

Tutorial VSL

INFO

DEAR READER

Let's explain some important facts first: Either they regulate things that apply for the whole Tutorial, or they explain why something needs to be so. Please take your time - it's worth it.

VLS PRODUCTS <> TUTORIAL VSL

Missing Libraries

Basic Presets are made, which also need Extended Libraries. It is important to adopt the idea of what is shown to you. Please make Basic Presets with your Library Content and with the help of this knowledge, or replace missing articulations with an alternative that sounds similar.

Missing VIENNA SUITE?

Mixing many instruments to an orchestra is exclusively shown by SUITE-Effects. If you don't have SUITE, use your own EQ, Reverb etc.. That is no problem. In this case, however, you will have to do without the Presets provided.

This Tutorial can also be a help when purchasing.

If you are not sure about how a product is applied, you will see here how it is done or how it sounds.

AUDIO-MIX This Tutorial does not aim at your being able to mix the used music examples 1:1. The Midi files, too, should help you studying how to solve certain passages. But, the Tutorial aims at your being able to arrange your mixer for a brass section of your own, for example. If you want, you can use the TU09-Suite-Presets for your instruments.

AUDIOMIXER CUBASE

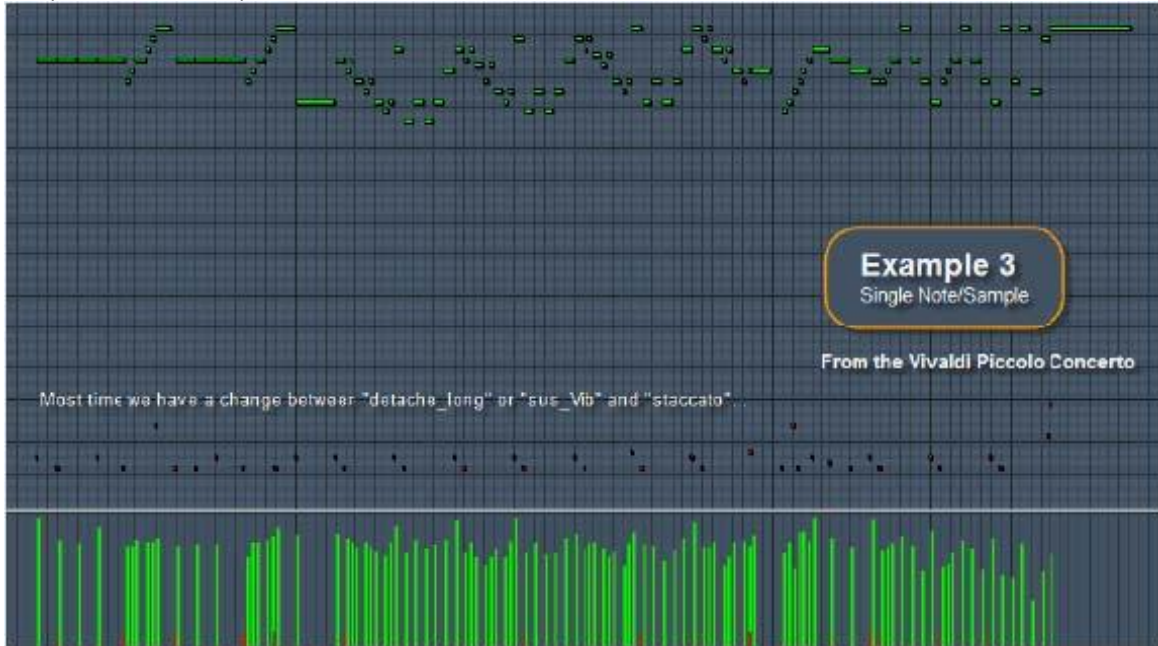


In a number of mixing examples, I take the liberty of placing a Cubase Screenshot. This is positive for Cubase users. And it is at least a help for LOGIC, Sonar or Pro-Tools users. Very often it is about an adjustment of the level, about integrated effects, or where an audio-channel is routed to. I am sure you all will soon be able to read the Cubase Mixer..

ROLLEDITOR

Most of the DAWs have a similar Editor. It is therefore suitable for showing data flows. The range of the notes played shows well (horizontal bar length). In the lower part you can read the sound volume (high bar = loud). High tones are in the upper part of the presentations, low ones below. In most cases you find the Keyswitches at the bottom, for activating appropriate samples.

