ALL SAINTS CHOIR

Soniccouture

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INSTALLING YOUR SONICCOUTURE PRODUCT

If you do not own Kontakt, you can install the free [Kontakt Player](#)
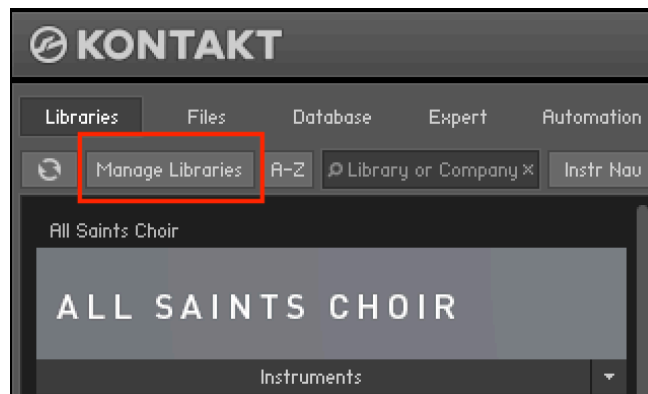
If you have an earlier version of Kontakt, [click here](#)

1. Open NI Kontakt in **standalone mode**.

2. In the *Libraries* tab, click **Manage Libraries**

3. Click **Launch Native Access** : Login or create an account if you don't have one.

4. Click **Add A Serial** (find it in your [SC account](#) with the product download).

5. Copy and paste the number in the box and click **Add Serial**

6. Navigate to the downloaded product folder and select it

7. Click **INSTALL** to complete the process.

NOTE The login for **NI Native Access** is not the same as your login for the Soniccouture site. You must create an account with Native Instruments if you don't already have one.

ALL SAINTS: THE VENUE, CHOIR & RECORDING

All Saints Church in Tooting, London, has a distinguished recording history. In the 1970s, 80s and 90s it was a famed classical recording venue, its long, clear acoustic attracting the likes of Sony Classical & Deutsche Grammophon. It was once so busy as a recording venue that a dedicated 'control room' outbuilding was constructed, with pipes into the main hall for microphone cables.

In recent years it has fallen out of favour with the classical industry. But Dan, through a friendship with a Sony recording engineer, had always been aware of this forgotten gem, languishing in the depths of South London.

We worked with the [New London Chamber Choir](#) for this project, recording basses, tenors, altos and sopranos – 32 voices in all – in different sessions over 4 days. The NLCC specialise in contemporary music and were patient with our, admittedly excruciating, process of sampling many articulations, legato transitions and so on. Their conductor, Margaret O'Shea, had an unflagging ear for detail, and we could not have realised this product without her expertise.

TECHNICAL INFO

Recorded at All Saints Church, Tooting, London, May 28 to 31, 2019
The New London Chamber Choir
Conducted by Margaret O'Shea
Engineered by Adaq Khan
Sandwiches + flapjacks by M&S

4 microphone arrays (spot cardioids, ORTF cardioids, spaced omnis, ambient omnis)
6 vocal articulations (a, i, u, e, o, m)
Soprano, Alto, Tenor, Bass sections, recorded separately
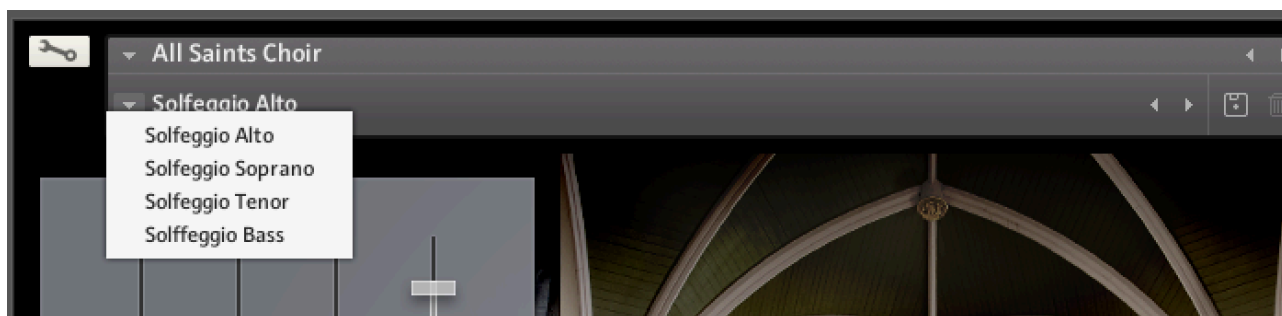
30,494 samples
Stereo 24 bit, 48 kHz
14 GB library, 9 GB with NCW compression

THE KONTAKT INSTRUMENT

SNAPSHOTS AND SAVING YOUR SETUPS

Kontakt stores presets as Snapshots, and you can use this function to save your own choir setups.   We've also provided a few of these ourselves to give you an idea.

