washington. Built in the 1950s, the building was originally St. Edward Seminary, with features that include hand-carved oak paneling, marble columns, terrazzo floors, and glass mosaic artwork. Along with hosting many choral performances, weddings, and other events, the chapel holds a unique acoustic sound that has attracted Hollywood filmmakers and composers. Scores for ***Brokeback Mountain, About Schmidt, Mr.Holland’s Opus, Mirror Mirror***, and many other films and video games were recorded at this location.

What's New in Voxos 2

- All new FFF Dynamics for the Phrase Builder
- % Offset feature to quantize your Phrase Builder performance
- All new Chords and Octaves patches
- All new Solo Soprano patch
- Re-mixing of most of the Voxos v1.2 sample set
- Re-cut Legato Transitions
- Various script enhancements and fixes



The Patches

01 Phrase Builder
02 Legato Sections
03 Boys Choir
04 Clusters and Textures
05 Rises, Stabs, and Screams
06 Chords
07 Octaves
08 Solo Soprano New
09 Solo Soprano Legacy
10 Solo Boy Legacy
11 Women Bum Bums

Technical Specifications

- Kontakt Player 5.3.1 or higher
- Kontakt Player 5.3.1 supports: Stand-alone, VST®, Audio Units, RTAS® (PT 9 + 10), AAX® (Pro Tools 11 and higher), ASIO, Core Audio®, WASAPI
- 32-bit and 64-bit support for stand-alone and plug-in versions on both Mac & PC
- Voxos 2 is compatible with all major DAWs and with other music notation software
- PC: Windows 7®/8® (32-bit/64-bit), Intel Core 2 Duo E5200+ or AMD Athlon 64 X2 5400+, 3.5GB RAM
- Mac: OS X 10.7 (Lion)/10.8 (Mountain Lion)/10.9 (Mavericks) Intel Core 2 Duo, 3.5GB RAM
- 29GB of free hard drive space required
- 7200rpm drive recommended (SSD not required)

The Phrase Builder



The Phrase Builder is a set of samples programmed to act as an intelligent entity allowing the composer to live-play any articulation, on any pitch or chord, at any dynamic, at any length, with either gender, while still preserving the desired lyrical string of up to twenty syllables.

Musically speaking there are two sound sources in the Phrase Builder portion of VOXOS: men and women. The women are comprised of ten altos and ten sopranos, the men are comprised of ten basses and ten tenors.
The keyboard layout for this patch is divided into 4 areas. The red keys act as keyswitches for the 12 different phrases you can save; the yellow key shows the



currently selected phrase. The two blue areas function as pitches for the Men (left) and Women (right) section. The four green keys trigger the shouts and whispers for the syllables for both the Men and Women section.



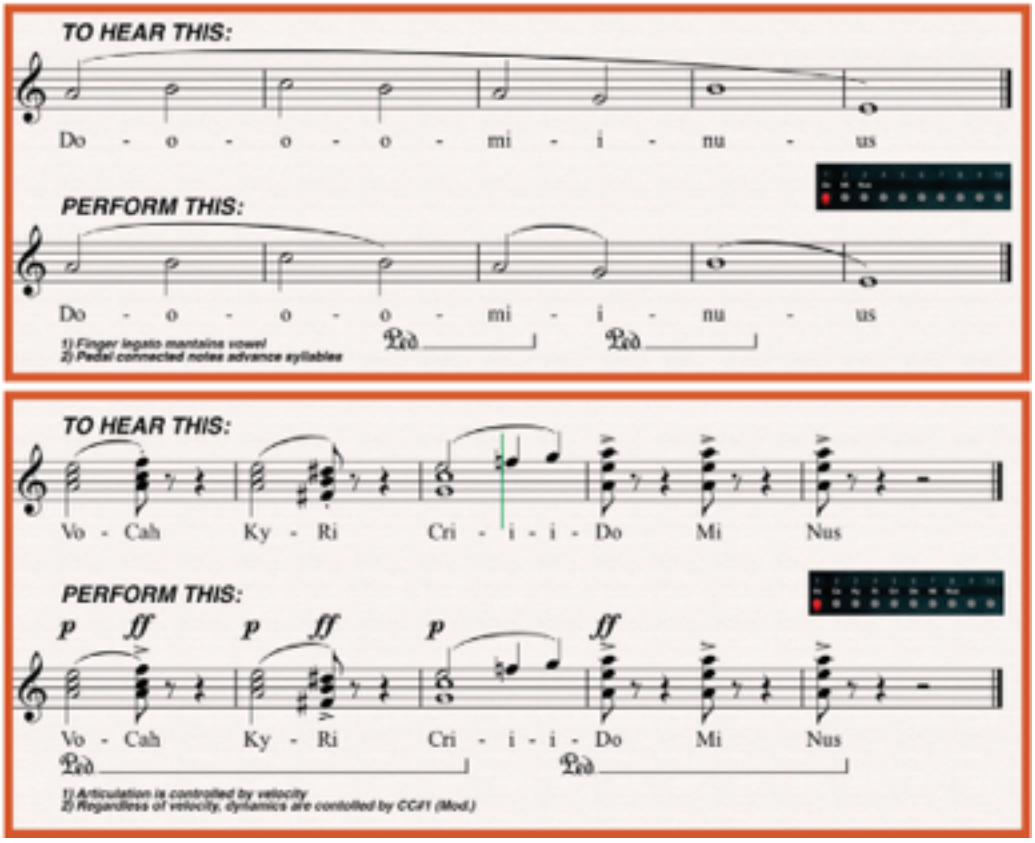
The foundation of the Phrase Builder is the **Syllable Matrix**. The Syllable Matrix is an interactive grid of 30 syllables which, when clicked, form a sequence of up to 20 syllables, which we refer to as a "string". Each of the 12 strings has been assigned to a traditional MIDI keyswitch highlighted in red on the Kontakt keyboard. There are 12 String Keyswitches (MIDI NOTES C0-B0) which can store up to 20 syllables on each string, so this allows VOXOS to remember a lyric comprised of up to 240 syllables in length. Once the string reaches its end (20 syllables or less), it will simply repeat itself from its first syllable again.