Compare with the example below:



Most oft the examples come with the midi file which is used for. So you are able to load it into your DAW.

The Tutorial explains the matters with Products of VSL.
Therefore you can use Tutorial VSL as a WIN and a MAC user.

Contents

Chapter 1

Music with Samples: Overview

INTRODUCTION Producing music with samples is a great challenge. Below you will see the main topics. You should be informed about each of these areas. This Tutorial covers everything around the VSL products.

CONTENTS

DAW

SAMPLE-MUSIC WITH MUSIC NOTATION PROGRAMS

ACOUSTICS

TECHNOLOGY AND COMPUTER

MIDI (Basics)

AUDIO-EFFECTS

SAMPLE LIBRARIES

SAMPLE PLAYER (VI), VSL Host VE

AUDIO TECHNIQUE

MUSIC

LEARNING TARGETS

Learning how to produce music with Samples

Learning which are the themes of this Tutorial

Learning what themes you will have to develop (work hard for??) outside this Tutorial.

Chapter 2

Music with Samples / Equipment/ Products VSL

CONTENTS

LEARNING TARGETS

INTRODUCTION COMPUTER

MIDI INPUT EQUIPMENT

AUDIO-INTERFACE

MIDI-INTERFACE SOFTWARE

LICENCE-KEY(s) VSL SAMPLE

LIBRARIES ORGANISATION

DIRECTORY MANAGER

HARDDISK MONITORING /

HEADPHONES MONITOR -

OPTIMIZATION SUMMARY

LEARNING TARGETS

- Components necessary to produce music with samples
- Minimal standards of the hardware
- Reasonable accessories
- Tips regarding further investments

Chapter 3

Workflows

CONTENTS

[INTRODUCTION DIAGRAM WORKFLOW A\)](#)
[WORKFLOW B\) ADVANTAGES /](#)
[DISADVANTAGES OF A\) & B\) SUMMARY](#)
[WORKFLOW SCORE PROGRAMS](#)
[WORKFLOW WITH LOW RAM AND CPU](#)
[WORKFLOW HIGH-END Work and](#)
[Organisation with Samples](#)

LEARNING TARGETS

You learn about the sequence of work steps, when you work with samples.
You get to know two fundamentally different approaches. This chapter will show how sample-projects can be reasonably saved.

Chapter 4

Vienna Instrument: Structure & Application

CONTENTS

[AIM](#)
[VIENNA INSTRUMENT \(VI\)](#)
[OVERVIEW: PARTS OF VI](#)
[SELECTING A MATRIX / AN ARTICULATION](#)
[2 SAMPLES PER "CELLE"](#)
[A/B SWITCH](#)
[VELOCTY X-FADE](#)
[CELL-X-FADE](#)
[RS](#)
[LEARN - OPTIMIZE - RESET](#)
[PRODUCING A "BASIC PRESET" I / II](#)
[MORE INFOS: VI-MANUAL](#)
[EVEN MORE INFOS: VI-TUTORIALS](#)
[VSL-LEARNING-VIDEOS](#)
[VIPro](#)

LEARNING TARGETS

You learn about the design of the Vienna Instrument (matrix arrays)
You learn about special functions that lead to even more natural results

- You learn You learn how to select matrices > Even better.
how to select different loaded articulations
- You learn how to gain free RAM-memory space

Chapter 5

The use of "Single Notes"

CONTENTS

[LEARNING TARGETS](#)

[INTRODUCTION OVERVIEW](#)

[PLAY SAMPLE LENGTH](#)

[DIVERSIFYING ARTICULATIONS](#)

[3 EXAMPLES \(Example 1\)](#)

[EXAMPLE 2](#) [EXAMPLE 3](#)

[SUMMARY](#)

LEARNING TARGETS

You get to know the big amount of single-notes in the complete Sample Library

-You learn how to adjust the envelope to enhance the brio of Sample-Music by sample variation

You learn how to adjust and exploit Fast Repetitions

You notice that Keyswitches are often set with the mouse

Chapter 6

The use of "Performance Notes"

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[LEARNING TARGETS](#)

[INTRODUCTION](#)

[OVERVIEW](#)

[PERFORMANCE SAMPLES](#)

[CROSSING POSSIBILITIES](#)

[1. PERFORMANCE SAMPLE > PERFORMANCE SAMPLE](#)