BUILT-IN HELP - THIS IS REALLY USEFUL
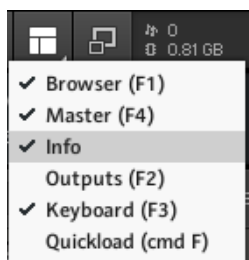
If you activate the Info pane in Kontakt, you can hover over any control in the instrument and a short note will appear in the Info pane at the bottom describing what that control does.

OVERVIEW

The main panel of All Saints Choir has five sections:
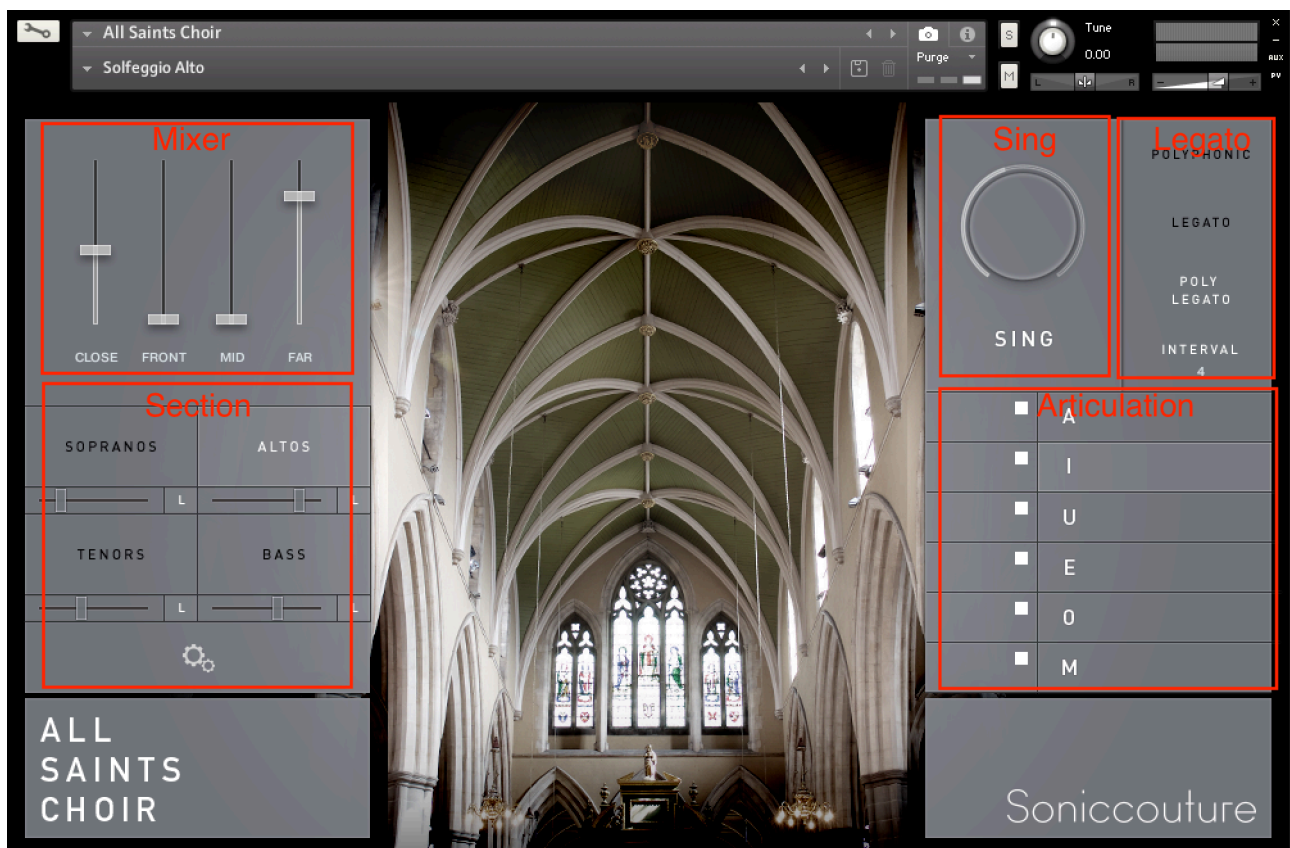
- Mixer
- Choir Section
- Sing Dynamics Wheel
- Legato Mode
- Articulation

