

# REALIVOX MANUAL

You will notice that there are three tabs, labeled Main Screen, ShooBeDoo, and Define Keyswitches. Through these three tabs, you will be able to access the Realivox parameters.

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## THE MAIN TAB

There are five different vocalists in this collection, but for ease of use, they are all set up in the same way. The interface and keyswitches are identical. So much so, that for consistency, even Teresa (our Soprano Diva) will do "shoo" and "bop" articulations.

Let's load "Patty – All Articulations."



We'll get to what all those menus and buttons do in a minute. But first, let's take a look at how the keyboard is set up.

See all the keys in blue? Those are the playable keys. Play those and you'll hear Patty's voice. Click that "**Range**" button to change "Normal" to "Extended," and you'll extend her range. (The blue keys will now fill in this extended range.) Note that her vocals will sound less natural in the extended range keys, since they involve samples pitched up or down.

The green key (at B3, just below middle C) is a "**repeat**" key. Play this key to repeat the last note you played. Because of some of the fancy things Realivox can do, you'll see how this can be useful, mostly in cases where you want to overlap a note with itself.

The red and yellow keys are keyswitches. These are where the fun begins.



Keyswitches are basically ways to make Realivox play the particular articulations (oo, ah, doo, la, etc.) that you want. Do you want to hear her sing “Oo?” Then press E1 and all notes after that will be “Oo.” Want to hear “Hmm?” Press C#3, then any notes after that will be “Hmm.”

Here is the full set of keyswitches:

C1 – Ah  
C#1 – Ey  
D1 – Ee  
Eb1 – Oh  
E1 – Oo  
F1 – Bah  
F#1 – Bee  
G1 – Boh  
G#1 – Boo  
A1 – Buh  
Bb1 – Bom  
B1 - Boom  
C2 – Bop  
C#2 – Bowfall  
D2 – Dah  
Eb2 – Dee  
E2 – Doh  
F2 – Doo  
F#2 – Duh  
G2 – Ha  
G#2 – Hey  
A2 – Ho  
Bb2 – Hoo  
B2 - La  
C3 – Mmm  
C#3 – Hmm  
D3 – Me  
Eb3 – Shoo  
E3 – Yeah



The other keyswitches are as follows:

F#3 turns the **Delay** on and off.

G#3 is the "**Consonant Retrigger**" keyswitch. This switch only has an effect if the Legato switch is also on. If you play a legato line with articulations that start with consonants, like doo or la, then you have an option of two styles of legato phrasing. With Consonant Retrigger off, and set to "**Vowel**," it will sound like "doo-oo-oo" or "la-aa-aa" as you play a three note phrase. If Consonant Retrigger is On, and set to "**Consonant**," then the same phrase will be played a connected "doo-doo-doo" or "la-la-la."

Bb3 is the **Legato** on/off keyswitch. In the off position, there is no legato phrasing. In this mode, chords can be played and all notes are triggered as new notes, rather than fluid phrases. With **Legato on**, any time you play a melody with overlapping keys (play a second note before releasing the first note,) then a transition sample will be triggered, which is actual recordings of singers singing transition up or down. This gives a very natural sound to fluid melodies.

B3 is the **Repeat** key, as mentioned earlier. (It's noted in green.) There might be times when you want to play a certain melody note, then play that note again, but overlapped (without a separation.) For instance, you might want to play "la" followed by another connected "la" on the same note. Or "hey" directly into a "yeah" on the same note. B3 always plays whatever the last note was. For instance, if you play a G5, then play B3, you will hear two G5's in a row.

F3, G3 and A3 are noted in red and are **Shoobedoo** keyswitches. They select amongst the three bebop articulations in the ShooBeDoo tab. We'll get to that in the next section, but basically the way that it works is that F3 triggers Shoobedoo Sequence 1, G3 triggers Sequence 2, and A3 triggers Sequence 3. Note that you can go back and forth between these keyswitches and the normal C1 to E3 articulation keyswitches for complete flexibility.

So now lets go back to the interface:



**Tune**, **Pan** and **Volume** are parameters that all Kontakt instruments have. We mention them here in case you're new to Kontakt.