[2. SINGLE SAMPLE > PERFORMANCE SAMPLE I](#)

[3. SINGLE SAMPLE > PERFORMANCE SAMPLE II](#)

[4. LEGATO SAMPLES > SINGLE SAMPLES](#)

[PERFORMANCE TRILL EXCERPT 1](#)

[EXCERPT 2](#) [EXCERPT 3](#) [EXCERPT 4](#)

[EXCERPT 5](#) [SUMMARY](#)

LEARNING TARGETS

You get to know the characteristics of "Performance Samples"

You learn how to address "Performance Samples" accurately

You get to know the transitions from "Performance Samples" to "Single Samples"

Various examples will teach you how to use "Performance Samples" and "Single Samples"

Chapter 7

The use of "Special Notes"

CONTENTS

LEARNING TARGETS

INTRODUCTION TRILLS RUNS
FAST REPETITIONS SINGLE HITS
/ ROLLS (Timpani) UP-BEATS
(Percussion/Timpani) GRACE
NOTES ARPEGGIO MORDENT
SUMMARY

LEARNING TARGETS

You get to know an excerpt of "Special-Notes"

You learn what you have to observe when working with "Special-Notes"

You learn how to use Timpani-Samples (Single Hits/Rolls)

You learn how to get your music more interesting by dealing skilfully with "Special-Notes"

Chapter 8

Vienna Ensemble

CONTENTS

LEARNING TARGETS

INTRODUCTION & DIFFERENCE VI/VE

VIENNA ENSEMBLE VARIANTS

THE VE IN USE

BUILDING A VE "ORCHESTRA-PRESET"

1. OPEN VE

2. PREPAIRING THE VIENNA INSTRUMENTS

3. SAVE THE ORCHESTRA PRESET

4. EFFECTS

5. LEVEL-ADJUSTMENT VE -

ONCE DIFFERENT SUMMARY

VE without VSL-Suite Effects

LEARNING TARGETS

You learn about the difference between VI and VE You learn how to use VE You learn how to make a VE-Preset You learn how to utilize effects in or out of VE You learn about the main differences between VE2, VE3 and VEPro

Chapter 9

Audio-Mix: Introduction

CONTENTS

LEARNING TARGETS INTRODUCTION THREE
DIMENSIONS AT A GLANCE 1st DIMENSION:
DEPTH 2nd DIMENSION: PANORAMA RIGHT
/ LEFT 3rd DIMENSION: ALLOCATION OF
FREQUENCY THE VIRTUAL ORCHESTRA
LAYOUT 16 BIT / 24 BIT / 32 BIT RECORDING?
LISTENING SITUATION MONITORING
LOUDSPEAKERS CORRECTING SYSTEMS
HEADPHONES SUMMARY

LEARNING TARGETS

You are shown the three essential dimensions of an Audio-Mix
You learn how to sketch a virtual platform for your project
You are helped to decide whether 16-Bit, 24-Bit or
~~32-Bit recording~~ to consider using monitors
You get to know some information about electronic
monitor-adjustment-systems
This chapter will prepare you in theory to understand practical audio-mix

Chapter 10

Vienna Suite: Mixing the Strings

CONTENTS

LEARNING TARGETS INFORMATION
INTRODUCTION VIENNA SUITE EFFECTS
SUITE POWERPANNER SUITE
EQUALIZER SUITE CONVOLUTION
REVERB MIXING THE STRINGS
SECTION MIXING: VIOLIN 1 UNTIL
DOUBLE BASS MIXING STRINGS
SECTION IN ITSELF SUMMARY
Additional: Two Reverb Concepts

LEARNING TARGETS

You will be able to know and use the first audio-effects of the VIENNA
SUITE
-You learn how to use reverb to integrate related instruments in sum-up-channels (???)
You learn how to reach depth of space
You get to know two concepts of reverb
You learn how to use the EQ for the appropriate depth
You learn how to level out groups of instruments (All these targets are illustrated
while working with the Strings in Bach's d-minor-Fugue)

Chapters 10, 11 and 12 explore and explain the Mix of this orchestra. The SUITE Effect Presets let
you copy the mix so far. You must yourself organize your mixer. Then you can use your own
instrument-tracks, if you wish.

