VOCAL PLANET COMPLETE PDF MANUAL
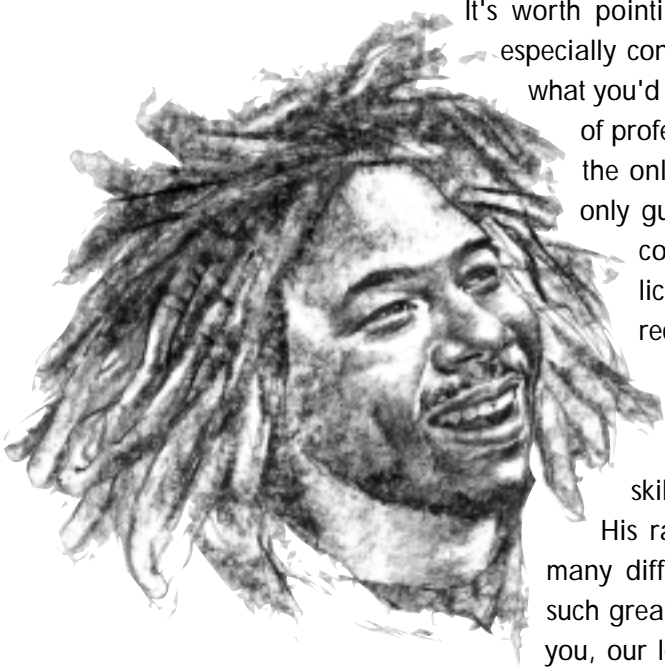
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Introduction

This project is the end of a very long journey that began four years ago, when we set out on a worldwide expedition to create the most comprehensive collection of vocal samples in history. Our well-known Symphony of Voices collection was part one of this adventure. Vocal Planet is not actually a sequel, but rather the other half of the complete epic vocal library we originally set out to release. It became clear, early on in the project, that there was no way that our ambitious plan to fit every type of vocal sample into one collection would be feasible. So we divided the project into two large parts, with Symphony of Voices covering the classical world, and Vocal Planet focused on all the wonderful ethnic, blues, jazz, r&b/soul, gospel, hip-hop and the more unusual vocal noises on planet Earth. Because of its massive size and scope, this has been -without question- the most difficult project we have undertaken to date. It is finished at last! The product you now hold in your hand contains more than 12,000 samples. If it were possible to listen to this library from beginning to end as one continuous audio stream, it would take more than eight HOURS!

To our knowledge, Vocal Planet is the largest quantity of musical samples anyone in the Soundware industry has released in one package. If Symphony of Voices was "Ben-Hur", then perhaps Vocal Planet is "War & Peace"! We were fortunate that the majority of the recordings on Vocal Planet were recorded dry and on a single audio channel. If it had been primarily two channel/stereo samples, it would have taken at least eight CD-ROMs to release it! The picture on the following page gives you an idea of the magnitude of source data that was involved to produce this collection. (This isn't even all of it!).

It's worth pointing out that this collection is a remarkable value, especially considering that the price of the CD-ROMs is less than what you'd pay for a single session with just one of the hundreds of professional singers that we recorded. This is also one of the only Vocal sampling libraries on the market that's not only guaranteed to be 100% Copyright Clean, but is also completely License-Free.....(in other words, as a licensed user, you're free to make music and even hit records with it for the rest of your life....just don't forget to give us credit when you do!)

Vocal Planet would not exist without the invaluable skills of my co-producer and good friend, Roby Duke. His rare gift of bringing out the best in singers from so many different cultures was our secret weapon in capturing such great performances. Most importantly, we want to thank you, our loyal customers, for bearing with the unusually long time is has taken for this epic to be completed.

Although it was painful to produce, we wouldn't trade all the wild sampling experiences from this project for anything. For every low point -such as the grueling 12 hour days of triple tracking Jazz high G "dog tones" - there was an equally high point -like the spiritual energy of the Gospel Choir sessions and near revival! The session stories could easily fill a book of it's own.

Did we succeed in capturing everything that the human voice is capable of? Not even close....but I think we did make a dent into beginning its exploration.

So now that the editing blisters are beginning to heal and the smoke is clearing from the programming battlefield, the rest is up to you. Thousands of songs and compositions are waiting to be born from these discs.....get to it!

Happy Vocal Planetizing,

Eric Persing
Spectrasonics

Quickstart Guide and PDF Manual

There is a vast amount of information and documentation that is necessary for a collection of this size. If fact, much more than we can fit into a printed book and still make the case close. Therefore, we have divided the documentation into two parts:

The printed book, which is organized as a Quickstart Guide to get you up and running quickly with the essentials, and this PDF Manual and the support PDF documents, contained on the Data Disc.

A big advantage of using the PDF manual is that you can use the clickable Table of Contents and the Find function to locate the information you need. With the Find function (Edit Menu), simply type in the word you want to search for and you'll be taken there immediately! It is also easy to print out the detailed information necessary for your particular interest by using the Print and Page Setup functions of the Acrobat Reader.

Additional documentation on this Data Disc includes:

• Complete CD-ROM Directories for each format with full listings of memory sizes for each program in the library.

• A Musical Reference Guide with detailed info on the phrase samples including Tonality, Pitch and Tempo information for each program in each section of Vocal Planet.

• A Lyric Guide that can be searched for certain words within the library.

