

# USER MANUAL

# WELCOME

CROW HILL | DOT ALLISON DULCET VOICE



*"You can't copy anybody and end with anything. If you copy, it means you're working without any real feeling. No two people on earth are alike, and it's got to be that way in music or it isn't music."*

**Billie Holiday**

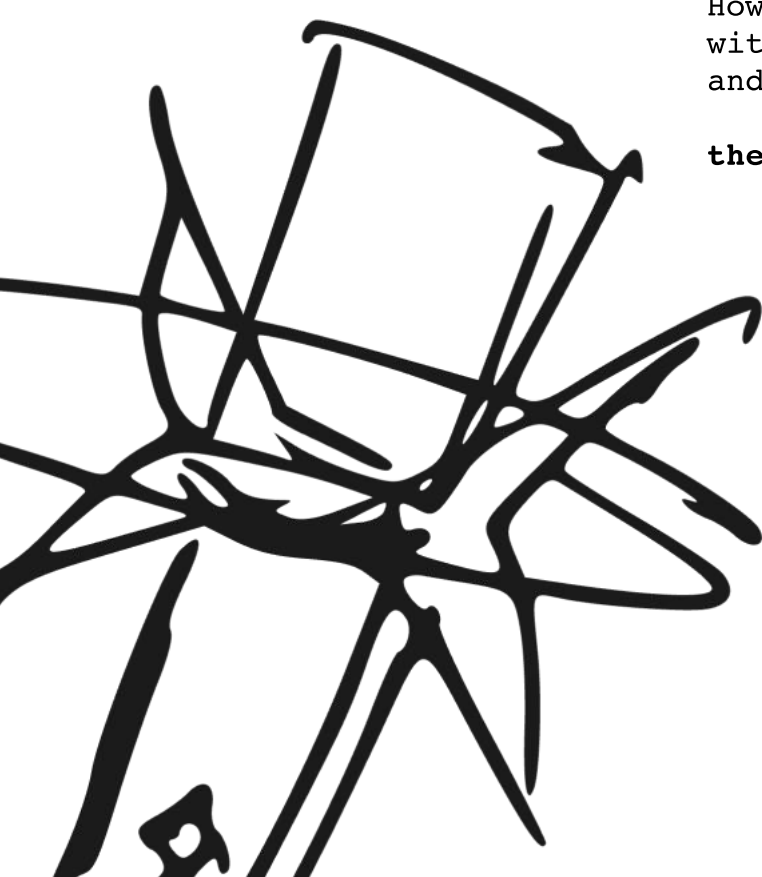
The Crow Hill Company thanks you for your purchase. Designed by professional composers with the sonic connoisseur in mind.

We're a small team and have worked hard to make everything as intuitive as possible. Our hope is this user manual can offer further help to best explain how to install and use our plugin.

In order to help you make music, your music, we have taken time to make this affectionate user manual get the best out of your purchase.

However if you find yourself still stuck with anything we have a great set of FAQ and videos at:

**[thecrowhillcompany.com/faqs](https://thecrowhillcompany.com/faqs)**





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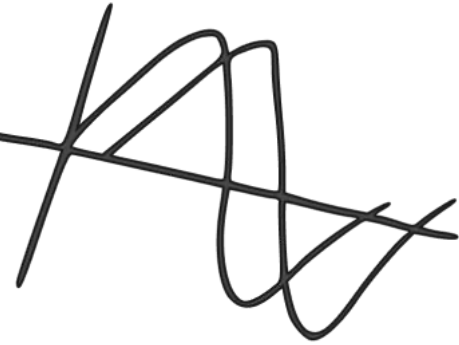
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# ORIGINS

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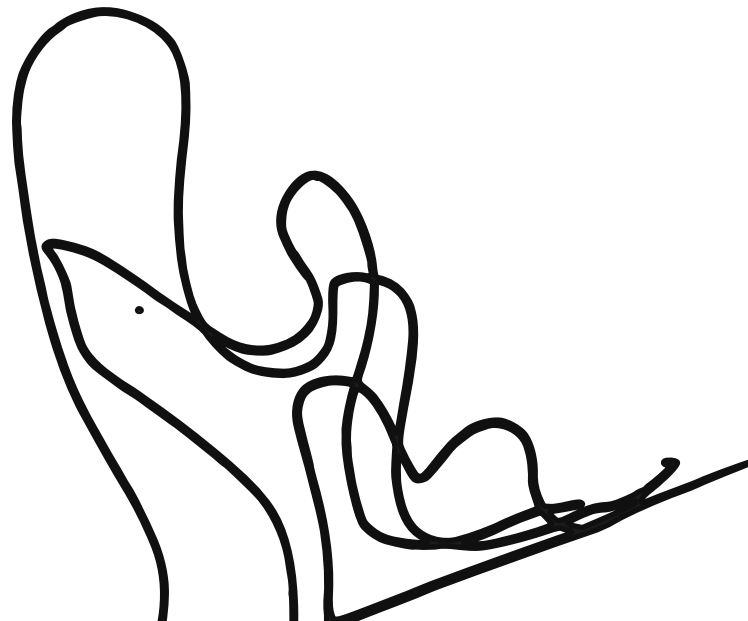
At Crow Hill we make things that we want. This library has been 20 years in the making, or certainly in the wanting. It is your cue, song, piece, starter. A pitch winner and award nomination giver. Exclusive access to one of the most sought after voices in the UK. From a singer who uses the voice not only in song, but as an instrument. Crow Hill is proud to furnish you with the opportunity of working with the mellifluous dulcet tones of Dot Allison.

