

FORGOTTEN VOICES: TERRIE

TONEHAMMER TERRIE



FORGOTTEN VOICES: TERRIE

Produced by Troels Folmann & Mike Peaslee.

Welcome to our Native African, Soul and RnB inspired Forgotten Voices: "Terrie"

Internationally reknowned, Terrie Odabi, is a classically trained singer who studied under Gwen Brown, Bill Bell and the late John Patton. While traveling around the globe she started gaining interest in other cultures and languages from Latin to Spanish, from a variety of African to Middle Eastern dialects.

Her incredible depth and understanding of music cultures were the premise of the library, which covers several African dialects to Gospel, Soul, RnB and more experimental types of singing. The library contains over 5.500 phrases and sounds derived from over 20 hours of session material.

The majority of phrases were sung multiple times, which allows the composer to stack for more phatness/fullness, but also allows tiny variations making the score alive. In addition Terrie also made several variations of many of the phrases, so the composer can truly combine the phrases to create his own songs.

Welcome to Tonehammer Terrie - our most comprehensive vocal library till date (12/2009).

INSTALLATION

We Use Winrar (version 3.80 or later) or other compatible program to un-compress the "Tonehammer_Terrie.rar" file into its own folder in your sample library directory. Make sure to preserve the included folder structure. This is usually done by selecting the "extract to'..." option in Winrar or UnrarX.

Here's a link to winrar for PC:

<http://www.win-rar.com/download.html>

Here's a link to UnRarX for OSX:

<http://www.unrarx.com/>

You should now be able to open and play the .nki files. Be aware that all of our .nki files are compatible with full retail versions of Kontakt 2 (version 2.2.4 or later) or Kontakt 3 (version 3.0 or later) only.

Note: Free Kompakt Players and Kontakt Players that come bundled with DAW software, hardware or other sample libraries won't be able to load ours or any other instrument library that didn't originally come bundled with it. We're sorry, but it's the way Kontakt and Kompakt Players work by design. However, since our wave directories are open, you can translate the patches into whatever format you like. There are a few conversion utilities available that can make the translation process much easier, such as as CDXtract. Just make sure you don't share them with others without asking. Each user must purchase their own copy of this instrument from Tonehammer.



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STRUCTURE AND USAGE

ABOUT THE LIBRARY

The Forgotten Voices: Terrie library marks a milestone for Tonehammer exhaling over 5.500 vocal phrases and FX. The library consists of four main categories of singing style: African, Gospel, Soul and Scat/FX. The African section covers over half of the library (3.200 samples), since we truly wanted to nail that motion picturesque sound of Africa, however the other sections are massive too.

NAMING CONVENTION

The Forgotten Voices: Terrie library is following a precise naming convention that allows the composer to easily identify the style, phrase and dynamic level of the patches. All patches start out with style name (ex. african) following by phrase name (ex. hika_yuno), which means the singer is singing those words in the phrase. The last part of the file name is dynamic level (ex. mf), which states the singing was done at mezzo forte.

The full file name will look like: african_hika_yuno_mf.

Please note that the phrase name is somehow relative, since all patches contains several variations of the words together with other improvisations, so the phrase name is more indicative/inspirational then completed fixed.

PROGRAMMING

The library follows programming and editing techniques introduced in our latest Forgotten Voices libraries. The programming allows user to sculpt- and morph phrases by adjusting the mod-wheel and pitch bender. The mod-wheel controls the sample starting point, so users can trigger off-set anywhere they want in the phrases. The pitch bender allows you to time-stretch/compress the phrase. Special key-switching also allows you to adjust to root pitch of all phrases in a patch by up to +/- 3 semitones. The combination between sample off-set control, root pitch control and time-stretch/compression allows users to seamlessly morph different phrases together, which brings endless possibilities for creating new phrases. The key-switches start at C0 and all phrases are triggered at C1 and upwards.

VOCAL FX AND BREATH PATCHES

In addition to the four main categories of phrases the library also contains hundreds of logically organized breath sounds, which allows you to complete the naturalness of any given phrase by placing the breaths between different phrases. This is most useful in more naked compositions, where you really hear the individual sound of each phrase. So feel free to use them when/if you want to aim for ultra realism in the library.

AMBIENCES

The library also contains 22 modwheel based ambiences. All the ambiences were based on Terrie as source material, so are the perfect drones for the actual phrases.



AFRICAN PHRASES

The African Phrases represents over 3.200 samples and thereby the biggest vocal group of the library with over 70 different vocal patches - virtually allowing the composer to sculpt their own and personal songs.

The phrases were recorded with multiple repetitions and variations of each phrase allowing the composer to stack the vocals for small choir/vocal ensemble type of recordings. The advantage of this technique is that you can either get a great amount of variation in a solo voice recording or stack the phrases for a larger and more full sound.

The phrases vary from traditional African inspired songs to more film like textures. A phrase like "african_kon_go_wah_mf" implies a more native sounding amount of phrases - where another phrase like "african_chant_despair_f" indicates a more epic soundtrack type of style.

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GOSPEL PHRASES

The Gospel phrases covers two different types of Gospel inspired material. The first part is traditional improvisations of humming, cooing, oohs, wails and different type of rhythmic chants. The second part is traditional classics like “Amazing Grace” or “Troubled Water” etc.

The patches vary from other material in the library in terms of their melodic structure. The Gospel has a more blues like quality and follows more western type of scales compared to African phrases, including English words.

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SCAT & VOCAL FX

The scat and vocal FX bank contains the most experimental part of the library. The jazzy scats (jazz_schmalty_scat) are highly improvisation, positive type of phrases - great for RnB/Jazz type of compositions or more traditional jazz.

The vocal FX are divided into two main categories. The first category is a wide selection of breaths. The breaths are sorted into different lengths, so you can place the type of breath best associated to your composition and the phrase. The breaths are mostly useful in a more “solo-like” context, where you really want an emotional solo performance. The easiest way is to place the breaths between any major phrases. So essentially place them at natural breath points - probably where you would breath yourself.

In addition Terrie had some beautiful vocal creatures inside of herself resulting in some amazing experimental banks (ex. baby, banshee, monkey etc), which are awesome for vocal sound design.

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SOUL PHRASES

The Soul Phrases covers the more groovy type of “mmm”, “ooohhh” “ahhh” type of RnB/Soul/Jazzy type of singing. The style goes well together with the Gospel, but has a slightly more modern/contemporary

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THANK YOU.

We wanna thank you for buying the Tonehammer
Forgotten Voices: Terrie

Special thanks to Terrie, G-Force and Simar

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hate mail feel free to send it to:

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Love,

Mike Peaslee and Troels Folmann



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