• More in-depth information in this PDF Manual than is covered in the printed Quick Start manual, such as: Recording Techniques and Equipment, Editing/Programming Philosophy, Tonality, Pitch Ranges, Groove Control™ Creative Tips, etc.
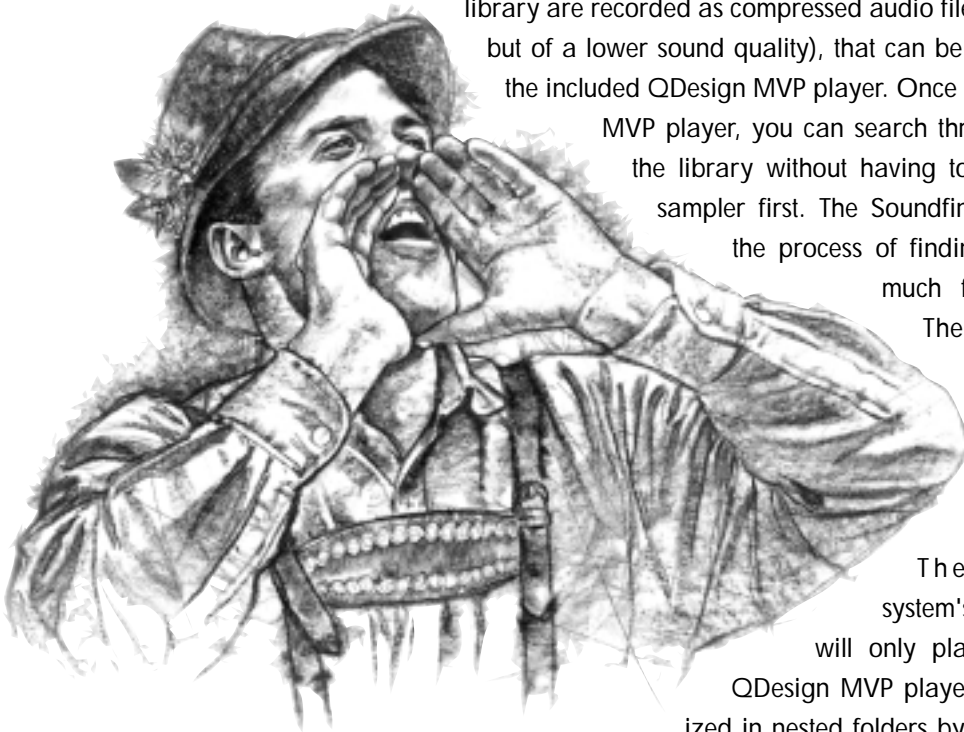
Soundfinder System

We're happy to introduce our new Soundfinder system on Vocal Planet. Soundfinder allows you to audition the entire Vocal Planet library from your computer, by using this Data Disc. The Soundfinder system is a much faster and more powerful auditioning method than using an Audio CD. All the patches from the entire library are recorded as compressed audio files (similar to MP3s, but of a lower sound quality), that can be played back with the included QDesign MVP player. Once you've installed the MVP player, you can search through and listen to the library without having to load it into your sampler first. The Soundfinder system makes the process of finding what you need much faster and easier. The QDesign MVP player can also play and con- vert MP3, AIFF and WAV files.

The Soundfinder system's MVP audio files will only play in the included QDesign MVP player. They are organ- ized in nested folders by category (Gospel, Jazz, World Voices, etc). To play a file, simply double click the file, drag it to the MVP playlist or open the file name which corresponds to the program you want to audition.

Vocal Planet Demo songs, Spectrasonics Product Demos and Vocal Planet Outtakes are also presented in this area of the Data Disc.

What's on the Data Disc?
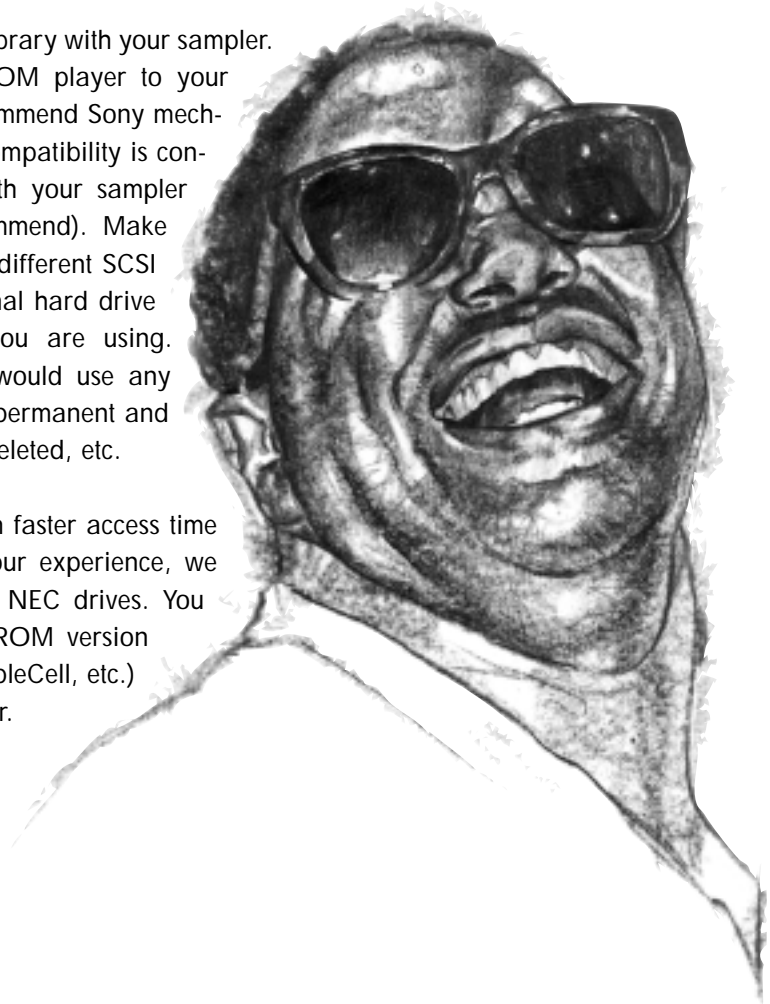
The included Mac/Windows Data Disc contains:

- Complete CD-ROM directories (Roland, Akai/Emu)
- The Soundfinder MVP sound files
- The QDesign MVP player for playing them
- The Vocal Planet Groove Control™ sequences
- This in-depth manual in Adobe PDF format
- Musical Reference Guide
- Lyric Guide
- Cool freebies
- Vocal Planet demo songs and Spectrasonics product demos

We recommend transferring the PDF manual, directories, lyric guide and the Soundfinder files to your computer's hard drive. This makes it very easy to get at all the info about Vocal Planet you might need right from your computer.

CD-ROM Setup

It is very easy to use this CD-ROM library with your sampler. Connect a SCSI compatible CD-ROM player to your sampler via a SCSI cable (We recommend Sony mechanisms, but since CD-ROM drive compatibility is constantly changing, please check with your sampler manufacturer for what they recommend). Make sure the CD-ROM drive is set to a different SCSI ID number than the samplers internal hard drive and any other external drives you are using. Simply use the CD-ROM as you would use any other drive. Of course, the data is permanent and the CD-ROM cannot be saved to, deleted, etc.

Some CD-ROM drives have a much faster access time and transfer rate than others. In our experience, we have never had good results with NEC drives. You must also use the designated CD-ROM version (Akai/Emu, Kurzweil, Roland, SampleCell, etc.) that is compatible with your sampler.

