

## Dominus Choir Pro

Dear Customer,

Thank you for choosing Dominus Choir Pro.

This manual will explain how to use our library.  
Additional information is available on our website.

Enjoy,

FluffyAudio Team



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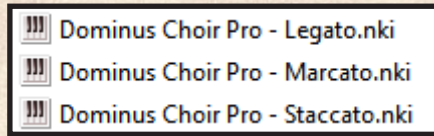
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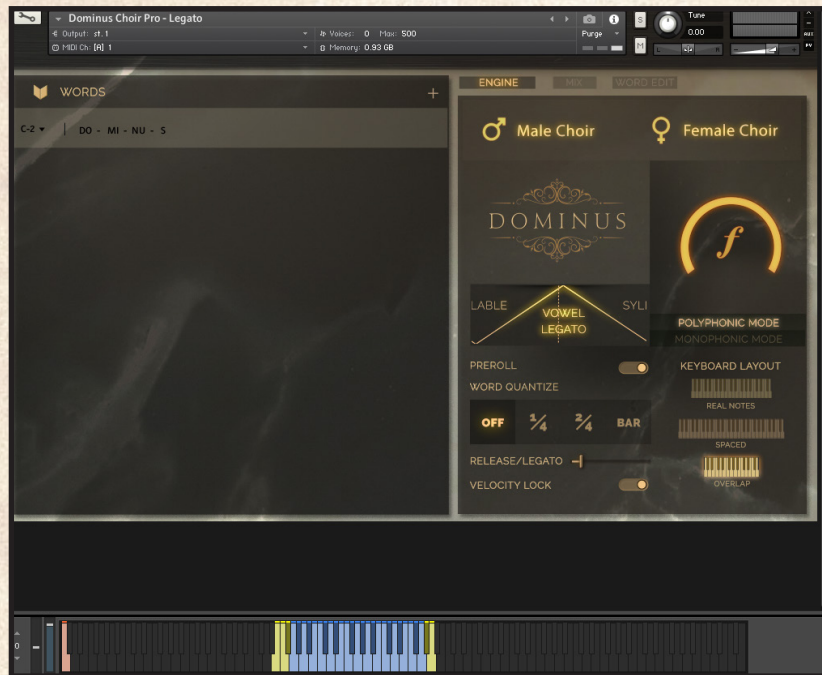
# 1 - INTERFACE

There are three different instruments in Dominus Choir Pro, one for each different articulation: LEGATO, STACCATO and MARCATO. They are available in the "Instruments" folder:



## WORDS PANEL

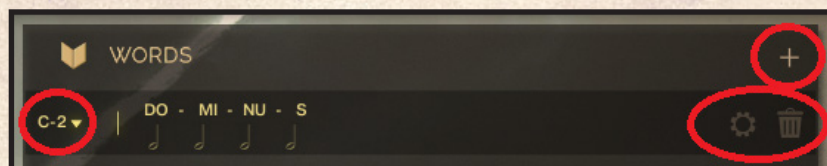
- LEGATO



On the left panel there is the WORDS list, it is possible to write maximum 10 words composed of up to 12 syllables each in a single Dominus Choir Pro instance.

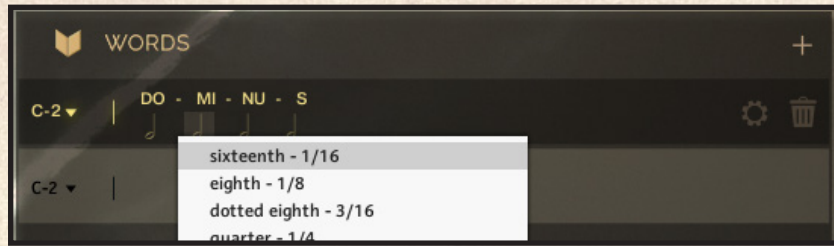
To write a word simply press the little "+" icon on the to add a new word in the Word List. Use the little bin icon to delete it (when selected) and the little gear icon to edit the word. Otherwise you can edit the word by clicking on the "WORD EDIT" button.

You can set a different keyswitch for each of the 10 words. To recall a word at any moment play its keyswitch again. To assign a keyswitch to this word, click on the keyswitch menu on the left and press any key below to the instrument range to set it.