Chapter 11

Vienna Suite: Mixing the Woodwinds

CONTENTS

LEARNING TARGETS

STRINGS - WOODWINDS > DIFFERENCE

1. DIMENSION: BIGGER DISTANCE
2. DIMENSION: PANORAMA > SMALLER
3. DIMENSION: ADJUST FREQUENCIES

SUITE COMPRESSOR

WOODWIND-SECTION MIX: FLUTE

...BASSOON SUMMARY

LEARNING TARGETS

- . You get to know acoustic differences with instruments placed farther away
- . You learn about the function of the Suite-Compressor with the Suite-Effects
- . You learn how to use the Suite-Compressor
- . You learn what you can use the Compressor for when mixing
- . You apply your experiences with strings, when you setup the mixer for the woodwinds

Chapter 12

Vienna Suite: Mixing the Brass Instruments

CONTENTS

LEARNING TARGETS

WOODWINDS - BRASS > DIFFERENCE

1st DIMENSION: EVEN MORE DISTANZ

2nd DIMENSION: PANORAMA > EVEN SMALLER

3rd DIMENSION: ADJUST FREQUENCIES

SUITE COMPRESSOR

MULTIBAND COMPRESSOR LIMITER

HOW TO USE THE MULTIBAND?

BRASS-SECTION

MIX: TRUMPET ... TUBA

PERCUSSION-SECTION

SUMMARY

LEARNING TARGETS

- . You consolidate what you already know about handling instruments placed farther away
- . You consolidate your knowledge about effects EQ, POWERPAN and COMPRESSOR
- . You consolidate your knowledge about collecting the brass section in a sum-up-channel
- . You apply your knowledge about handling instruments of percussion

Chapter 13

Vienna Suite: Finalize & Mastering

CONTENTS

[LEARNING TARGETS](#)

[INTRODUCTION](#)

[SUITE ANALYZER](#)

[SUITE EXCITER](#)

[1. CHECK ALL AUDIO TRACKS \(Mastering\)](#)

[2. TRACK - AUTOMATION \(Mastering\)](#)

[3. SEARCH & ELIMATE BAD FREQUENCIES \(Mastering\)](#)

[4. CONTROL FREQUENCIES \(Mastering\)](#)

[5. SUITE LIMITER \(Mastering\)](#)

[6. REDUCING BITS \(Mastering\)](#)

[CORRELATION \(Mastering\)](#)

[SUMMARY](#)

LEARNING TARGETS

You learn how to finish your music successfully (final tasks)

You get to know the most important mastering steps:

- line-up / adjustment

- filter out disturbances

. placing of instruments with regard to

frequencies

- dithering adjust volume (limiting)

Chapter 14

MIR

Additions

Hybrid-Reverb

Creating different depths with Hybrid

Two reverb concepts

There are different possibilities of adding reverb and depth to music

Here you learn about two of the most important procedures

Amazing Grace

A lot has been mentioned in the main piece of music "Fugue from BWV 565 von J.S. Bach". If you want to compose or set to music your own pieces you can already help to get a good mix when you are arranging. How do you mix in a band? - You will learn it here.

Vivaldi Piccolo Concerto

This concert is mainly played by two Vienna Ensemble units.

This paragraph is intended to be a complement to Chapter 8.

Downloads (internal)

Important Midi files, MP3-Files, SUITE-EFFECT- Presets, VE-Presets etc.

Links

You find here a list of important Links: Links to VSL-Learning-Videos, to important VSL-Websites and to other important Homepages relating to music based on samples.

Free VST Effects

[Audio Interface](#)

[Producing a Basic Presets for VI](#)

[VE2 without Suite-Effects](#)

These subjects will not be treated.

- You will have to learn how to handle your DAW by other tutorials. In this Tutorial we explain, what is to be done, not how it is done in DAWs.
- Music with Samples and Score Programs: If you wish to make notes audible by samples, there will be suitable results. Top results as with DAWs are unfortunately not possible. The Tutorial VSL does not offer a great help for Score Programs.
- To learn more about acoustics, reverb etc., you must choose other sources. You must acquire experience with installations of hardware and software yourself. This Tutorial is treating technology and computer only rudimentarily in Chapter 2
- The range of topics regarding Midi is rather wide. Please broaden your knowledge about it from other sources (Wikipedia, Google Search keyword <Midi>). Specific things about Midi that concern VSL-products will be integrated in this Tutorial.
- The topic "Music" in all its facets must be excluded to a large extent!

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Createc Beat Kaufmann