Organization

Vocal Planet contains the following types of sampling techniques:

Multisamples
Sounds that you can play in a traditional musical way from your dynamic MIDI Keyboard.

Phrases
Various sung or spoken phrase snippets that can be triggered, manipulated and rearranged to form new songs.

Multisampled Phrases
A single phrase that is sung in different keys.

Chromazones™
A single phrase that is sung in all the keys (Chromatically sampled).

Percussion
"One-shot" samples that can be used as hits or alternate drum sounds for creating your own rhythmic patterns.

Loops, Grooves and Beats
Rhythmic percussive phrase loops that were performed live.

Groove Control™
Selected loops that have been "time-sliced" into multiple samples, played with a corresponding MIDI sequence -that facilitates independant real-time control over tempo, pitch, pattern, and feel. These "GC" programs can also be used as percussion samples.

FX and Human
Effect oriented samples, usually non-musical.

Although the grouping varies on different CD-ROM formats of Vocal Planet, the library is essentially organized into these main musical categories:

- Gospel
- Soul
- Blues
- Jazz
- R&B/Dance

- World Voices
- FX
- Vocal Percussion
- Vocal Percussion Loops
- Groove Control™

This is how the library is presented on the Soundfinder section of the Data Disc.

As a convenience, we've also included an **Akai Disc Directory code** in the Soundfinder MVP filenames. For example:

CHO_Gospel Hmms **=1-D02**.mov

Indicates that this program is on Akai **Disc 1**, **Partition D**, **Volume 02**.

This can save you a great deal of time, since you can eliminate the need to always use the complete Akai CD-ROM directory.

Abbreviations and Symbols

Since most samplers have a maximum name length of 12-16 characters, an abbreviation system became necessary. Although we realize that no abbreviation scheme is ideal, the following is a list of all the abbreviations and symbols used in Vocal Planet.

-B&E . . . . .Key of B and E major
-C . . . . .Key of C major
-W . . . . .Words (Lyrics)
/ . . . . .Split keyboard or hybrid category
AC . . . . .Alvin Chea
Afro . . . . .African
AMB, Ambi . . . . .Ambient, Ambience
APPL . . . . .Applause
AR . . . . .Antowaine Richardson
Bits . . . . .Short snippets
Break, Bkdn . . . . .Breakdown
Brth . . . . .Breath
BS . . . . .Bass
BTS . . . . .Beats
BV . . . . .Background Vocals
CHD, Chds . . . . .Chords
CHO . . . . .Choir
Cln . . . . .Clean
CLP . . . . .Clap
CMB, Combo . . . . . . .Combinations
Colom. . . . . .Colombian
CW . . . . .Corla Wygal
DB . . . . .Dee Dee Brazitas
DD . . . . .Drew Dumas
DRN . . . . .Drone
DV . . . . .Dave Simpson
E. . . . . .East
ED . . . . .Eddie Cusik
EH . . . . .Ellis Hall
EL . . . . .Elijah Newsome
ER . . . . .Elliot Redman
EU . . . . .Eugene Powell
f . . . . .forte
Fem. . . . . .Female
FX . . . . .Effect
GC . . . . .Groove Control™
Gosp . . . . .Gospel
Grp . . . . .Group
GRV, Grvs . . . . .Grooves
HH . . . . .Hi Hat
HUM . . . . .Human
JAZ . . . . .Jazz Ensemble
JBS . . . . .Jazz Bass
JW . . . . .Julie Wolf
KG . . . . .Katherine Grant
KH . . . . .Kuk Harrell
KID . . . . .Chidren
KIT . . . . .Drum Kit

KO . . . . .Kirsten Owen
LC, LG . . . . .Lisa Curtiss Gaelic
Lg. . . . . .Long
Lp . . . . .Lip
Lps . . . . .Loops
LT . . . . .Libby Torrance
maj . . . . .Major
min . . . . .Minor
Mistreatd . . . . .Mistreated
Mixed . . . . .Men & Women
ModWH, MW% . . . . .Mod Wheel Crossfade
MS . . . . .Multisamples
MS . . . . .Melvin Saunders
NK . . . . .Nikol Kollars
O' . . . . .of
p . . . . .Pianissimo
PHR, Phrs, Ph . . . . . .Phrases
PRC, Perc . . . . .Percussion
R&B . . . . .Rhythm and Blues
Rasta . . . . .Rastafarian
RK . . . . .Randy Crenshaw
S. . . . . .South
SA . . . . .Steve Amerson
Sc. . . . . .Scoops
SciFi . . . . .Science Fiction
SFX . . . . .Sound Effects
Sfz . . . . .Sforzando
Sh., Shrt . . . . .Short
shrp . . . . .Sharp
Smt . . . . .Smart
SNG . . . . .Singing
SNP . . . . .Snaps
sus . . . . .Suspended
SWP . . . . .Sweeps
SYN . . . . .Synthesizer
Tam . . . . .Tambourine
TB . . . . .Timur Berikur
Tb . . . . .Tuba
TD . . . . .Timothy Danpier
TLK . . . . .Talking, Spoken
Tpt, Trumpt . . . . . . .Trumpet
U . . . . .You
UYC . . . . .Urban Youth Choir
V. . . . . .Vocal
v/s . . . . .Velocity Switching patch
Vibra . . . . .Vibrato
VOX . . . . .Vocals
Whistl . . . . .Whistle

Philosophy

As you can tell, our primary goal on this collection is diversity. We wanted to cover as many cultures, styles and techniques as possible without sacrificing any quality and still offering a good selection of each represented area of vocalization. There are beautifully expressive multisamples to play, strange FX and Human sounds,thousands of one-shot percussion samples, vocal loops & even a sizable Groove Control section. Of course there are many thousands of amazing vocal phrases, which form the vast majority of this massive collection.

How does one go about using these phrases? Experiment! You'll find that the best results come from just trying things on the fly, and juxtaposing samples against each other. Is there a way to be more methodical about it? Yes, and this is why we have prepared the Musical Reference Guide on this Data Disc, which gives you a better idea of the phrases' original Tonality, Key and Tempo range. But don't be afraid to just try anything, it often gives the most interesting results!

