

Insights: Realivox - The Ladies

By [Jose Herring](#) / February 8, 2013

[Realivox-The Ladies](#) is another tool in the scoring toolbox.

The human voice. In my opinion, the voice is the last frontier of sampling. It's the most intimate of musical instruments, the one that 5 billion-plus people are most familiar. Instantly the human ear can tell if a voice is genuine or mechanical.

Mike Greene of Realitone took on the human voice as his first major foray into the world of sampling. Does he succeed? In my opinion yes, but within the limits of what the product can do.

Once I received *The Ladies* I of course wanted to put it to the test. Could it do what I needed it to do?

Loading the library into Kontakt 5 I ran through some of the patches. Mike managed to capture a wealth of articulations. 30 articulated syllables per voice. There are 5 different singers representing various vocal styles from pop to operatic, the coverage is there. Melismatic vocal lines are possible due to extensive "true" legato sampling.

The singers are listed by name: Toni, Teresa, Patty, Julie, and Cheryl. The library already has a reputation as a "pop" vocal library. But, I wanted to see if my "Ladies" could do a little bit more, since I rarely do that style of music. So, I settled in on doing an underscore type cue to see if I could use it in a more film/tv type dramatic setting.

Isolating the proper syllables was easy enough. I cleared out the prearranged keyswitches and loaded up just the syllables I thought I could use. This was rather easy and I was impressed with the graphic interface and the pull down menus that let you chose and arrange your own keyswitch patches.

Cycling through my Ladies I decided to use Patty as a lead vocal and Cheryl as the backup vocal. Ok, all set, ready to make my Ladies sing. Could they perform? The answer to that question is, *yes, no* and *yes*.

The First Yes

The singers are excellently recorded. The legato certainly adequate for the job. Switching between syllables, it's easy to create nice vocal timbres.

The Ladies do sound rather lovely. And I had no problem with the sound quality. The vocals are rather upfront, so I needed to find a way to set them back into a more ambient situation. I realized that the 1k area was a bit hyped up so rolling off a bit around the upper mids pulled the vocals back a bit. Using a delay and a bit of eq also helped create a sense of space around the vocals.

I was grateful for the number of vowel sounds captured. They ready do add a lot of color to the vocal lines and switching mid phrase, though it didn't simulate the perception of words being sung, it did add timbre changes that were quite pleasing.

The No

In the end, I realized that I was expecting a lot from *The Ladies* and I was trying to spin complicated phrasing from them that I couldn't make convincing, so in that sense, I was a little disappointed. But that disappointment soon faded.

Once I realized that my Ladies weren't going to compete with some real ladies, then I was able to get some quite satisfying results from the library.

The Last Yes

Setting up some cool hums and laying them in a bed of strings and low brass gave a wonderfully dark ominous sound. I was grateful for the upfront recording style of the vocals because it made it really easy to distinguish the vocal lines from dense low deep harmonies.

I realized that this library treated as a "vocal" instrument had many previously unmentioned uses. It could do some really nice ambient yet clear, simple emotionally powerful melodic lines. With deep reverb and EQ, I could do some off stage type vocals with it as well. I had fun doing "siren calls" from an off-stage perspective. I've only begun to explore the capabilities of a vocal library like this and I'm looking forward to trying some more ideas with it.

The library really shines at adding a vocal instrument as another tool in our scoring toolbox, if treated as such, you'll make a lot of good music with it.

DEMO BY JOSE HERRING: ONCE AN ANGEL

[ONCE AN ANGEL-01](#)

This article was previously published at SonicControl.tv