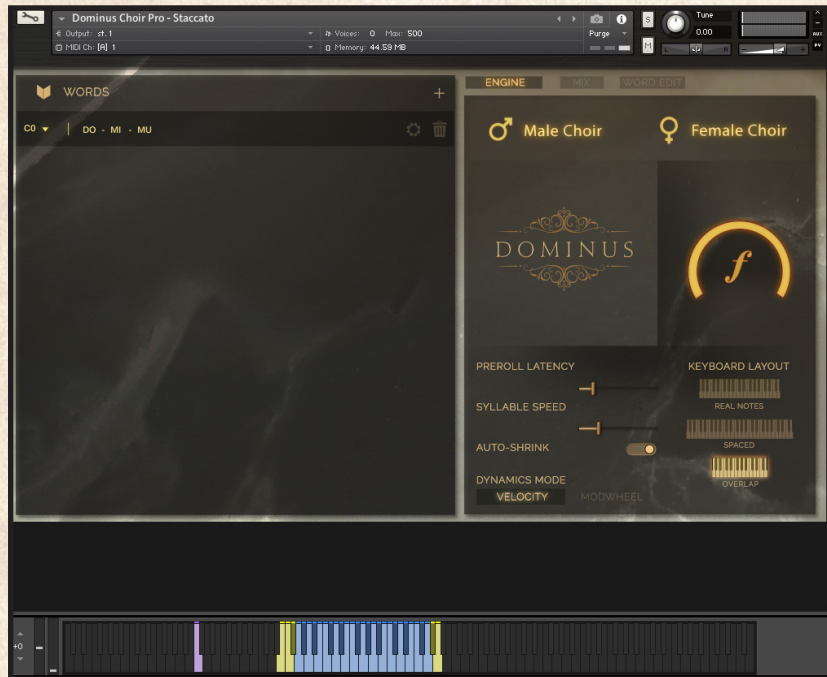




To edit the rhythm of a word click on the little notes below each syllable of the selected word and choose any rhythm value from the menu.

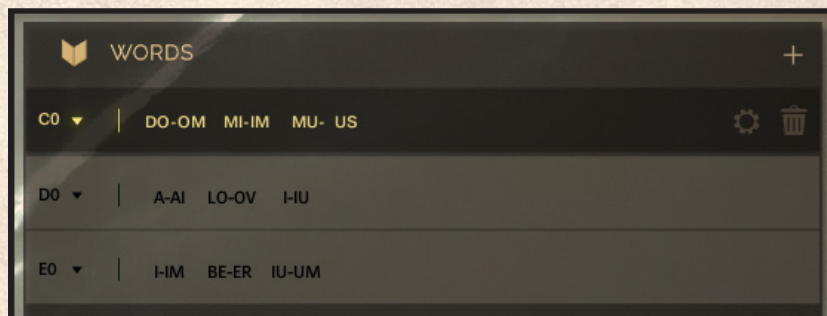


- **MARCATO AND STACCATO**

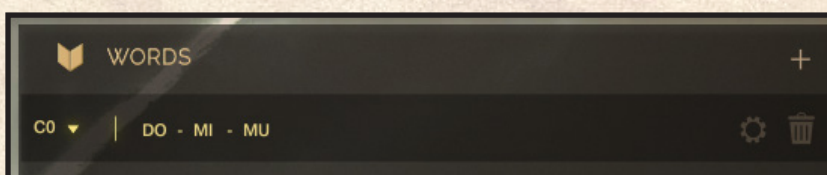


In MARCATO and STACCATO articulations the WORDS list panel is the same as LEGATO articulation except for rhythm control that is absent here:

- » **MARCATO**



- » **STACCATO**



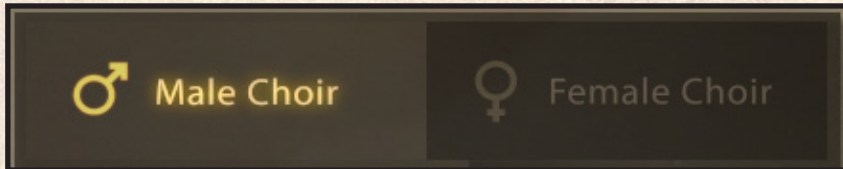


## ENGINE PANEL

The ENGINE page shows controls for handling the basic settings of the choir and it's different for LEGATO articulation and for MARCATO an MARCATO articulations.