Our primary goal in the patch programming for the multisamples was to get the most musical, realistic and natural sounding patches. Getting all the split points smooth from note to note, and the velocity switching to play evenly between dynamics takes a lot of tweaking. You won't find lots of "Gospel Choir Resonant Filter Sweeps" or synthetic variations (except in the Human Synths category). We spent the majority of our time focusing on getting useful and playable variations. Of course, sound designers can use this library as a great starting point for creating synthetic sounds.

We chose not to include mono versions of every stereo patch in this library because, in most cases, they weren't a good representation of the sound, they cluttered up the directory and made the loading time for all files significantly slower. If you really need tiny memory versions, you can easily make your own mono version by removing one side of a patch and panning the remaining side to the center.

All of the small memory versions of the multisamples are intended to sound the same as the "a" patch, so you won't notice a radical difference between them. The small memory versions utilize the same samples, but with more or fewer multisamples (i.e. split points) or velocity layers (switch, crossfade, etc.). These variations are included for different memory size versions of the same basic patch. The "a" variation is the largest. However, it's important to note that the largest patch with the most split points is not necessarily the "best" patch for a given musical situation. Sometimes patches with fewer multisamples and/or velocity layers sound more even and are easier to control than their "a" counterparts. The "a" versions include the most multisamples of a choir, while the "b" and "c" versions retain the "sweet spot" of the sound, and only the best notes within that range. This results in "b" and "c" versions that sound nearly identical to (or sometimes better than) the corresponding "a" version, but use far less sampler memory. Also, the "a" version of some patches may have a little more "human-ness" that you may or may not want. The "b" and "c" versions are always a little fatter and consistent sounding, but also slightly more synthetic sounding.

Sample Assignment

All of the phrase and vocal percussion samples are assigned to the keyboard chromatically. If there are more than three octaves worth of samples, the phrases begin at C_2 (MIDI note#36, Bottom key of a five octave MIDI keyboard). If there are less than three octaves of samples the samples begin at Middle C (C_4 MIDI note#60). An easy way to check if a program has more than three octaves is to play B below middle C first.
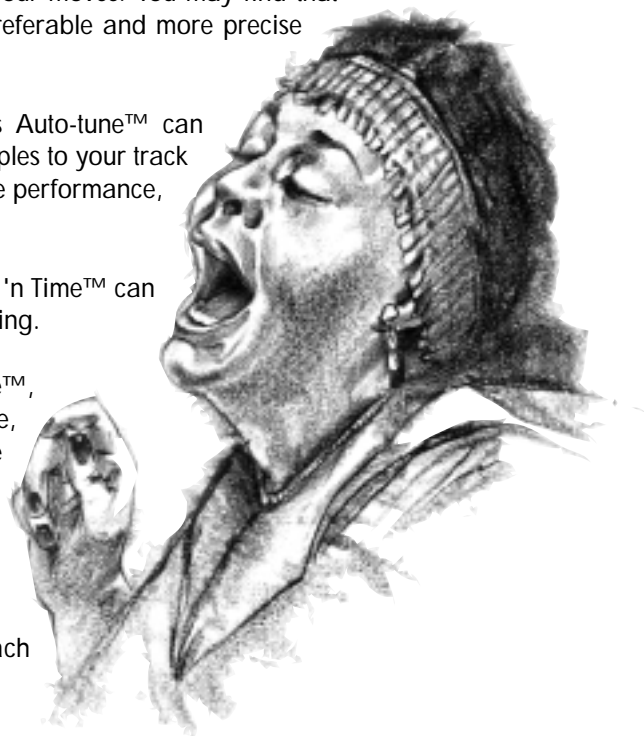
Tuning and Intonation

After much testing and research, we made a decision to tune this entire library-one sample at a time- by ear. We found that this produced the most musical results, when compared with automated methods or strictly relying on an electronic tuner. When it comes to vocals, there are not absolutes about perfect tuning. Within a certain range, it is a highly subjective and interpretive issue. Particularly with phrase samples, the intonation is highly influenced by the harmonic structure and chord progression that a given sample is placed into. This being the case, you will find yourself wanting to fine tune these samples to your music. You can also retune the phrase to another key by offsetting the coarse tuning in the sampler. A range of +/- one whole step is usually an acceptable range.

The multisamples in this library are long and the pitch moves around slightly over the sample's duration. This being the case, there isn't a perfect way to tune these samples, so we averaged the tuning and played it until the tuning felt good with most chords and key signatures. If you want to get the most out of this library, we suggest that you learn how to tune the individual samples (usually at the Keygroup, Voice or Partial level of the sampler). This will let you compensate and optimize the tuning to the musical situation. This is what real singers do every time they sing together.

Tuning can be accomplished via several options:

• The Coarse and Fine tune controls of your sampler, both at the Program (patch) level and at the Sample (keygroup/partial) level.

• The Pitch Bend wheel or lever on your keyboard controller can be an excellent way to modify the tuning of notes within a phrase. If you want to "ride" the fine-tuning, try adjusting the pitch bend range of your sampler to a half step, this will give more resolution to your moves. You may find that drawing MIDI pitch bend data in your sequencer is a preferable and more precise way to accomplish this task.

• Software programs and hardware devices like Antares Auto-tune™ can make the process of matching the tuning of the vocal samples to your track much easier. Overdoing it can take the humanity out of the performance, but sometimes this is a cool effect too.

• Software tools like Acid™, Phrazer™, Speed™, and Pitch 'n Time™ can change the tempo of the phrases without the pitch changing.

• Recent technology advancements like Roland's Variphrase™, allow phrase samples to play over a much wider range, without the tempo or overtones (formant) changing. Once the samples have been encoded in Variphrase format, pitch selection can happen in real-time from a MIDI key-board, and is very powerful when combined with this library.

Key signature and Tonality information are listed for each program (patch) in the Musical Reference Guide.

Tonality

The term "Tonality" is used in the Musical Reference Guide, to describe the general harmonic and melodic content of the Vocal Planet phrases. Tonality is used to describe, as broadly as possible, the primary sound of a phrase with respect to its implied key center or modality. For example:

SNG:EH Crooning
>   11 samples
>   Solo Male
>   BPM Range: 100-104
>   **Tonality: Major (Eb)**
>   Akai Disc Directory: 2-D01

The phrases in this program outline the key center of Eb major. However its uses are not restricted to this modality only. These samples would sound great in the context of other modalities related to Eb major as well, i.e., C natural minor, Ab lydian, F dorian, just to name a few possibilities. Think of the listed tonality reference as a useful starting point for your own harmonic explorations.