Discovered and mentored by Andrew Weatherall, Dot started out as an underground electronica artist with One Dove before branching out into her own hugely successful career as a singer songwriter and composer. Dot has worked with an eclectic array of acts and artists, from Massive Attack to Scott Walker. Pete Doherty to Anton Newcombe. Whilst also writing and producing her own canon of extraordinary and critically acclaimed albums.

Whilst drawing on many influences Dot was particularly effected by a tryptic of films produced during the counterculture era in the USA. Those being Klute, Dirty Harry and Rosemary's Baby. Seemingly unconnected films that all featured haunting soft sung lyric-less female vocals on scores that broke the mould for film music. Dot has taken this tradition on when approaching the many film & TV scores that have been graced by her vocals. Too numerous to list here they include Annika (Composed by Dot and Anton Newcombe), Yellowjackets, Inside No9, Forgetting Sarah Marshall.

The Dulcet Voice project has captured her fragile tonality and soft, almost haunting timbre. Expertly produced and recorded at Castle Sound Studios, Scotland and engineered into a unique user interface with bespoke effects tailored by top producers to deliver you something that embraces the very spirit of Dot's acclaimed work.

We hope you enjoy working with Dot and our next instalment of characterful and inventive ways of working with sound, with samples, but most of all with people of extraordinary talent. Bringing something truly original to your work and your audience.





# INSTALLATION



## 1. Getting The Installer

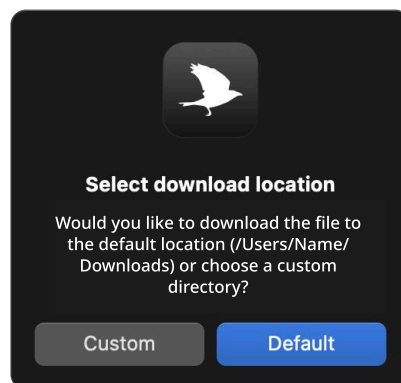
Each instrument has a dedicated download utility to assist in downloading each instrument's installer. This download utility (e.g. The Vertical Piano Downloader) is only a few megabytes in size and can be found directly from the product page or in your customer account on [thecrowhillcompany.com](https://thecrowhillcompany.com)

## 2. Opening The Downloader

Once downloaded, navigate to your download folder to open the utility. If on macOS this will be a .zip file that needs to be opened to show the .app and on Windows a .exe file.

Once you have opened the utility it will ask you to choose a desired download location.

By default, this will be your Download folder, but if you are low on system disk space you can choose to download to an external drive.

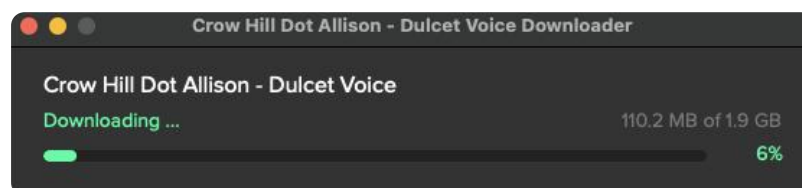


## 3. Downloading

Once opened the download utility will automatically download the instrument installer and open/mount the installer file.

!! What if the download has been completed and the installer files have not automatically opened after several minutes?

In this rare case, you can locate them in your chosen download location and open them directly by clicking on the file.





### 4. Installing

The installer has on-screen instructions to guide you through the process.

By clicking continue you are shown the End-User Licence Agreement. To install and use Crow Hill products this agreement should be read and agreed to. This agreement can be saved for your records and can be found in each instrument's user manual. Clicking Agree will take you to the next stage. Clicking Disagree will end the installation process.

### 5. Choosing A Sample Location

When installing your instrument, you will be presented with the option to select an install location for the audio content (.blob) and to de-select un required plug-in formats.

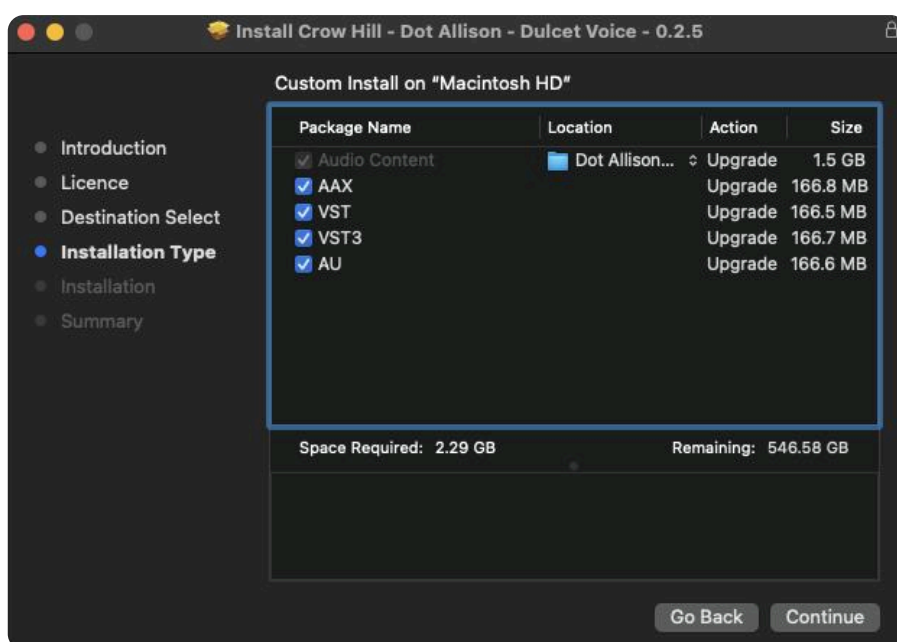
The default install location for the audio content is your system drive. For smaller products, this is perfectly fine. However, if you are running low on disk space you may install your instrument on an external drive. Select your desired location from the dropdown menu and proceed as instructed.