THE MIXER

The mixer has four faders controlling four different microphone arrays; Close, Front, Mid, and Far. These are progressively further from the choir. This channel data is always loaded into RAM, but it is not played if the fader is at zero.

THE CHOIR SECTION

There are four large switches here for the four standard choir sections: Soprano, Alto, Tenor, and Bass. Enabling any of these switches loads the sample data for that choir section. The ranges of each of these sections is displayed on the Kontakt virtual keyboard as well as on an NKS keyboard if you're using one. The ranges overlap.

Pan: for each choir section you can set the pan using the fader below the main switch.
L Button: you can enable or disable legato for each section using the small "L" switch.

THE SING DYNAMICS WHEEL

This is your main expression controller, which adjusts the dynamic of the choir from very soft to very loud.   Use this with a controller to create natural dynamic phrasing.

By default this is mapped to MIDI CC 1, the Modulation Wheel, but you can change this if you like and re-save the NKI with your own preferred MIDI routing.
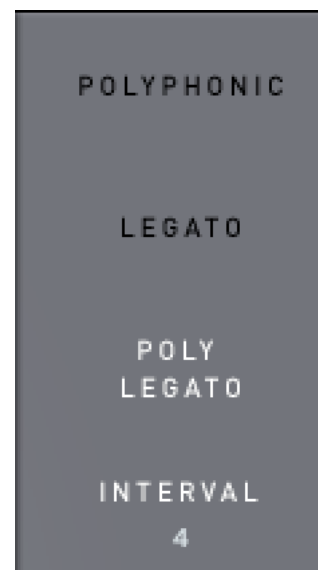
LEGATO MODE

There are three legato modes:

Polyphonic: in which no legato is used at all.

Legato: a monophonic legato. When you play legato on the keyboard, notes will legato between each other if within an octave. This is monophonic, so is best used if you're writing with each choir section on a different MIDI channel. ie. each part individually.

Poly Legato, which is a polyphonic legato. This is handy for use when playing multiple sections at once to approximate a legato for each part of the polyphony.

When Poly Legato is enabled, there is a parameter called INTERVAL which becomes available.   This is the semitone distance within which to perform legato for overlapping notes. Notes beyond that interval will not legato.

When either of the Legato modes are enabled, the small "L" switches on each Choir Section become available, so you can enable or disable legato per section if you wish. These are all enabled by default.

WARNING ABOUT OVERLAPPING UNISON IN POLY LEGATO MODE

Although it's impossible to do when you play from a keyboard, it's possible that a DAW or a MIDI sequence can play the same note more than once at the same time.   This will cause hung notes in Poly Legato mode, so you need to avoid this.

If you have a MIDI sequence that requires, for example, that the Tenor and the Alto overlap with a unison like this, please use more than one instance of the choir, and separate the parts for each choir section to different MIDI channels.   This is generally a better way to write polyphonic choir music anyway, as it gives you more control not only of legato, but also of each part's expression.

ARTICULATION SWITCHES

There are six articulations available, the vowels A, I, U, E, and O… and M.

The articulations are loaded into memory when the small square switch to its left is enabled.

Our default instrument doesn't have all the articulations loaded by default, as it requires a fair amount of RAM (almost 4 GB) to load all the articulations and all the choir sections at once.   If you have plenty of RAM and want the default instrument to load with all sections and all articulations already loaded, simply load them all up and save your NKI over the existing one.

You select an articulation either by clicking on it or by using the keyswitches. The keyswitches will not select an Articulation that is not loaded.

More about the keyswitches later in the following COG EDIT section.