Pitch Ranges

Men and women have overlapping pitch ranges. Understanding the range of each sound will help you use it more naturally (if that is your goal). When you play outside the range of a sound, you are relying on the samplers artificial pitch stretching capabilities. Playing below the lowest pitch of a singer is generally much more forgiving and musical than playing above the natural range. What happens technically in this case is that the formant (harmonics and overtones) is being stretched along with the pitch, creating the "munchkin" or "chipmunk" effect. In some CD-ROM versions, we have limited the highest useable note, so that you don't play above it. However, since "useable" and "correct" are subjective terms in sample-based music, we are of the opinion that this limits what a composer may want to do with the sound, so we generally didn't make any of these "range limits" permanently at the patch or program level. So we leave it to you to use the sounds however correctly or incorrectly you want! The simplest way to reference the original pitch ranges of each patch is if your sampler has an easy way to view the split points of the multisamples.

The Human Voice

As you listen to the sounds, here are a few things to keep in mind about the nature of the human voice:

1. Every singer has his/her own range limitations. You'll notice that various sounds in the same sections have different "highest notes". This is because they were performed by different singers.

2. Certain registers of a singer's voice, called "Break Points", are very difficult to sing, because it is the transition area when their voice changes from chest to head tone. Every singer has this timbre change in a different area of their voice, but F sharps and G sharps seemed to consistently be the most difficult to sing.

3. All vowels and words essentially turn into Ahs at the singers' highest ranges.

4. Mms have a shorter high range because the mouth is closed and it's difficult for the throat to open enough to produce higher pitches in the voice box.

5. Just because a vowel has the same name (ex: Jazz Ah and Gospel Ah), doesn't mean it has the same timbre. Unfortunately, the English language doesn't express the differences very clearly.

Techniques For Using The Multisamples

Here are some ideas of different ways to use the multisamples in this library:

• Incredible depth can be achieved by combining sounds using layering techniques, either with a sampler that has a lot of polyphony or with multiple samplers. Try stacking the Gospel or Jazz multisamples from Vocal Planet, with the Pop Stacks or London Choir from Symphony of Voices!

• Split up the Jazz Vowels and Accent FX on different MIDI Channels for more control. You can get amazing "Scatting" effects by cutting and pasting your sequenced part to play different programs on different notes!

• For the most realistic Choir parts, play the Men and Women parts separately using their respective ranges.

• Try layering different vowels of the same sound and then crossfading them with a controller like the Modulation Wheel. It can make a remarkable difference in realism.

• Modifying the envelope times (Attack and Release) can dramatically affect the musical result of these sounds. Try customizing them to your own musical application.

• Using these multisamples to thicken live singers can be a very powerful application of these sounds. The live singers add warmth and expression while the samples add body and depth. Check it out!

Tempo

Tempo ranges for the phrases samples in each program are listed in the Musical Reference Guide document on the Data Disc. However, in actual use you'll find that the non-rhythmic/percussive phrases are quite versatile in many different tempos. Experiment with dropping phrases in different tempos and feels, and you'll see what we mean. Tools like Acid™, Phrazer™, Speed™, Pitch 'n Time™ and Variphrase™ can change the tempo of the phrases without the pitch changing. See the Groove Control™ section about changing the tempo and rhythmic feel of the Loops on the library.

Techniques For Using The Phrases

• The longer the phrase, the more it will drift and become difficult to sync with other parts.
• Separate the phrases you want to combine on different MIDI channels or tracks in your sequencer. This lets you slide and shift each one around until it feels right. It also simplifies muting, soloing and remixing.
• Remember that each phrase's tempo will also work at multiples of the listed tempo without any modification.
• Excellent software programs are available for further modifying the tempo and flexibility of these phrases.
• You can use the Pitch Bender to change a note (or to adjust the tuning of a note) within a phrase to fit your composition.
• Changing the sample start time will give you much more flexibility in modifying these phrases to your music.

Chromazones™

The R&B Background vocal phrases are presented in our unique Chromazones™ technique that we pioneered on Bass Legends. This is accomplished by having the singers sing and revoice the same phrase in all 12 keys. While it's very difficult to record, the Chromazones™ method is extremely useful when it's finished. You can even "play" the phrases to make new ones.

Recording Equipment

Telefunken 251 Tube mics
Neumann M-149 Tube mics
Neumann M-49 Vintage Tube mic
Neumann U-87 mics
AKG C12 and C12VR Tube mics
AKG C-414 mics
Rodes NT2 mics
Oceanway "Hazelton" Tube mic
Coles Ribbon mic
B&K precision mics
Shure SM-57 mic
Summit TPA-200A Stereo Tube Mic Pre-amp
Neve 1073 pre-amps/eq
Custom Steve Hazelton Stereo Tube & Solid State Mic Pre-amps
Mastering Lab Tube Mic Pre-amps
API Mic Pre-amps
Innovonics Limiters
1176 Black Face Limiters
Vintage Langevin Passive Equalizers
API 5502 Stereo Equalizer
Quest "Mo West" custom mixer
Panasonic SV-3700/3800 DAT recorders
Alesis ADAT XT digital multitrack recorders
MCI JH-24 Analog multitrack recorder

Editing Systems/Software

Bias Peak™
Infinity™
Logic Audio™
Roland S-760 & S-770
Hyperprism™
Region Munger™
Roland Corp NEC Saly™ systems
Alchemy™
Transfer Station™
Samplifier™
T-RackS™
Pitch 'n Time™
Osmosis™
Unity™
Barbabatch™
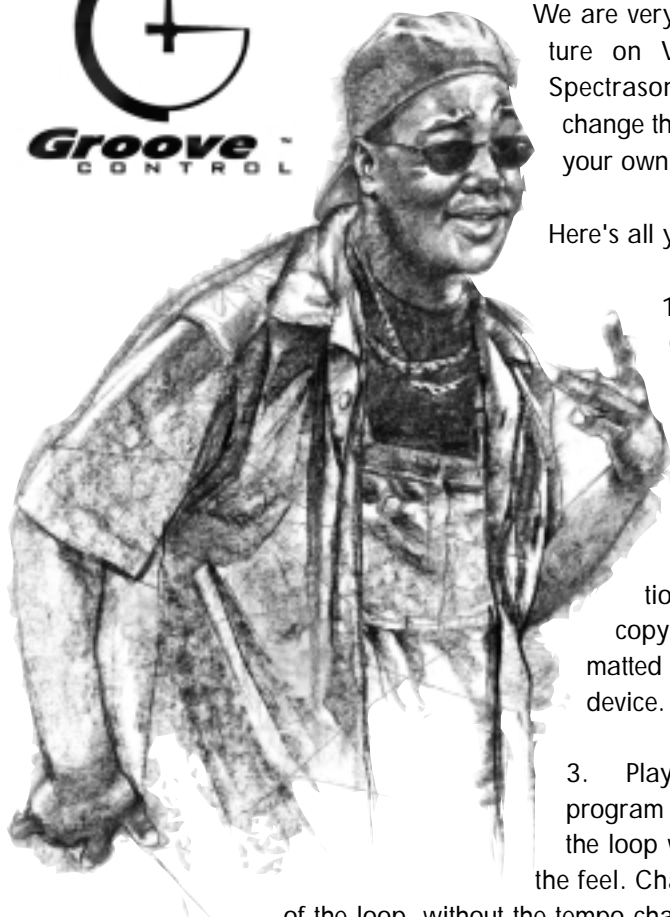Sound Designer™
S-Link™