### 6. Choosing Required Plug-In Formats

If you only require a specific format (e.g. AU) then de-selecting other formats is a great way to save on disk space.

If you are unsure what plug-in format your D.A.W (Digital Audio Workstation) requires, we suggest installing them all to ensure maximum compatibility.

By default, all formats are pre-selected.





# INSTALLATION (CONTINUED)

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## 7. Confirming space

After clicking Continue the next screen confirms the amount of system disk space the installation will require. This is a great time to double-check you are only installing the formats you require and if you want to use an external drive or not. To make changes to your previous selection simply select "Go Back".

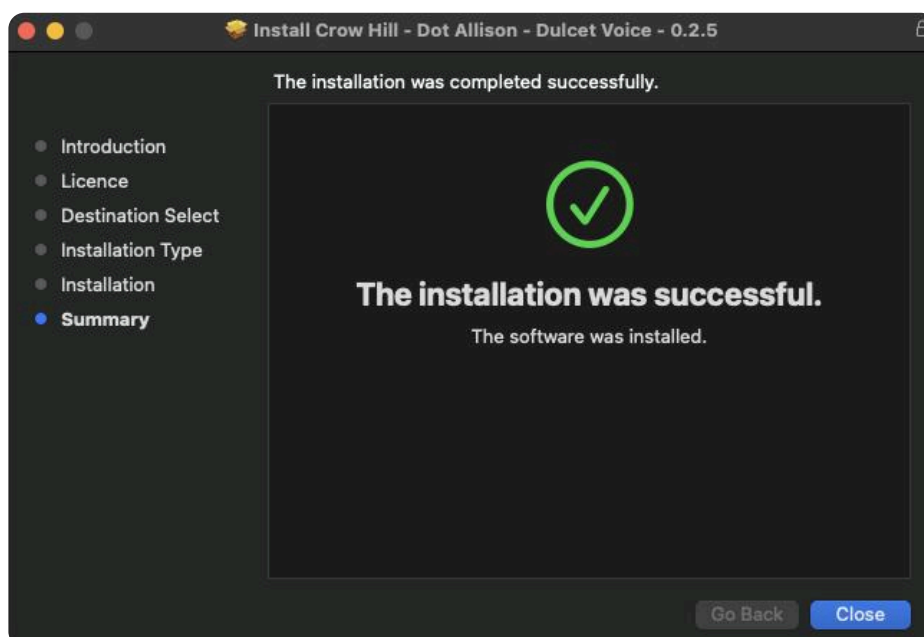
## 8. Time To Install

Once you are happy to proceed click "Install". Your operating system will then ask you to enter login credentials. As the installer runs you will see onscreen progress. This process should only take several minutes with an estimated time presented throughout.

## 9. Next Steps

After a successful install your computer will ask you (macOS) whether you want to keep the installer or move it to your bin. We suggest keeping a backup of all installers so, if needed you can use them again without having to re-download.

You are now ready to load up your favourite audio workstation, create a new instrument track, find the Crow Hill folder and load your new Plug-In.



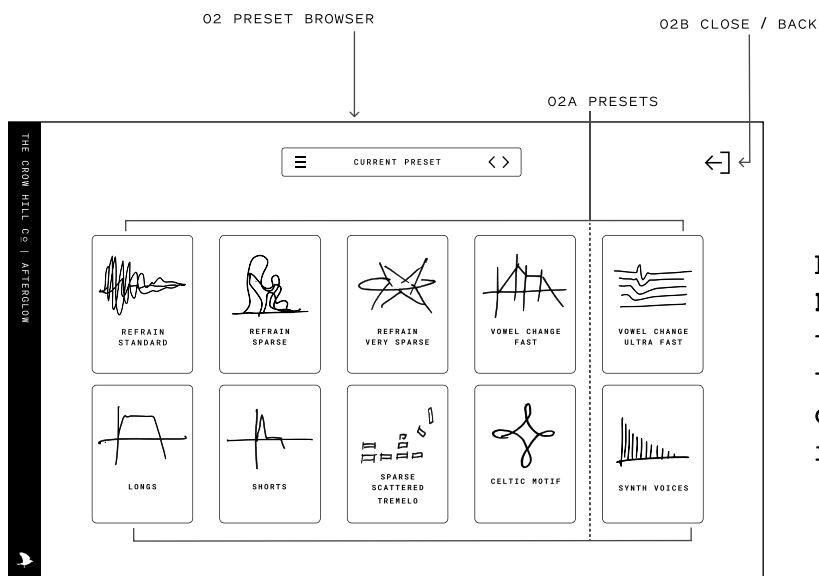
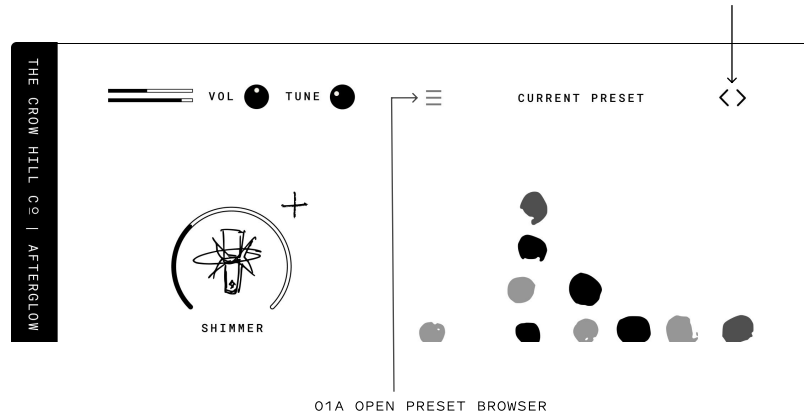
# QUICK START