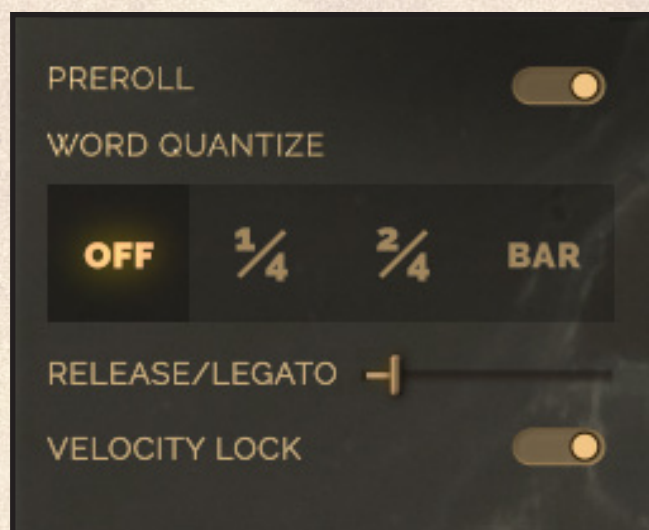
- **LEGATO**

Here you can enable/disable Male or Female choirs, you can see how the engine interconnects vowels and syllables (useful to understand if the word rhythm is set as intended) which is the actual velocity level.



The settings just below on the left are:

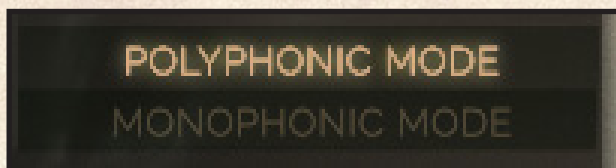
- » **PREROLL**  
The PREROLL allows the initial consonants to be heard just before the beat, as it would be sung in real life. For instance: the words "Spiritus" and "Cristus" could both require that the first vowel is aligned with the beat;
- » **WORD QUANTIZE**  
WORD QUANTIZE will align all words to sound precisely on the beat;
- » **RELEASE/LEGATO**  
This setting controls the release of the playing word when released before its ending. During this release time, if you play again another note the new one will perform a legato transition from the old one. You can shorten it to have more shorter releases when releasing a word in the middle, but you'll have to be faster to perform a legato transition. When the word has reached its end, a final, shorter release will be automatically played;
- » **VELOCITY LOCK**  
VELOCITY LOCK is a simple feature that allows you to precisely adjust the volume of each individual note in the choir voicing. The idea is simple: play your choir parts, set ALL the velocities to 64 and then disable the VELOCITY LOCK setting. Now, you'll be able to use the velocity to tweak the intensities of each individual note.





There are 3 Keyboard layouts in each instrument. See below for a detailed description of them.

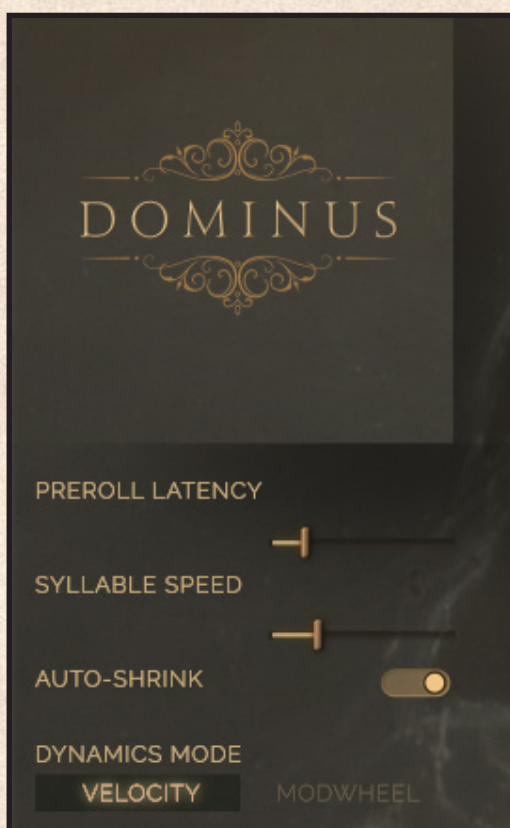
Dominus Choir contains only the POLYPHONIC MODE, while in Dominus Choir Pro it is possible to choose between POLYPHONIC MODE and MONOPHONIC MODE:



- » **POLYPHONIC MODE**  
In POLYPHONIC MODE it's possible to use chords and multiple melodies simultaneously, more details below in TIPS and the POLYPHONIC LEGATO;
- » **MONOPHONIC MODE**  
In MONOPHONIC MODE it's possible to play only one melody simultaneously, more details below in TIPS and the MONOPHONIC LEGATO.

- **MARCATO and STACCATO**

There are some differences from the LEGATO panel: there is no panel that shows how the engine interconnects vowels and syllables, and the settings on the bottom-left has different settings.





- » **PREROLL LATENCY**  
This control allows you to set a predefined amount of delay to avoid cutting out the longest consonants;
- » **SYLLABLE SPEED**  
This control allows you to define a constant minimum speed at which every syllable is pronounced;
- » **AUTO-SHRINK**  
Auto-Shrink stretches the previous releasing syllable to avoid it overlapping with the current one. When playing very fast staccato/marcato phrases this control is very useful;
- » **DYNAMICS MODE**  
You can either choose to control the dynamic of the choir with the VELOCITY or the MODWHEEL. Tip: you can create your own forte-piano choir sound by adding a staccato and a marcato patch in Kontakt. If the words are the same, the MARCATO is set on MODWHEEL and the STACCATO on VELOCITY, you'll have the sound of a choir which shouts loudly for a while according to the velocity and then you can control the dynamic of the sustained part with the mod wheel.

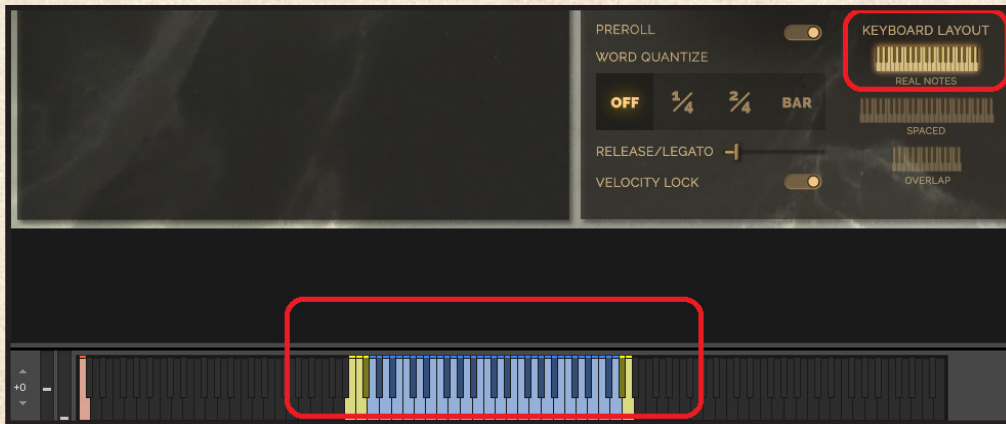


## KEYBOARD LAYOUT

Each KEYBOARD LAYOUT has a precise purpose.