Editing Philosophy

We strived to preserve the critical musical balance between "digital perfection" and "humanity". Since these are samples of human beings, (who by very nature are flawed after all), it was very important not to edit out all of the life of the original recordings. There is a fine line between a sound that is too "human" and one that is too "sterile". Many of the sounds in this collection were edited numerous times using multiple methods until they felt right and worked in the real-life musical applications of some of today's top composers and musicians.

Groove Control™

We are very pleased to present our exclusive Groove Control™ feature on Vocal Planet. Groove Control™ was developed by Spectrasonics and ILIO to give you a simple, high quality way to change the tempo, pitch, pattern and feel of stereo loops right from your own sequencer.

Here's all you have to do to try Groove Control™

1. Put the Mac/Windows Data Disc into your computer's CD-ROM drive and it will mount as a Computer CD-ROM.

2. For convenience, copy the folder for the sequencer you use to your computer's internal hard drive. Native sequences are provided for Logic Mac/PC, Cubase Mac/PC, and Performer. If you use a different sequencer, use the MIDI files folder and the import function of your sequencer. If you use a hardware sequencer, copy the sequences from the MIDI files folder to a DOS formatted floppy disc and then import them into your hardware device.

3. Play the corresponding sequence with the Groove Control™ program on your sampler. Change the tempo on the sequencer and the loop will follow! Quantize or swing the sequence to change the feel. Change the coarse tuning in the sampler to change the pitch of the loop, without the tempo changing! Don't forget that the individual slices can also be used to sequence your own patterns as well.

The Groove Control™ Combo grooves in each GC Volume on Vocal Planet give a demonstration of some of the amazing possibilities for creatively combining the Groove Control™ loops on this library. You can also listen to them on the Data Disc Soundfinder section.

*note: Emu, Kurzweil, Unity, EXS24 and Gigasampler users will need to match the correct GC programs to the corresponding MIDI channels/tracks in the sequence when using the GC Combo files (Since these formats don't convert the Akai Multis).

Check the Read Me file on the Data Disc for Creative Tips, and additional info on setting up Groove Control™ in your system.

Groove Control™ is a registered trademark of Spectrasonics and ILIO Entertainments.

Groove Control™ Creative Tips

Because of the flexibility of Groove Control™, think of the original loops on a Groove Control™ product as just a starting point for your own creativity. Here are just a few possibilities to get you thinking:

1. **Change the tempo of the grooves without the pitch changing.**
   How? Just change the sequencer's tempo.

2. **Change the pitch of the grooves without the tempo changing.**
   How? Adjust the GC Program's coarse and fine tuning parameters in your sampler.

3. **Change the feel of the loop to match the feel of your track.**
   How? Quantize the GC sequence with the same settings as the other tracks in your song.

4. **Tighten up the drummers performance.**
   How? Gradually increase the percentage of Quantization on the Groove Control™ sequence.

5. **Turn a straight feel into a shuffle or visa versa.**
   How? Use a swing quantize setting or increase the percentage of the shuffle parameter in your sequencer.

6. **Change the time signature of the loop.**
   How? Move the sequence loop point to loop in the new time signature. Move the position of the down-beats and backbeats with the event editing capabilities of your sequencer.

7. **Create a No Kick or No Snare version of the loop.**
   How? Using event editing, reassign the MIDI note numbers of the Kick or Snare slices to Hi-hat slices.

8. **Change the "pushes" in a pattern.**
   How? Move the position of the downbeat kicks in the pattern forward by a sixteenth. (Event Editing)

9. **Build your own pattern from scratch using the sounds from the loop.**
   How? Sequence the parts yourself by playing the GC sampler programs.

10. **Create Gating FX by changing MIDI gate times.**
    How? Change the MIDI gate values or Gate Time parameter in your sequencer.

11. **Change the levels of the backbeats and hi-hats.**
    How? Change the MIDI velocity levels of the related slices.

12. **Replace individual drums with different samples.**
    How? Copy the whole sequence to a new Track/MIDI channel. Delete the snare events from the first sequence, delete everything BUT the snare events from the second track. Assign second track to trigger different Snare samples.

13. **Create randomized grooves.**
    How? Play different sequences with the same sampler program or visa-versa.

14. **Make your own breakdown.**
    How? Reassign busier events to hi-hat or ambience slice events.

15. **Use the Kick pattern from one loop and the snare pattern from another.**
    How? Delete or reassign the relevant events.

16. **Create syncopated or displaced groove combos by shifting the starting point of each loop by a 16th note.**
    How? Stagger the start times of the sequences, offsetting them in 16ths.

17. **Change a Snare to a sidestick.**
    How? Find a Sidestick sample you like, reassign the MIDI events for the snare to play the new sidestick sample.

18. **Create echoing grooves using MIDI delay.**
    How? Copy the track and sampler program to multiple channels, offset the copies by the length of echo you want and lower the velocities of the copy tracks.

19. **Lower the pitch of the kick in the loop without the other instruments changing.**
    How? Copy the sequence and sampler program. Delete the Kicks from one program and everything BUT the kicks in the other. Lower the tuning of the "kick only" program in the sampler.

20. **Lay back the snare within the loop.**
    How? Nudge back the timing of the snare events in the event editor of your sequencer.

21. **Combine loops from "musically incompatible" grooves.**
    How? Assign the Quantize settings the same and delete/reassign the conflicting events.