## CROW HILL | DOT ALLISON DULCET VOICE



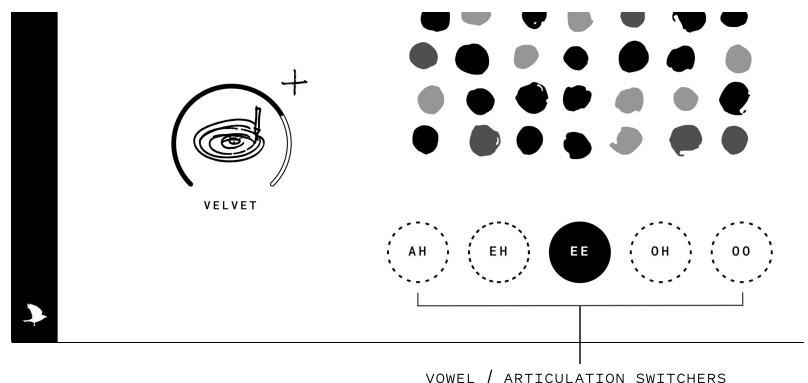
If you want to get up and running quickly or audition some presets, simply load the plug-in, navigate to the top preset panel. Use **01C Preset Toggles** to scroll through the range of presets.

Alternatively to open the preset browser to find specific styles of singing click on **01A The Preset Browser**.



Either click on any of the **02A Presets** boxes and then click **02B** to close the browser and return to the main GUI. Or simply double click on **02A Presets** to load and return.

Presets contain different articulations. As this is a vocal instrument these are usually arranged by vowel type. Use the **5 Articulation Switchers** to switch between them or select using the available key switches.



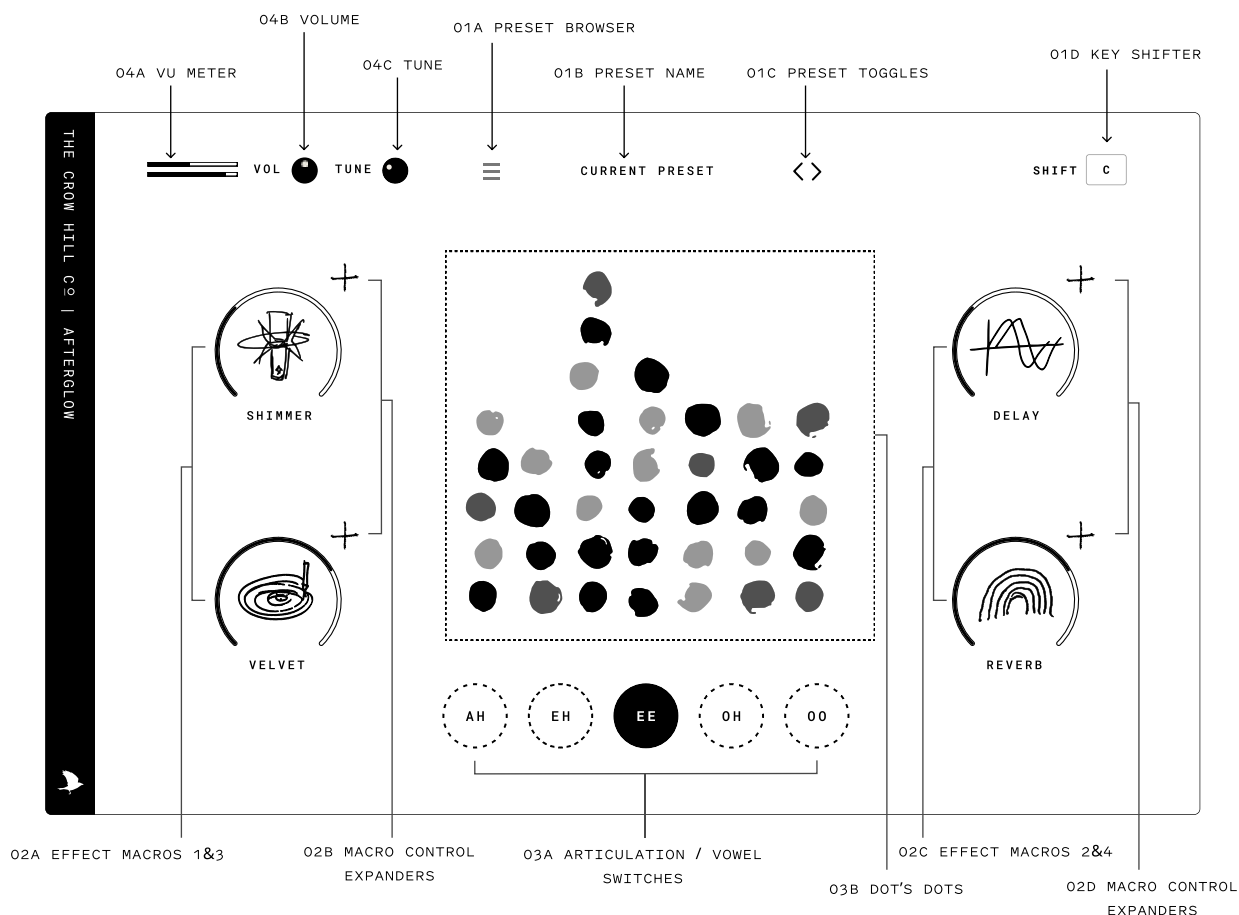


# FRONT PANEL OVERVIEW

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Here's the main GUI (graphical user interface). Where the action happens, where you can tailor Dot's performances. But also tweak away at the bespoke effect macros to weave a canvas of your own making.