**Articulation** - selects which articulation (oo, ah, la, hmm, etc.) that will be sung. Note that next to the selected articulation is the keyswitch that will also trigger this articulation. Generally you will want to change articulations using keyswitches, rather than this menu.

**Legato** – As explained earlier, in the off position, there is no legato phrasing and chords can be played. With Legato on, any time you play a melody with overlapping notes, special samples will be triggered and the melody will sound fluid. Remember that **Legato** can be turned on and off with **Bb3**.

**Consonant Retrigger** – Also explained earlier, with Consonant Retrigger set to “**Vowel**,” it will sound like "doo-oo-oo" or “la-aa-aa” as you play a three note phrase. If Consonant Retrigger is set to “**Consonant**,” then the same phrase will be played a connected "doo-doo-doo" or “la-la-la.” **Ab3** also controls this.

**Voice** – This controls changes the timbre of the voice. The way it works is it triggers notes a half step (or more) above or below the notes you play, then pitch shifts them down or up so that they are in tune. When a note just above the original note is played, with the compensating pitch down, we call it "**Dark**." When a note below is triggered, then pitched up, we call that "**Bright**." "Dark 1" is a half step up, "Dark 2" is a whole step up, and so on.

Not only does this allow you to change the tone (timbre) of a singer’s voice, all the way up to Bright 12 and Dark 12, but this also enables you to have a singer double or triple herself without phasing issues. Very useful for thickening a vocal. Generally you will lower the volume of the double/triple and pan them left and right to also give a stereo spread.

**Expression Slider** - We purposefully disabled key velocity because it causes more problems than it solves when it comes to playing vocal melodies. No offense, but unless you're an expert keyboard player, it's unlikely that you would play a line with consistent enough velocities that a melody will sound natural. These aren't trumpets, so realistically, you're not going to play some staccato figure where you need percussive vocals at various velocities.

However, vocals do need to have life, so for times when we want control over dynamics, we use the expression slider. This is default at CC#11 for your MIDI controller or pedal, but you can change this with the drop down menu just to the right of the slider.) This is much more than just a volume control, by the way. We've done some complicated filtering and other tricks to make this sound more natural.

**Dynamics for Hard Consonants** – We disabled velocity for most articulation, as just explained. However, for bah, bee, boh, boo, buh, dah, dee, doh, doo, duh, bom and boom, we mapped softer samples for velocities 1-50, and harder samples for velocities 51-127.

**ShooBeDoo Switches** – F3 triggers Shoobedoo Sequence 1, G3 triggers Sequence 2, and A3 triggers Sequence 3. These Shoobedoo sequences are not necessarily jazz or bebop, by the way. This will be explained in the “Shoobedoo Tab” section.

**Attack Knob** – Turning this up to higher values will make a sample start more slowly. The most obvious use for this is when playing “oo” or “ah” chords in styles where you’d want a softer attack. But note that this is also a good way to soften (or quiet) the “b” or “d” sounds of hard consonant articulations. Also note that the attack knob only effects the particular articulation that is currently selected. Bear in mind that we set a very steep curve for the attack knob, so you may need to set it to higher settings than you might expect. This was necessary for the particular characteristics of vocals.

**Release Knob** – Turning this up makes the sound decay more slowly after the key is released. Note that unlike the attack knob, the release knob effects all articulations, except bop, bah fall and bow fall, which have their own release settings (which are also controllable.)

**Reset to Default Settings** - Did you make some adjustment and want it back the way it was? Note that Command clicking on most controls will reset the default values for that control.

**Delay and Release Knobs** – Self explanatory, although it’s worth mentioning that the reverb is a simple algorithmic reverb, as opposed to convolution, so it uses very little CPU resources.

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## THE SHOOBEDOO TAB

The ShooBeDoo buttons let you play a sequence of articulations automatically. “Shoo – Bee – Doo,” for instance. Or “Oh – Wee – Oh - Ah,” or whatever combination tickles your fancy.

Note that these are not just for bebop or jazz situations, but are for any time where a melody switches articulations and you don't feel like fumbling around with you left hand trying to change articulations at the right time. For instance, maybe you want to do that old cowboy bassline “Bom – bah – dee – dah.”