COG EDIT PANEL

Beneath the main choir SECTION switches you'll see a COG icon, clicking on this opens another section with some EDIT parameters. You may never need to touch these, but they're here if you need.

ATTACK the envelope attack time

VEL ATK Velocity to Attack, how much to increase the attack time when playing with more velocity

RELEASE the envelope release time

VEL Velocity, the velocity to volume modulation

KEY OFF is the level of the release samples

PITCH BEND is the depth of the **PITCH BEND** controller. This has a range from 0 to 24 semitones, and then a special **GLISSANDO** mode for special effects.

LFO brings in a slight modulation to the pitch and volume of the instrument.   You can also control the LFO **RATE** and the onset **DELAY** here.

KEYSWITCHES

The keyswitches allow you to change the articulation from a MIDI key.

Here you can choose the placement of the Keyswitches, either LOW or HIGH. If they're LOW they're just below the bottom range of the BASS section, from G0 to C1. If they're set HIGH, they're just above the top range of the SOPRANO section, from D5-G5.

Keyswitches are coloured RED on the virtual Kontakt keyboard or on an NKS keyboard.

In either position, the order of the keyswitches is the same as that on the panel.. A, I, U, E, O, M.   Keyswitches are only available for articulations that are loaded.

ARTICULATION LEVEL ADJUST

When the COG EDIT button is active, you'll also see level adjustment values here beside each articulation. You can adjust these if you need.
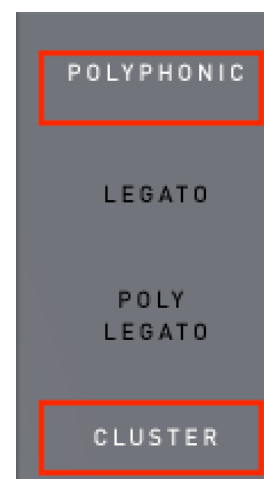
-1 dB	■	A
0 dB	■	I
1 dB	■	U
0 dB	■	E
0 dB	■	O
6 dB	■	M

CLUSTER

The CLUSTER controller is a special feature that's only available in POLYPHONIC mode. In other words, it's not compatible with Legato.

To enable CLUSTER you need to first choose POLYPHONIC mode, and you'll see the CLUSTER switch then available below.

So what is CLUSTER for?

CLUSTER essentially allows you to create atonal, dense note clusters centred around the notes you play on your keyboard.   These might be useful for horror or sci-fi type effects.

The CLUSTER WHEEL, at the bottom, moves the pitch from unison (all the way left), to the semitone offsets displayed in the top, starry window.

You can set these semitone offsets as you like, or click on RANDOMISE to generate a random set within a certain RANGE.

Please note the number of VOICES set in the middle. Although you can set up to 12 voices, CLUSTER can easily use a great deal of polyphony, and if you have several choir SECTIONS enabled at the same time, things can easily get out of hand. Often a cluster of just 4 VOICES is sufficient for some nice creepy effects.