## PRESETS

01A PRESET BROWSER - Opens the preset browser menu.  
01B PRESET NAME - Displays the preset loaded.  
01C PRESET TOGGLE - Toggles to the next or previous preset.  
01D KEY SHIFTER - Sets the key or mode you wish to play in.  
See page 11 for more info.

## EFFECT MACROS

02A EFFECT MACROS 1&3 - Controls amount of bespoke effect macros 1 & 3 is applied to the sound.  
02B MACRO CONTROL EXPANDERS - Opens up more controls for effect macros 1 & 3  
02C 02C EFFECT MACROS 2&4 - Controls amount of bespoke effect macros 1 & 3 is applied to the sound.  
02D MACRO CONTROL EXPANDERS - Opens up more controls for effect macros 2 & 4

## DISPLAY

03A ARTICULATION / VOWEL SWITCHES - Selects different vowel sounds / synth sounds see page 11 for how these work and how you can control them via your keyboard.  
03B DOT'S DOTS - A visual display by Dot's own hands representing the sounds you are hearing.

## MASTER CONTROLS

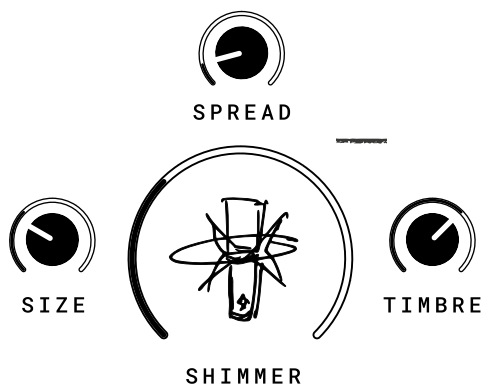
04A METER - A place to help identify issues and resolve frustration.  
04B VOLUME - Adjust the master volume of the instrument.  
04C TUNING - Fine tunes the instrument.

# DULCET VOICE BESPOKE EFFECTS

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Dot Allison and a team of top producers have specially curated a sumptuous set of effect “macros” for this library. By clicking on the “+” sign next to each effect macro you will open up a wider selection of controls for you to customise your sound. Here is what they all do.



## SHIMMER

A granular pitching shifting effect that adds even more magic to Dot’s vocals.

**SIZE** - Control over the size of each “snapshot” or “grain” as well as the overall amount of repeats played back upon triggering.

**SPREAD** - Control over the spread of the granular signal, both increasing the stereo placement of the sound & the amount of pitch shifted repeats.

**TIMBRE** - Control over the available frequency range of the effected signal. A Bi-Polar tilt-shift-based EQ to shape the overall tone.

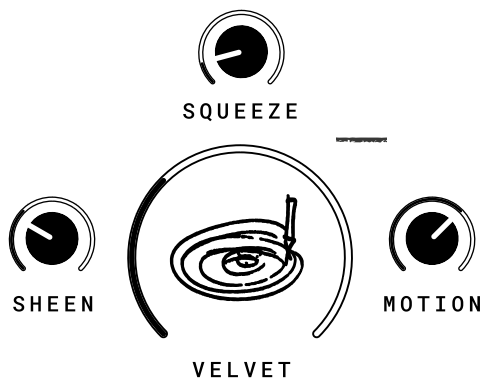
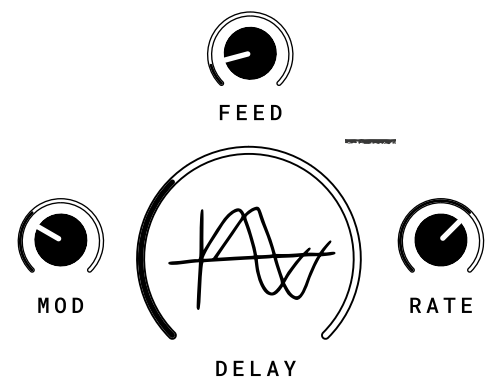
## DELAY

A purpose built delay which will sync to your host tempo.

**FEED** - Control over the amount of signal is fed back into the delay, creating an increased number of delay repetitions.

**MOD** - The amount of pitch variations applied to the effected signal.

**RATE** - The speed or time signature of the effected signal.



## VELVET

A special request from Dot. A macro based on a series of EQs, Compressors and small amounts of frequency shifting.

**SHEEN** - A control to change the overall timbral balance of the sound. Think Smile EQ, a little bit of air, a little bit of sheen.

**SQUEEZE** - A single control to increase the amount of compression to the source sound.

**MOTION** - A control to increase the amount of modulation in the processed effects chain.

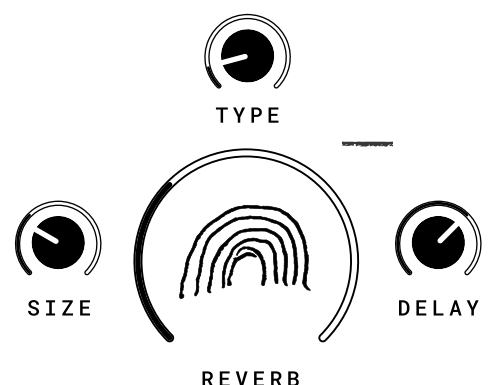
## REVERB

A studio-grade algorithmic reverb, which takes you from simulated rooms to broad and evocative spaces.