22. **Make the loop sound softer and more distant.**
    How? Change the Attack time of the Sampler Program.

23. **Reverse only the snares in the pattern.**
    How? Find all the Snare slices in the sampler. Reverse the samples in the sampler.

24. **Reverse the order of the groove.**
    How? Play the MIDI sequence backwards (reverse order).

25. **Add Electronica style buzz rolls to live loops.**
    How? Add short 64th note repetitions on the snare events, with gradually building velocity values.

Groove Control™ Sequencer Issues

The Combo GC sequences have a MIDI Mix set-up track that contains MIDI volume and pan information for all 16 MIDI Channels. You can mute or delete it if you want to change the mix.

The **Performer** sequences have this MIDI Mix set-up info as a separate track on each channel (since you cannot have a multi-channel track in Performer).

In order to use the native **Cubase** sequences, Cubase 4.0 or higher for Mac, and Cubase 3.5 or higher for PC is required. The MIDI files can also be used if you have an earlier version of Cubase.

Using Groove Control™ with Hardware Sequencers

You can use a hardware sequencer, keyboard workstation or an Atari ST with our Groove Control™ method. Here's how:

1. Insert this Audio/Data CD into a PC or Macintosh computer.

2. Copy the sequences you want to use from the MIDI files folder on this CD-ROM to a PC formatted floppy disc.

3. Import the MIDI file sequences from the floppy into your sequencer as a Standard MIDI File (SMF).

Many older sequencers such as the original Roland MC-500 and the Atari ST can only use DS/DD floppy discs, so make sure that you only use that type for those devices.

Groove Control™ is only directly compatible with sequencers that can read (Import) Standard MIDI File sequences. This includes almost all devices in the sequencing world. A notable exception is the popular Akai MPC-60. The only way to use Groove Control™ on a non-SMF compatible sequencer like this is to play the Groove Control™ sequence from another device that is compatible (Mac/PC, etc) and record the sequence via the MIDI input of the MPC-60 (MIDI Clock sync should be turned on in the MPC during recording). Once the GC sequence is recorded in the MPC, the Groove Control™ loop can be manipulated in all the same ways and it can be saved in the MPC native format. This is a bit time consuming, but it does work. It also might be a good time to upgrade your system to one that can read SMFs directly (like the MPC-2000).

Troubleshooting

Problem: I'm not hearing any audio when the Groove Control™ sequence plays.

Solution: Check the sequence's MIDI port and Channel assignments to make sure it corresponds with the sampler.

Problem: I'm getting a chromatic scale playing on all of my MIDI system when I try to play a Groove Control™ sequence.

Solution: The default MIDI Port assignment of GC sequences is set to send on ALL ports. Reassign the MIDI routing to play just the desired sampler.

Problem: I'm able to play and manipulate the Grooves from the included GC sequences, but how do I use them in a pre-existing song or another sequence?

Solution: Copy and Paste, or Import the sequences into the song you are working on. Some sequencers - like Logic, allow you to just drag the tracks from one song to another, window to window. Check your sequencer's owner's manual regarding how to copy tracks between songs.

Problem: A few beats of the loop are missing. Some programs don't play.

Solution: The Akai S-1000-3200 series of samplers cannot load lots of GC programs at the same time, due to the limitations placed on the maximum number of samples you can have loaded in RAM. Check the maximum number of samples or items for your sampler. This may also arise with other older generation samplers. The more recent units (S-5000/6000, E-4, K-2000, etc.) won't have these problems unless dozens of GC programs are loaded.

Memory

It is important to note that, like all Spectrasonics CD-ROM libraries, the Vocal Planet CD-ROM library has been developed to take full advantage of 32 megabyte samplers. If you don't have 32 meg, you won't be able to load all of the Volumes on this disc. However, individual programs can be loaded separately for smaller memory configurations. Contact your sampler's manufacturer for information on compatible memory upgrades.

The a, b, & c versions of the Multisamples on Vocal Planet have fewer samples in each version, and therefore take up smaller amounts of RAM in your sampler for what is essentially the same sound. This is a way to get more sounds loaded into your sampler, when you are running out of RAM.

Compatibility

The **Akai** CD-ROM version of Vocal Planet is in Akai S-3000 format. It has been tested and modified to be fully compatible with S-1000, 2000, 5000/6000. Akai S-1000 users should use the more recent software updates that can read S-3000 format.

Multis are provided in all the Volumes that will work with S-2000, S-3000XL and the S-5000/6000. You can use either the stacked-part Multi approach on the Jazz multisamples, or individual patches that have all the velocity layers (oftentimes the "E" versions). Note that in the GC Volumes, each Volume's Multi is designed to play the GC Combo sequence and not to organize the sounds in the Volume, the way the rest of the library is organized. All this means is that more Groove Control™ Programs are available than the ones presented in the GC Volume's Multi.

Because of the huge number of samples in the GC Volumes, S-1000-3200 users may be unable to load all the programs and samples from a Volume at the same time. However, when this limitation is encountered Groove Control™ can be effectively used with these samplers by loading individual programs (Load Programs & Samples).

Compatibility *– continued*

Emu EOS (E-4, E-5000, etc.) samplers with version 4.0 software or higher are fully compatible with the Akai/Emu version of Vocal Planet. Special "E" programs are included that are designed for more accurate performance of the programs with EOS samplers. "E" programs can also be used by any other Akai converting formats. They will generally have shorter release times and more velocity sensitivity.