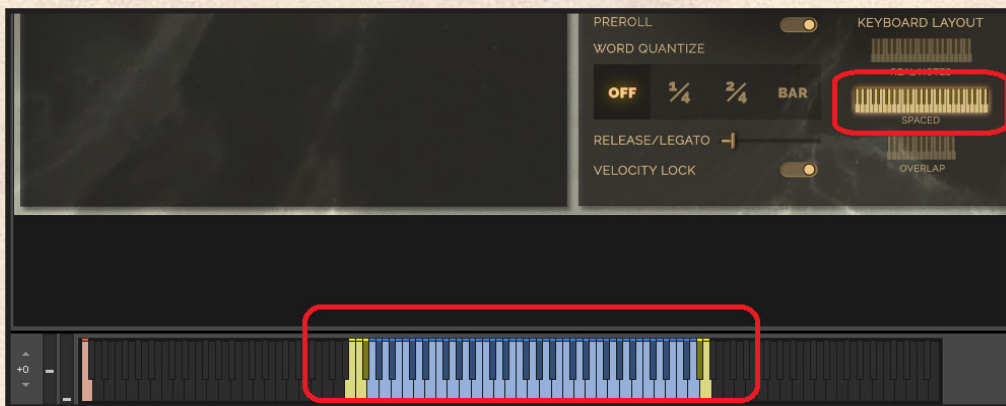
- **REAL NOTES**

This Keyboard Layout maintains the true octave for each voice type. Although, this may result in unnatural voice leading.



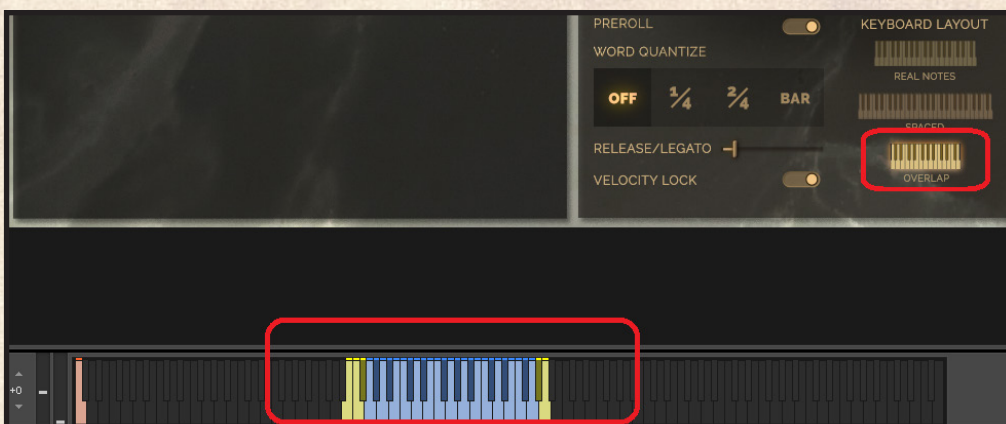
- **SPACED**

Select this to place all the male voices in the lower range of the keyboard, whilst the female voices remain separate in the upper range.



- **OVERLAP**

In this mode the female voices double the male voices at an octave above, instantly achieving a cinematic sound.





## MIX PANEL

This panel lets you control some basic settings on the choir sound.

- **MIC POSITIONS**

Click on the little spot near the mic name to activate or disable a certain mic position. We suggest you to use not more than two Mic Positions at once to reduce RAM usage.



- **CHOIR BALANCE**

There are two parameters that can be changed:

- » **MALE-FEMALE SLIDER (on the left)**  
This control changes the balance between the male and female voices;
- » **NOTE INTENSITY SLIDER (on the right)**  
This control helps to achieve an improved balance between each individual voice. Naturally the upper ranges of both choirs tend to be louder, TENORS and SOPRANOS often sound a little stronger than ALTOS and BASSES. This is natural, however, if you'd like to achieve a more balanced choir sound, it can be adjusted using this slider.

- **REVERB**

With this control it is possible to select a reverb from a list and set its amount.



## WORD EDIT PANEL

This may be the simplest part of the library.

Just write your words by selecting a rhythm and a syllable. You also have a nice word preset system with 200+ Latin, English and Italian words available (you can actually build many more, and make your own variation, by exchanging some syllables).

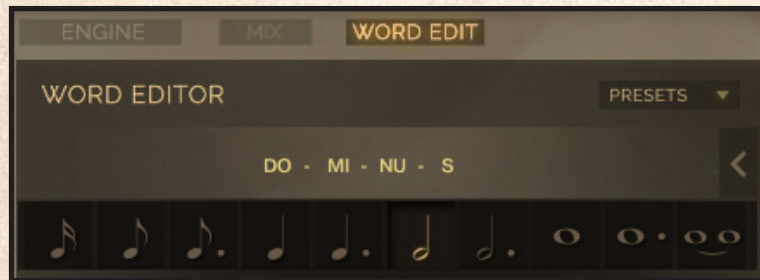
As you see from the graphics the connections available depend by the last vowel in the previous syllable.