**SIZE** - Control over the size of the simulated room or perceived space.

**TYPE** - Mix between two individually modelled reverbs.

**DELAY** - Control over the delay before the effected signals is onset.



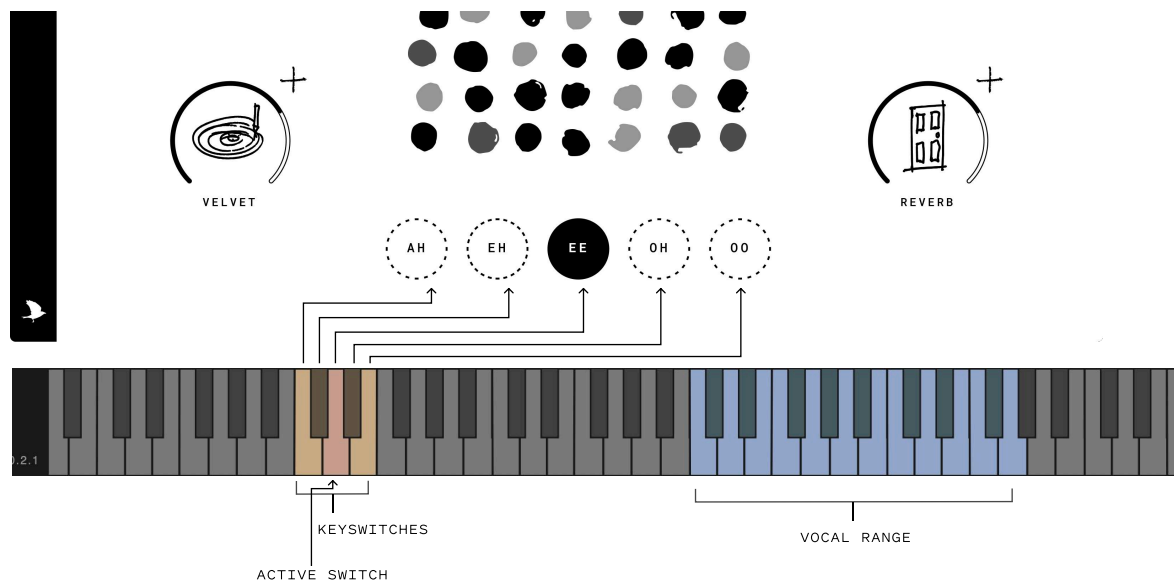


# KEYSWITCHES & KEYS

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The keyboard display helps you to navigate to the vocals as represented by the blue notes. But we have also created keyswitch control of the vowels / articulations so you can adjust the timbre of the vocals in real time. NB keyswitches work chromatically.



Phraselets, transitions or as Bernard Herrmann referred to them, "cells". We've settled on **Gestures** which you will find throughout this library especially in the "refrains" presets. They're not music, they're the secondary colours that go into making it. Where the notes, rhythms and arrangements are the language of music, without that human element, the gestures, inflections, nuances it can be un-human sounding. Yes we have done these because they're fun to work with, exciting and inspiring.

As not all gestures will work for all keys we have included a key switcher to change to the scale or mode of your preference so that you don't get TOO MANY surprises! See page 13 for more info on how scales and modes work.

## HOW TO USE THEM

1. Pull up a "refrain" preset, play a long sustained chord using just the "in key" notes on your keyboard controller.

...and that's it.

All the white notes tend to refer to the key of C a happy primary colour, or A min a sad primary colour. With various "modes" which contain more nuanced and complex harmonic colours. Gestures will work in any key or mode you like. Just simply adjust the key or mode with the "shift" function. Just adjust the relative major scale accordingly.

All gestures have been imagined with a wide array of emotional gestures. From sweeping, grand and epic to romantic, atmospheric & even a little scary. Dive in and see what works for your mood. Please note this manual doesn't come with a shovel to get you out of the rabbit hole it'll send you down.



### **I Can't Hear Anything!**

As much as we all love John Cage, we are sure you want to hear your instrument. Included in each instrument are a few utilities that can be used to diagnose some likely causes.

Each plug-in has a combination of ways to control the overall volume.

- Ensure Expression (CC11) is at its maximum value.
- If included, check that the mixer controls are not set to -Infinity or muted (m).
- Check that your Master Output Volume is not set to its minimum value (-Infinity).

This can be quickly checked by looking at the Volume Meter, which should be moving while sound is passing through your instrument.

Still no luck?

If you have tried the above and still hear nothing, the onscreen MIDI keyboard can be directly played by Left-Clicking a piano key in the user interface.

If you can now hear the instrument then the issue is likely the connection between your MIDI keyboard and your workstation's associated track.

Ensure there are no loose connections, triple-check your MIDI input settings, and remember to arm your track.

### **Help! My Plug-In's interface is entirely blank.**

Don't worry. Looks can be deceiving, this means the plug-in is unable to locate the audio (.blob) files.

Ensure your external drives are connected and restart your digital audio workstation (D.A.W).

Unable to locate your .blob files, lost track of where you installed them, or had the misfortune of misplacing a drive? Simply re-run the installer to be up and running in no time.

We recommend frequent back-ups of your system, as well as archiving your instrument installer files to ensure a speedy recovery should it ever be needed.