Unfortunately, this library is not compatible with Ensoniq ASR or Emu E-III/ESI series samplers, unless Emu decides to upgrade these machines to read Akai S-3000 format (...don't count on it).
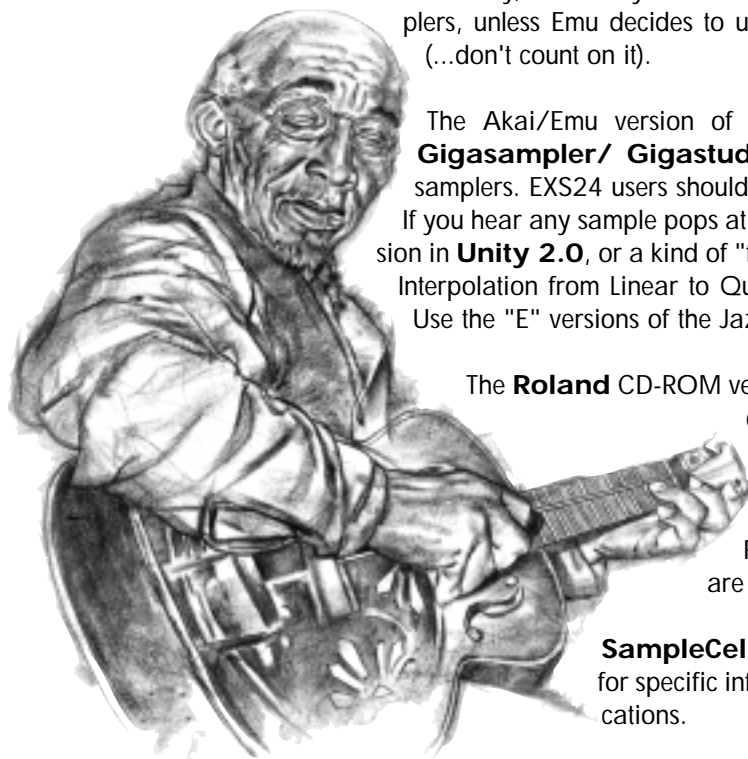
The Akai/Emu version of Vocal Planet is fully compatible with **Unity, Gigasampler/ Gigastudio, Sampletank** and Emagic's **EXS24** software samplers. EXS24 users should use Logic 4.5.1 or higher.
If you hear any sample pops at the end of one-shot samples when using the Akai version in **Unity 2.0**, or a kind of "fluttering" sound, try changing the standard Oscillator Interpolation from Linear to Quadratic or Lagrange in the Unity Editor Main page. Use the "E" versions of the Jazz multisamples to get all the velocity switches.

The **Roland** CD-ROM version is designed for Roland 700 series samplers and compatible devices from Roland such as the XV-5080.

Kurzweil K-2000 users must have version 3.0 or higher software to access the native Kurzweil CD-ROM version. All versions of the K-2500 and K-2600 are compatible with this library.

SampleCell users please open the Read Me file on the CD-ROM for specific information regarding SampleCell and other Mac applications.

Online Info
More information about this library, such as English Translations, will be posted on our web site at:

www.spectrasonics.net/vocalplanet

Credits

Produced by Eric Persing

Recording sessions produced by Eric Persing and Roby Duke
Engineering: Roby Duke, Eric Persing, Michael Lord, Ace Yukawa, Luigi Bruti, Scott Tibbs, Joe Arthur, Todd Campopiano, Taro Kakehashi Jr.

Principal Sound Design by Eric Persing
CD-ROM conversion by Todd Campopiano
Additional Sample Editing by Todd Campopiano, Luke Pickerill, Richard Souther, Ace Yukawa, Akira Endoh, Tetsuya Fukumaro, Bob Wilson.
Groove Control™ processing: Luke Pickerill
Human Tuners: Eric Persing, Richard Souther, Bob Wilson
Doctors of Documentation: Luke Pickerill, Nick Manson
Data Disc development: Luke Pickerill
Quality Control: Eric Persing, Nick Manson
Glottal treatments: Armand Hillside

Director of Encouragement and Motivation: Lorey Persing

Cover artwork by Jon Conrad
Sketch illustrations by Chris Hopkins
Graphic Design and layout by Steve Peretti
Printed by Green Street Press, Pasadena

Groove Control™ Combo grooves by Eric Persing

VP Blues, VP Gospel, VP Jazz 1, VP Dance, VP World demo songs by Eric Persing

Soundfinder multisample and VP Jazz 2 demos by Nick Manson

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MVP Player software courtesy of QDesign -www.qdesign.com

Recorded in:
Seattle, Washington
Bothel, Washington
Burbank, California
Los Angeles, California
Santa Monica, California
Boise, Idaho
Rio de Janeiro, Brazil
Bombay, India
Hammamatsu, Japan
Jackson, Mississippi
Cape Town, South Africa
Pedaso, Italy
Kingston, Jamaica

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Jeff Gunn, Roger Treece, Antowaine Richardson, Main Attraction, Ronnie Rowland, Tony Graves, Lee Conerly, Sean King, Nikol Kollars, Steve Amerson, Jo Miller, Doug Barnett, Kuk Harrell, Justo Almario, Katharine Grant, Lisa Curtis, The Imani Fellowship Choir, Sam Townsend Jr., Linda McCrary, Charity McCrary, Don McCrary, Howard McCrary II, Charles McCrary, Kristle Murden and all the great big musical McCrary family, Elliot Redman, Drew Dumas, Timur Beriker, Roby Duke, The Escola de Samba percussionists of Rio de Janeiro, Elijah Newsome, Eddie Cusic, Eugene Powell, Dee Dee Brazitis, Rob Stewart, Melvin Saunders, Timothy Danpier, Joe Arthur's South African Choir, Antwoine Parmer, S.H.A.D.E.S. Urban Youth Choir, Corla Wygal, Richard Hill, Dave Simpson, David Palmer, Aimee Buchholz, Carol Ensley, Valerie Pinkston, Karl Nagele, Fritz Tatzer, Martin Mayorga, Alphonso Castañeda, Rosa Castañeda, Eric Boseman & Ol' Gus.

About the Performers
Visit the Artists section of our NEW web site for more info about the featured vocalists on Vocal Planet!

www.spectrasonics.net/artists

Special thanks to:
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Vocal Planet is dedicated to Jazmine, Soren and Sage Persing. Someday, when this big ol' world is yours to roam and explore, be the best that you can be -reflecting all the glory and promise of our loving God who made you.

"Do not be conformed to this world, but be transformed by the renewing of your mind, that you may prove what the will of God is, that which is good and acceptable and perfect"
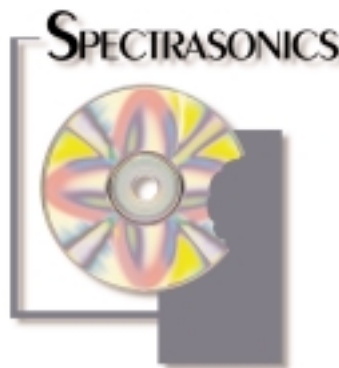*-Romans12:2*

Sᴘᴇᴄᴛʀᴀꜱᴏɴɪᴄꜱ
P.O. Box 7336
Burbank, CA 91510

818.955.8481 ph.
818.955.8613 fax

web: www.spectrasonics.net
email: info@spectrasonics.net

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