An integral part of all choral writing is syllable extensions. When using lyrics the choir can extend the vowel part of the word over several notes thus allowing syllable changes to fall on stronger musical beats. To extend the vowel portion of a word simply "finger pedal" (strike the second note before releasing the first) where needed. This technique, taught to keyboard students while studying Bach, is quite natural to synthesists - you are probably already using it while triggering legato patches in other libraries like VSL and LASS.

VOXOS knows that it is time to trigger a new syllable when a small hole is left before striking the next note. This can be accomplished by simply lifting your finger off the keyboard.

Now if you want to have a new syllable with no break in the line you can accomplish that by using your sustain pedal. The sustain pedal script will hold a given note or chord until the next note is struck, regardless of when you take your fingers off the keyboard. This is useful to avoid that awkward moment when moving from chord to chord and having to lift your fingers to make the journey. No longer will you need to extend midi regions or tweak with attacks and releases in the envelope section.

If you look below, you will see a two line example of this technique: the top line being the desired sound and the bottom line will be how you can enter the data.



The default setting is the [Stacc + Sustain] mode, where lower velocities trigger the shorts, and higher velocities trigger the sustains. You can choose to load only the shorts or sustains from the [Patch] tab.

A sustain will end when you pick up our finger, automatically setting off the appropriate release trigger - for example the “s” in “tus”. A short will simply trigger one of the shorts.





In the settings tab you can also change the sustain/staccato orientation and threshold velocity (the default is 81). Please note that this section will not have any effect when you have only the Staccatos or only the Sustains loaded in the [Patch] tab.

You can also select the CC that would control the dynamics of the samples (velocity cannot be selected). The dynamics of this patch now go to FFF. Disabling Dynamic Morphing will disable any dynamic changes made in the middle of a syllable.

One of the new features in this patch is the [Offset %] function. This allows you to alter the start of the sample, giving you more control over the timing of the syllables. By default, the Offset is at 50%, which is around a 150ms delay. Bringing the Offset to 0% will result in a 250ms delay in the attack, while sliding the Offset to 100% will actually cut in to the sample by a tiny bit.

The Legato Sections / Boys Choir Patches



The Legato Sections patch consists of five different parts: the standard SATB, and a Boys Choir. To load a section, click on its name. It will become highlighted and immediately begin to load the appropriate samples. Multiple sections may be loaded at once. Each section will be automatically mapped to its true range - some of which may overlap. Using the legato itself is relatively straightforward. Simply play in a legato fashion to hear the legato programming. A soft initial attack velocity will create a small expressive attack, while a higher velocity will trigger a normal attack. The sustain pedal will act in a similar manner to the sustain pedal of an acoustic piano.

For the 2.0 update, the legato transitions have been re-cut in attempts to have an even timing for each of the transitions.

By default, CC1 will control dynamics, while CC2 will morph between the 'Ooh' and 'Ah' vowels. Playing at a hard velocity will trigger a faster legato transition, while playing at softer velocities will trigger a slower transition.