### **How Do I Relocate My Instruments Audio Files?**

The simplest way to relocate your instrument's audio files (.blob) is to delete the previous files (where you previously installed your .blob's) and re-run the installer, selecting the newly desired install location.

This ensures no files are accidentally removed and will automatically overwrite any pre-existing instrument files.

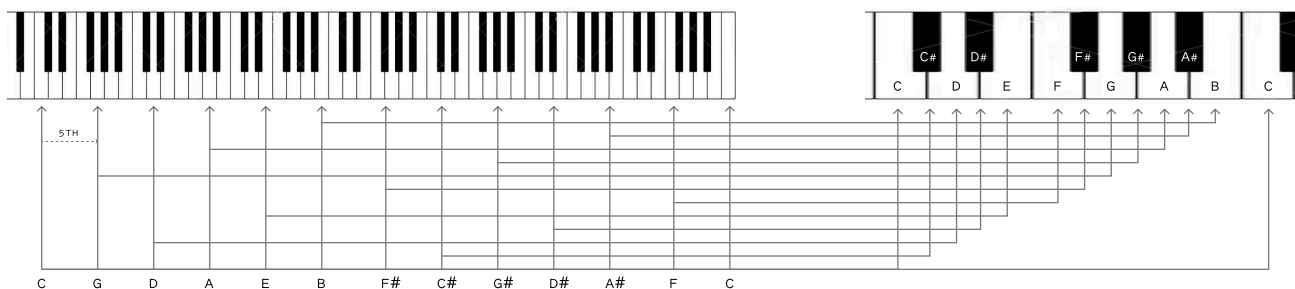
# APPENDIX - SCALES & MODES



Whilst we won't attempt to explain one of the more complex fundamentals of music theory, we do want you to get the best out of your purchase. So, gestures and scales. How do these work?

Throughout prehistory we sang in monody (imagine monks in a church), either on our own without accompaniment or indeed in unison (all together singing the same thing). When women and men sang together the first interval was discovered, the octave. Men's voices are roughly an octave deeper than those of women's, girls and boys whose voices have not broken. On a stringed instrument it is the halving or doubling of the frequency of the note pitch.

Around the 10th century AD the fifth started to appear in music, then the 4th and the 3rd. But it was really the fifth that was the disrupter as when you travel up from say a C through all the fifths you end up at C again after 12 steps. Arrange these 12 5th notes in "scale order" i.e. side by side and you get the 12 notes of the chromatic scale... or more accurately, 11 notes before the thing repeats itself.



To our human ears we tend to prefer tonal to chromatic music. This is music where the frequencies that play against each other are most complimentary. Where the vibrations are simple subdivisions, not complex ones. Which is why we use scales of 7 notes to create more tonal and emotionally relatable music.

The way of determining a scale is its tonic. Basically the note you return to the most. A scale is defined by its relationship to that tone.

When looking at a keyboard playing all the white notes and returning to the "C" will give you the most pleasant tonal character. It is the thing of nursery rhymes and Christmas carols. However it has a darker twin, if you play all the white notes but return to the "A" most of the time you will have a sadder tonal quality. The "C" scale is a major one, the "A" is a Minor (strictly speaking a diminished minor). These are both modes, and there's not just two, there's seven.

Without shifting the key of any gestures you are playing you can alter the tonal character of the music by simply changing the tonic whilst playing just the white notes. Modes have funny names too. 7 white notes, 7 tonics, 7 modes.

C-C = IONIAN - Our major, joyful, happy scale.

D-D = DORIAN - Minor in sound but more sophisticated (very popular in Hollywood)

E-E = PHRYGIAN - Exotic fruits, mysterious and unfamiliar.

F-F = LYDIAN - Super popular in Hollywood, positive with a questioning nature.

G-G = MIXOLYDIAN - Like a major version of Dorian, major but cooler.

A-A = AEOLIAN - The saddest of modes our "minor" or strictly speaking "diminished minor"

B-B = LOCRIAN - Dissonant, but not sad, unstable.



# APPENDIX - CREDITS

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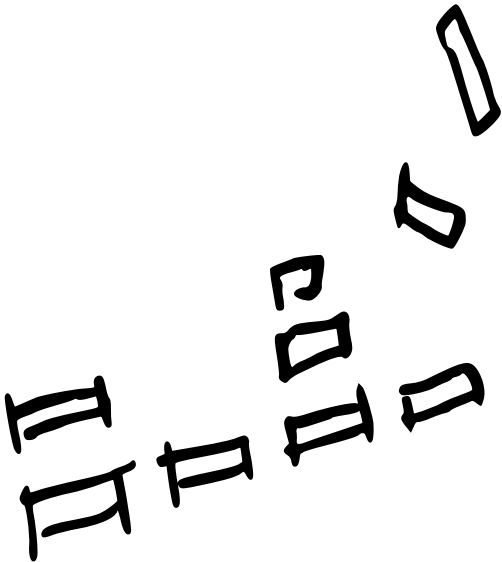
**Dulcet Voice** wouldn't be possible if it wasn't for the efforts of these amazing, talented and generous individuals.

Recorded at: .....Castlesound Studios, Midlothian  
Engineer: .....Stuart Hamilton  
Produced by: .....Calum Minuti-Goold & Dot Allison

Development: .....Calum Minuti-Goold  
Editing: .....Kieran Greig  
Illustrations & Graphic Assets: .....Dot Allison  
Art & Animation : .....Prokopi Constantinou  
Trailer: .....Jonny Sanders  
Web Engineering & CX: .....Marley Petropoulos  
Tech Stack: .....Stephen Tallamy

User Manual: .....Christian Henson

A very special thanks to our artist Dot who not only provided all vocals but also the generous gift of her spirit and soul which runs through this entire project.