The keyswitches for these are F2, G2, and A2. The sequences are set on this ShooBeDoo page:



Simply select using the menus for each syllable whatever articulations you want, in whatever order you want. We've already included a few examples.

We set up Sequence 3 (triggered by the F3 key) to be Doo – Bee. If you play more than two notes in a row, it will loop and play Doo – Bee - Doo – Bee - Doo – Bee - Doo – Bee and so on. Simply select what articulations you want with the drop down menus and away you go. These are easily enabled or disabled from the main page or by the keyswitches.

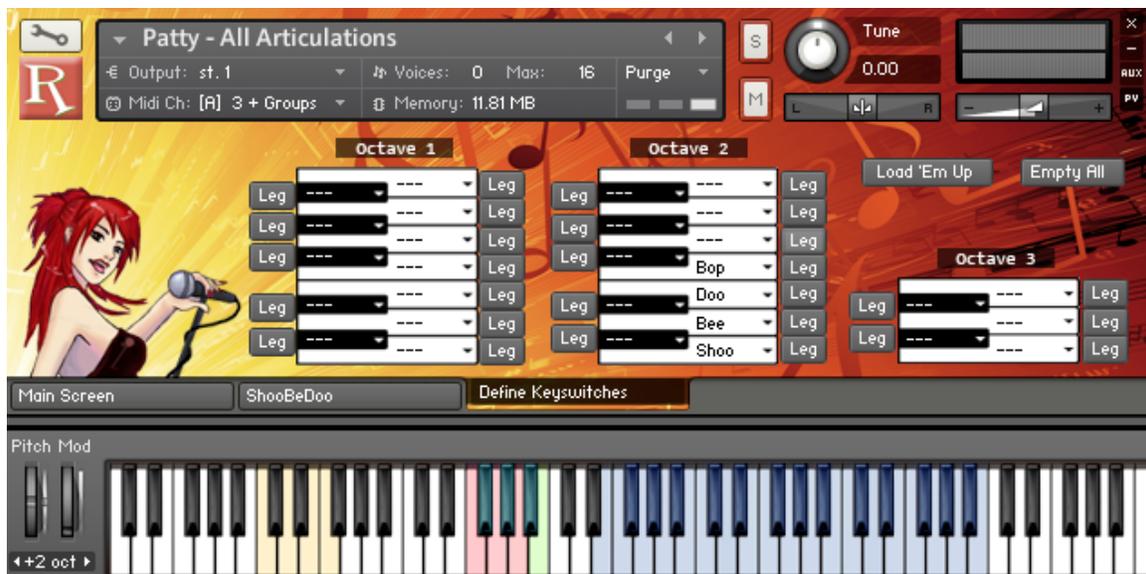
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## THE DEFINE KEYSWITCHES TAB

Most of the time, you're not going to need 30 articulations, like what we included in our default instruments. It's a waste of RAM, plus it can be hard to remember which keyswitch does what.

But for us to give you smaller instruments, it would be impossible to guess exactly which combinations of articulations you might want for any particular song. The combinations are endless and the instrument folder would have literally hundreds, if not thousands, of patches. That's a big mess for you and worse, a lot of work for us!

So we give you the opportunity to "roll your own" instruments.



On the **Define Keyswitches** tab, clicking the “**Empty All**” button will clear all keyswitches and give you a blank slate. Then you can fill as many or as few of the keys as you want. In this case, we only filled the white keys from C2 to F2 with shoo, bee, doo and bop. Clicking on the “**Legato**” button next to any given key loads the legato samples for that articulation, if you think you'll need them.

Now click the aptly named “**Load 'Em Up**” button, and your samples are loaded to the keyswitches you selected. Notice that on the virtual keyboard, Kontakt has updated which keyswitches are now active in yellow. The **Articulation Menu** on the **Main Screen** is also now updated.

Save this instrument using whatever name you like, and this new instrument is now in your Instruments Folder and at the ready, whenever you need it.

So there you have it! Be sure to visit us at [www.realitone.com](http://www.realitone.com) for news and updates. Happy singing!