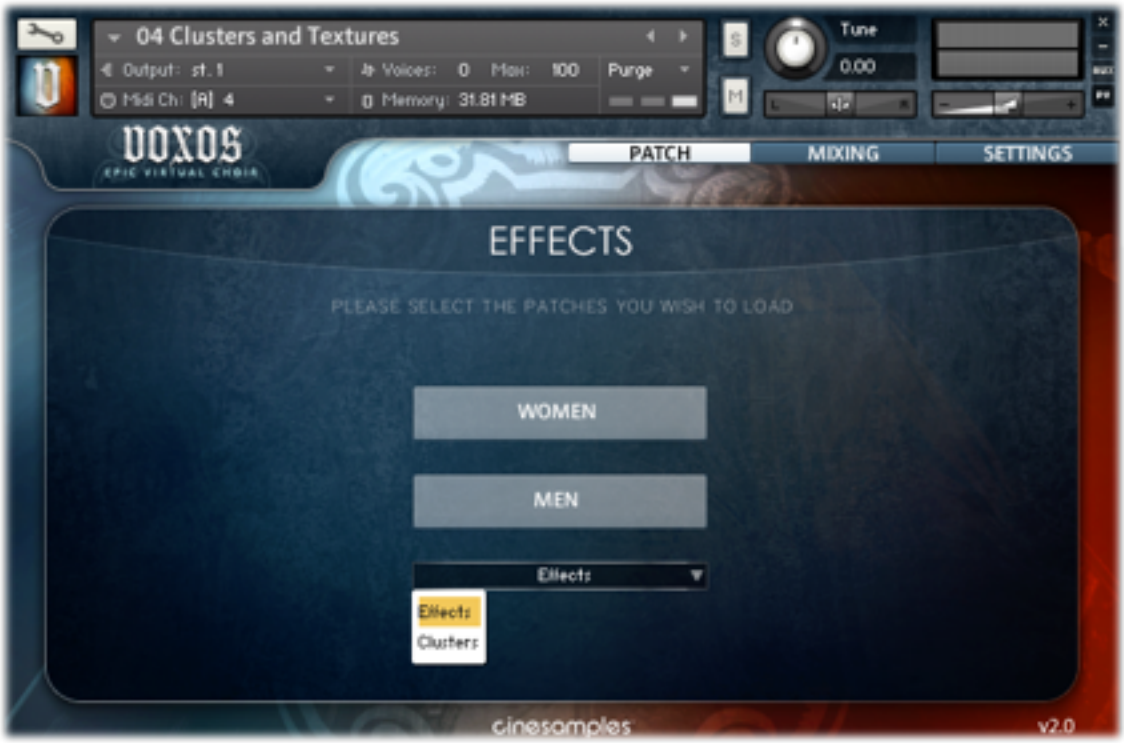
If you prefer to play full choir block chords - while still taking advantage of VOXOS' true legato - you will be using the voice leading engine. The voice leading engine will properly and masterfully take care of all voice resolutions.



We suggest using the voice leading engine while having the full SATB loaded, although it will work also for custom ensemble sizes - just men and women for example or SAT for triadic movement. This script automatically will split a section up to 4 parts, so if you wanted a 4 part soprano only chord - this is possible as well.

If you wish to tweak the parameters of the Voice Leading Engine, click the [VLE Settings] button to access the settings for this function.

The Clusters and Textures / Rises, Stabs, and Screams Patches



VOXOS contains a collection of FX recorded especially for cinematic composers and mapped as to require no explanation. All of the FX were recorded separately by gender and have been mapped by gender at octaves. If you find an effect you like in the men you will most likely find the exact same effect mapped 5 octaves above in the women. This makes it easy to create your own FX while maintaining separation over the genders. In the main FX loading screen you will find a pulldown menu with two choices: Effects or Clusters. Simply chose which one you wish to load and don't forget to chose which gender(s) you wish to load as well.

Aside from the normal collection of FX we gave the men some manly grunts and low clusters which can be found in the Effects menu. We gave the women some "Mr. Sandman-esque" bum-bums which can be found in the individual patches folder.

In the clusters section you will find both tonal and atonal clusters. Note that the tonal clusters will be mapped to their tonality accordingly. For example, a G# cluster will be mapped to the G# key.

The Chords Patch



The Chords patch is modeled after our popular CineOrch library, where each note plays an entire chord instead of an individual pitch class. The library divides the keyboard into six main sections:



The three sections on the left correspond to the major chords, while the three right sections will trigger the minor chords. The blue keys play the chords in their root position, the yellow keys play the chords in first inversion, and the red keys play the second inversion of the chords.

The Octaves Patch



The Octaves patch is not unlike the patch from our Hollywoodwinds library, where we recorded all sections performing in octaves simultaneously. This patch covers two full octaves of all sections singing the same triggered pitch class.



By default, the samples will react to CC1 and CC2, with the former controlling the dynamics, and the latter changing the vowels between Ooh and Ah. This, like the other patches, can be changed from the [Settings] tab.