# APPENDIX - EULA (END USER LICENSE AGREEMENT)

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8. Termination of this Agreement. We may at any time terminate this legal Agreement, in our sole discretion without prior notice to you and without reimbursement, if we have reasonable grounds to believe that you may have breached (or acted in a manner indicating that you do not intend to or are unable to comply with) any term herein or if we are legally required to do so by law. You acknowledge that we will cooperate fully with investigations of violations of systems or network security at other sites, including cooperating with law enforcement authorities in investigating suspected criminal violations.

9. Liability. You agree that our liability to you hereunder shall be limited to the amount you have actually paid to us for all products or services hereunder of, if greater, GBP100. Except as set out herein, we shall not be liable for any indirect or consequential loss of any kind in contract, tort or otherwise arising out of your use of the Product or the Content or in relation to the goods and/or services that we provide. Nothing in this Agreement shall operate to limit or exclude liability for death or personal injury caused by negligence.

10. Warranties. TO THE EXTENT PERMITTED UNDER APPLICABLE LAW IN YOUR TERRITORY, ALL OUR PRODUCTS AND SERVICES ARE PROVIDED ON AN "AS IS" AND "AS AVAILABLE" BASIS WITHOUT WARRANTY OF ANY KIND, EITHER EXPRESS OR IMPLIED, INCLUDING, WITHOUT LIMITATION, THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, OR THE WARRANTY OF NON-INFRINGEMENT. WITHOUT LIMITING THE FOREGOING, WE MAKE NO WARRANTY THAT (A) THE SERVICES WILL MEET YOUR REQUIREMENTS, (B) THE SERVICES WILL BE UNINTERRUPTED, TIMELY, SECURE, OR ERROR-FREE, (C) THE RESULTS OBTAINED FROM THE USE OF THE SERVICES WILL BE EFFECTIVE, ACCURATE OR RELIABLE, OR (D) THE QUALITY OF ANY MATERIALS OR SERVICES OBTAINED BY YOU FROM US, OR FROM ANY THIRD PARTIES' WEBSITES TO WHICH WE ARE LINKED, WILL MEET YOUR EXPECTATIONS OR BE FREE FROM MISTAKES, ERRORS OR DEFECTS. THE USE OF THE PRODUCTS AND THE SERVICES IS AT YOUR OWN RISK AND WITH YOUR AGREEMENT THAT YOU WILL BE SOLELY RESPONSIBLE FOR ANY DAMAGE TO YOUR COMPUTER DEVICE OR SYSTEM OR LOSS OF DATA THAT RESULTS FROM SUCH ACTIVITIES.

11. Indemnity. You agree to indemnify us for any loss or damage that may be incurred by us, including without limitation reasonable legal fees, arising from any breach by you of any warranty or other term herein or your misuse of any material or information obtained through the use of the Products or the Content.

12. Complaints. If you would like to notify us of Content, which you believe does not comply with this Agreement or otherwise is objectionable, please notify us via [www.thecrowhillcompany.com/faqs](http://www.thecrowhillcompany.com/faqs) making sure to include both the link to the infringing Content and the reasons as to why you believe there is an infringement.



13. Hacking. You agree and undertake not to attempt to damage, deny service to, hack, crack, reverse-engineer, or otherwise interfere with the Products and/or the Content in any manner. If you in any way cause such damage, you agree to pay all financial damages we incur as a result. We will cooperate with the authorities in prosecuting any User who Interferes with the Products or the Content or otherwise attempts to defraud us or any other parties. We reserve the right to deny any or all access or service to any User for any reason, at any time, at our sole discretion. You agree that we may block your access, and at our sole discretion to disallow your continued use of the Products and/or the Content. We reserve the right to take any action we may deem appropriate in our sole discretion with respect to violations or enforcement of the terms of this Agreement, and we expressly reserve all rights and remedies available to us at law or in equity.

14. No Partnership. Your use of the Product and/or the Content creates no partnership, client, fiduciary or other professional relationship.

15. Entire Agreement. This Agreement constitutes the entire agreement between the parties on the subject matter hereof. There are no understandings, agreements, or representations, oral or written, not specified herein regarding this Agreement.

16. Force Majeure. We will not be liable or responsible for any failure to perform, or delay in performance of, any of our obligations hereunder that is caused by events outside our reasonable control including but not limited to: natural disasters (fire, storms, floods), governmental or societal actions (war, invasion, civil unrest, labour strikes), infrastructure failures (transportation, energy, electricity), or any epidemic or pandemic.

17. Severance. If any part, term, or provision of this Agreement shall be held by a court of competent jurisdiction to be illegal, unenforceable, or in conflict with any relevant law, the remaining portions or provisions shall still remain valid and continue in full force and effect.

18. No Waiver. No waiver, express or implied, by either party of any term or condition or of any breach by the other of any of the provisions of this Agreement shall operate as a waiver of any breach of the same or any other provision of this Agreement.

19. Variation. This Agreement may be varied from time to time and any such amendment will be applicable from the date and time such revised terms have been made publicly available. Your continued use of the Product constitutes agreement with and acceptance of any such amendment or other changes.

20. Law and Jurisdiction. This Agreement shall be governed by and construed in accordance with the laws of England and any disputes shall be subject to the exclusive jurisdiction of the Courts of England.

21. Contacting Us. If you have any questions, please contact us at [www.thecrowhillcompany.com/faqs](http://www.thecrowhillcompany.com/faqs)