So, for example to write Dominus, you have to choose: DO - OMI - INU - US.

Vowels are like a glue that connects each individual syllable.

You can write up to ten words of twelve syllables each.

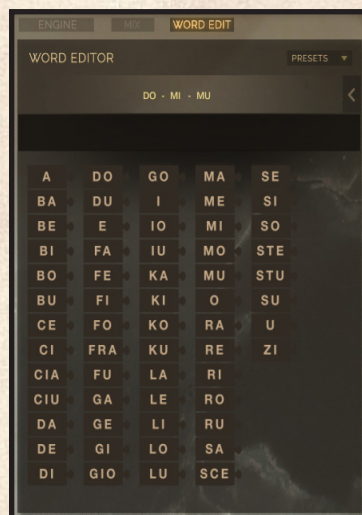
- **LEGATO**



- **MARCATO**



- **STACCATO**





## 2 - TIPS

A few tips to improve working with Dominus Choir Pro:

### ***POLYPHONIC LEGATO***

The POLYPHONIC LEGATO in Dominus Choir Pro (and in the original version of Dominus Choir) is a powerful way to play complete polyphonic choral parts. In general we suggest to use OVERLAP MODE if you are fine with the standard doubling of basses with altos and tenors with sopranos. If you want more precise control over the voicing feel free to switch to SPACED MODE. We discourage using REAL NOTES MODE since it leads to an unnatural voice leading. When you play the parts please leave a small gap between the notes that will change. If in the phrase a voice keeps the same note please avoid slicing it. Dominus Choir Pro is optimised for realtime playing, so you may find that an unquantized part will often sound better than a quantized one. We also suggest to pay attention to the attack. If PREROLL is engaged a word like SPIRITUS will need a bit of anticipation before the beat. The engine knows this and counts the rhythm at the start of the vowel in a way that sounds consistent. In all kind of vocal music the perceived attack is always on the vowel.

### ***MONOPHONIC LEGATO***

MONOPHONIC LEGATO works by overlapping the notes as you would do with any kind of true legato library. If the new note is performed during a vowel you would hear a legato transition. If, instead, the new note is performed during the consonant, you would hear a consonant change to the next note. This, by the way, happens also for the POLYPHONIC MODE. Please use the MONOPHONIC LEGATO when you are writing non homorhythmic music. If at least two voices perform the same rhythm we suggest to use the POLYPHONIC LEGATO, since Dominus Choir Pro is optimized to run more voices and sync them together perfectly. Anyway if you are writing your own music pay attention to not overlap different vowels (or at least do it cautiously). The effect of multiple vowels singing at the same time often produces an unpleasant muddiness that produce a messy result. In certain kind of music like canons, this is mitigated by the repetitions that are typical of this kind of music.





## **BUILDING WORDS USING DOMINUS SYLLABLES**

Dominus Choir Pro is now a complete anthology of phonemes that will allow to write music in many languages (not only latin) to produce music with a wide variety of genres. If you want to write a certain phrase in Dominus Choir Pro (LEGATO, MARCATO or STACCATO, similar rules apply), you'll begin to search for the right syllables to represent your phrase.

For example: let's try to write the Italian phrase "*DELICATAMENTE*". In the legato patch we can find "*DE ELI ICA ATA AME*" but we can't find "*ENTE*". What can we do to replace it? The closest available syllables to "*ENTE*" are "*ENE*", "*ENTO*", "*ENTU*", "*ETE*". The first rule to follow is to respect the vowels. If the intended syllable begins with "*E*" and ends with "*E*", please choose "*ETE*" or "*ENE*". They will always work better than "*ENTO*" or "*ENTU*" (even if the consonants are correct!). Then think about at the strongest sounding consonants. In "*ENTE*" the "*T*" has a stronger sound than the "*N*". So "*ETE*" is the right syllable to choose. If you play "*DE ELI ICA ATA AME ETE*" it will sound like "*DELICATAMENTE*".

In the same vein you can substitute any "*M*" with any "*N*", you can substitute any "*Z*" and any "*S*", any "*D*" with any "*T*", any "*B*" and any "*P*". This is the reason why in the MARCATO and STACCATO you find syllables beginning with "*D*" and with "*B*", but not with "*T*" and "*P*". This will allow to create an almost infinite palette of choral sounds to play with.