The New Solo Soprano Patch



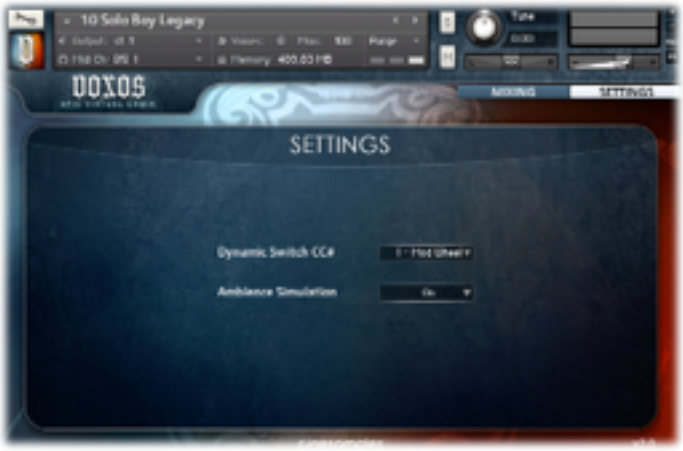
We have recorded an all new solo soprano for the Voxos 2 update. Unlike the Voxos v1.2 Solo Soprano, we have included multiple new features for this patch.

We recorded both the sustains and the shorts for the Solo Soprano New patch. Also, the sustains now respond to CC2 which allows you to move between vibrato and non-vibrato layers. We have also included the Poly Legato function in case you wish to use this patch for multiple voices. Like in the Legato Sections patch, we included the [VLE Settings] button in case you wish to tweak the Voice Leading Engine parameters for multiple voice lines.



The Legacy Patches







The last three patches of this library come from the old Voxos 1.2 library. The three patches are the Solo Soprano Legacy patch, the Solo Boy Legacy patch, and the Women Bum Bums patch.

These three patches function the same way as the previous version of this library, but the sample set has been re-tuned, re-mixed, and de-noised.

The Mixing Tab



VOXOS was recorded in 5.1 using the highest standards in cinematic recording techniques at the legendary Bastyr chapel.

VOXOS' internal mixer allows direct volume control over each of the soloists, genders, or sections before reaching Kontakt's normal volume control. Additionally at this menu you can also activate/deactivate and set the volume control for each of the five mic positions.

On the right of this interface you will see a pulldown menu where you can choose the item you wish to modify. The red level strip controls the master volume for the section, and the 3 band EQ is also unique for the section.

The five channel strips on the left controls one of the five microphone positions. The pulldown menus below the microphone position will assign an output for that specific microphone setting. To activate a specific microphone position, simply click it so it turns white - click it again to deactivate it. Below each channel strip you will also find mute and solo buttons.

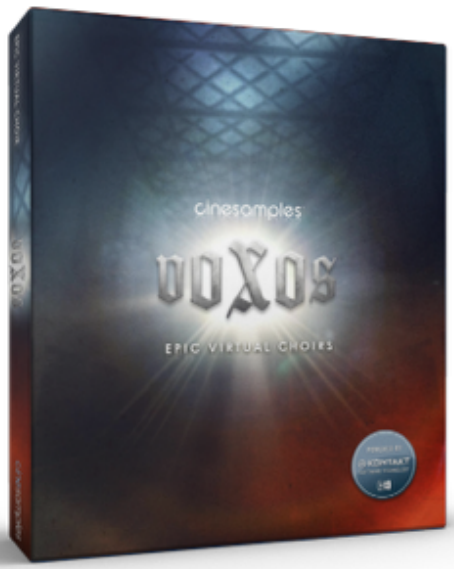


For the soloists and boys choir we used solo recording techniques as opposed to the standard orchestral techniques used in the full sectional recordings. This would involve recording each soloist on a large diaphragm condenser (either a U67 or a U47) rather then the smaller pencil microphones set at a “spotting” distance which were used for the other sections. This is an example of techniques we used to capture that familiar cinematic, not operatic, mix. However it is useful for you to hear the exact microphone positions as the sectional choirs you can turn the provided microphone positions on and off in the settings window.



The Voxos 2 Crew

- **Produced by :** Michael Barry and Michael Patti
- **Update Coordinator :** Samuel Estes
- **Scripted by :** Greg Schlaepfer, Kyle Kramer, Patrick O'Neil
- **Engineer / Mixer :** Samuel Estes
- **Sample Editors / Kontakt Programmer :** Samuel Estes
- **Quality Assurance :** Patrick O'Neil, DongRyun Lee
- **Recorded at :** Bastyr Chapel in Seattle, WA



ENJOY Voxos 2!

For installation assistance, general questions about our products, updates, upgrades, order related questions, product activation or tech troubleshooting, please contact our customer support team via support@cinesamples.com.