EFFECTS

The EFFECTS panel is divided into 5 sections.
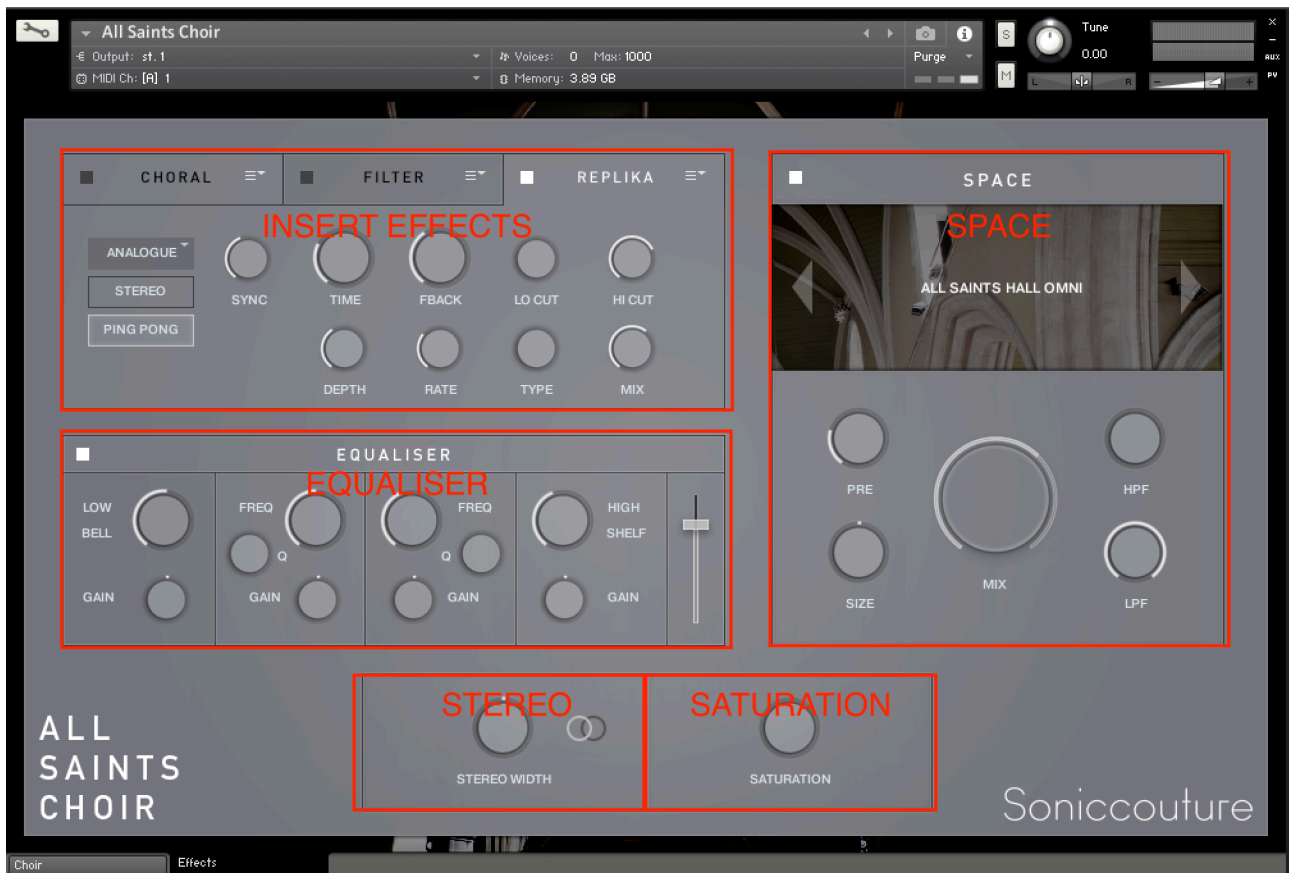
- Insert Effects
- Equaliser
- Stereo
- Saturation
- Space

THE INSERT EFFECTS

Here you can choose up to 3 insert effects. The effect is enabled with the square power switch to the left of its name at the top of the tab, and the appropriate controls will appear below when its tab is selected.

You can select from a list of effects using the menu to the right of the effect name in the tab.

The effects are in routing order from left to right, and are before the EQ and other effects on this panel.

You can only select each type of effect once, if you select an effect already in use, then the position of those effects will be swapped.

EQUALISER

This is a fairly obvious four band parametric EQ. The fader on the far right is the output level from the EQ.

Note that BELL and SHELF are drop down menus, you can choose either for the top and bottom bands.   You can enable or disable the EQ with the power switch at the top left.

STEREO AND SATURATION

Here you can adjust the STEREO WIDTH (the natural recording is nominal at 12 o'clock). Moving the control left narrows the width, and to the right increases it.

There is a stereo SWAP feature, enabled with the symbol:

SATURATION will adjust the SATURATION.

SPACE

This is the convolution reverb section.   In the middle there is a drop down menu with a selection of our impulse responses.   At the top of this list are 8 impulse responses we recorded at All Saints Church with the same mic setup as the choir itself, and these therefore blend very well with the instrument.

As usual, the power switch is at the top left.

The controls below are the PREDELAY, the convolution impulse SIZE, a High Pass and Low Pass Filter, as well as the return MIX level on the large central knob.

SUPPORT

If you have any problems or questions relating to the use of this product, please feel free to contact us. You can email us at :

http://www.soniccouture.com/en/support/

We will always endeavour to reply to any enquiry within 24 hours. We are based in the UK, so please bear in mind differences in time zones.

While you are waiting, you will find lots of answers to common questions in our FAQ.

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