Following the feedback of users who couldn't care about latin phonemes we have thought a lot about including syllables that would make it possible to sing in other languages like English. That's why we added all the combination of phonemes like "*AI IO IU EA*", called diphthongs. If you use Italian as a simple phonetic language to pick up English sounds, you can write an amazing amount of English phrases with ease. For example, if the Dominus Choir Pro would sing "*SA AI ILE ENS*", the result sounds exactly like the English word "*SILENCE*". Other examples: "*WE ARE THE CHAMPIONS*" can be obtained with "*UI IA ARDE ECE EMPI IO ONS*".

Since we miss a few syllables the aforementioned rules apply: so *UI IA ARDE ECE EMPI IO ONS* becomes "*UI IA ADVE ESE ENDI IO ON*". It is crazy but it will sound like "*WE ARE THE CHAMPIONS*"!

## **TEMPO AND RHYTHM**

In Dominus Choir (and Pro) legato patch, you need to specify in advance the rhythm you want to perform with the selected phrases. This is because the engine uses this prior knowledge to provide the smoothest crossfades between the different syllables. These values will stay consistent at any tempo, but consider that the legato patch best performs at slow tempos. We suggest to use eight and sixteen note values just to merge together two syllables: if you want to pronounce "*GLORIA*", but not having a stress on the "*I*" you can make it very short to make the accent to fall on the final "*A*".

In the MARCATO and STACCATO patches you don't need to specify this value. The word proceeds to the next syllable as soon as you release all the keys. This is very intuitive. We suggest using the MARCATO or the STACCATO when your tempo is very fast.





# CREDITS

FluffyAudio is composed by Paolo Ingraito, Olmo Chittò, Simone Mor, Matteo Melchiori, Gabriela Llerena.

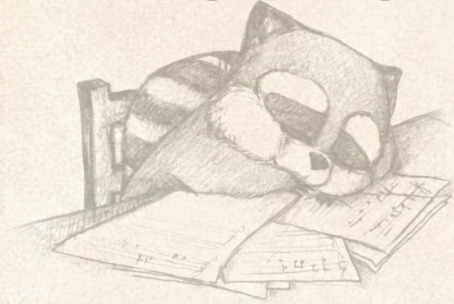
First of all, we would like to thank all our customers for believing in us through these years and for helping us to make Dominus Choir Pro possible. Thank you.

We also wish to thank Mario Lanaro for his endless endurance through many hard days of sampling, for his incredible energy and the positivity which made Dominus Choir, Venice Modern Strings and Dominus Choir Pro a reality. He deserves a lot of praise and you can find out about more of his work here:

<https://mariolanaro.it/>

We also want to thank all the musicians whose beautiful performances were captured in this library:

fluffy  
AUDIO



## MALE VOCAL ENSEMBLE "NOVECENTO"

Bassetto Federico  
Castello Diego  
Corso Fabio  
Crestani Michele  
Ferro Michele  
Micheletti Gianluca  
Piccino Nicola  
Sacquegna Maurizio  
Scalici Gianmarco  
Signorini Piermatteo  
Simeoni Marco  
Stevani Gianmarco  
Tosetto Alessandro  
Turazza Nicola  
Verzin Simone

Official Page: [gvnovecento.it](http://gvnovecento.it)

## FEMALE VOCAL ENSEMBLE "LA ROSE"

Borgo Jose  
Carraro Aline  
Collareda Simona  
Del Santo Chiara  
Fabrello Giulia  
Graziani Elisa  
Graziani Nadia  
Meda Benedetta  
Sartori Anna  
Scarabelli Stefania  
Tribbia Gloria  
Zamberlan Lucia

Official Page: [ensemblelarose.it](http://ensemblelarose.it)

We would also like to thank all our friends and collaborators who helped us in this year-long project: in particular Ignacio Nunez, James Clark and Daniel James.

And finally, thanks to you, the reader, for believing in our instruments and for creating awe-inspiring music with them.

Sincerely,

Paolo, Olmo, Simone, Matteo and Gabriela.

