

Orchestra-Modules with the Vienna Ensemble - Presets

The Presets are for VE-Pro4 and higher
They are usable for WIN- and MAC-users

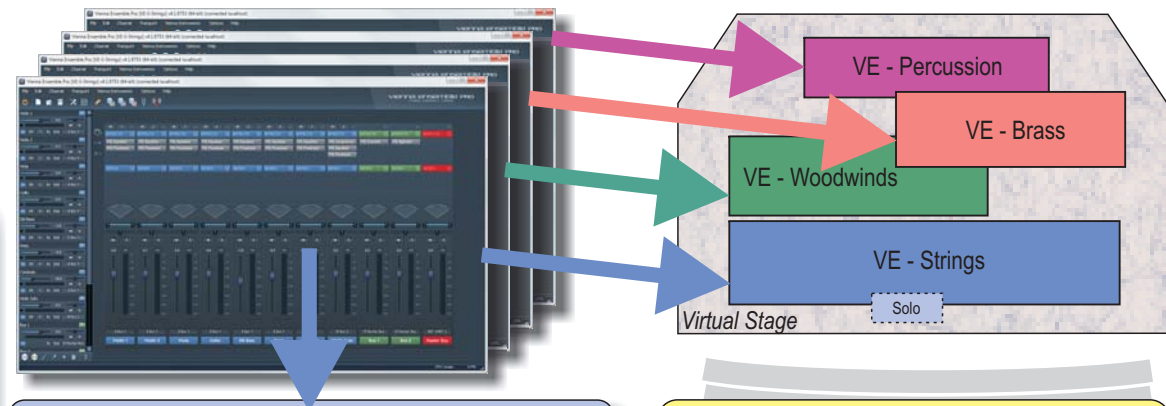
V 1.0.3

Arrange and build your orchestra with Vienna Ensemble - Presets!

The whole mix inside each section is done for you!

Chose between 3 different orchestra sizes / rooms!

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Each section of instruments is a Vienna Ensemble.
The presets contain all the necessary Vienna Instruments and the effects so that all modules fit together.

Have fun

**Yours
Beat Kaufmann**

System Requirements

WIN/MAC:

Vienna Suite (1.3.1601 or higher)
Samples of VSL with **Vienna Instrument**
or **Vienna InstrumentPro**.

WIN: VEPro4.1 or higher
VE 4.1* or higher (free Version)

MAC: VEPro 5 or higher

*As long as the VE and all the samples are on the same computer you can use the presets with the free VE as well.

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What do you need the VE-Presets for?

**These templates allow you to build an orchestra of your taste.
Do you just use strings and woodwinds?**

1. Load 2 VE-Instances
2. Choose between Small, Medium or Large
3. Load the corresponding presets... (woodwinds / strings)

Voilà! The orchestra is ready, plays in the correct size and with a perfect mix!

Please keep in mind that the VE-Presets do not content any sample when you load it the first time.

Each VE is prepared with the SUITE EFFECTS, all the instruments are perfect routed, "EQed" and "panned".
Further, all of them pass through the correct depth to the output of the VE into your DAW.

That means: You need to insert all the samples into each single Vienna Instrument. If you take the idea of having "Every-Time-A-Good-Starting-Point" **you could produce a sort of Basic-Preset** (sample content and keyswitches).

More information about "Basic-Presets": <http://www.beat-kaufmann.com/vitutorials/vibasicpresets/index.php>

If you wish to exchange the depths within the Convolution Reverb:

- Do it in every VE so that all the instruments will play in the same room (with different depths, if possible).
- Use your own room presets.
- Use the Hybrid-Presets of <http://www.beat-kaufmann.com>

Further:

- Expand the VEs with new instruments, further articulations.
- Change the Midi-Channels for instruments.
- Insert further effects into the channels.

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Some of you have prepared whole orchestra-templates. That's OK. Unfortunately you lose a lot of time while loading those templates and you probably use a lot of RAM for them each time you are working with them.
Some of you don't have such templates. They do the mix - and lose time for this job - with every new piece.

The Templates

You will get the following VE-Presets:

Percussion

Chamber-Orchestra Version
Symphonic-Orchestra Version

Brass

Small Ensemble Version *(best for Solo Brass Instruments)*
Chamber-Orchestra Version *(best for Solo Brass Instruments or Ensembles)*
Symphonic-Orchestra Version *(best for Brass Ensembles)*

Woodwinds

Small Ensemble Version *(best for Solo Woodwinds)*
Chamber-Orchestra Version *(best for Solo Woodwind or Ensembles)*
Symphonic-Orchestra Version *(best for Woodwind Ensembles)*

Strings

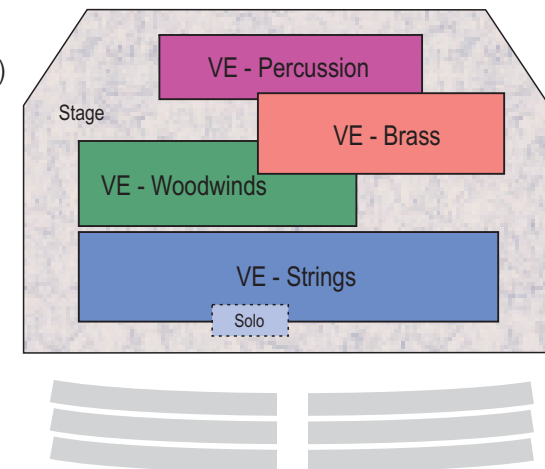
Small Ensemble Version *(best for Solo Strings)*
Chamber-Orchestra Version *(best for Chamber Strings)*
Symphonic-Orchestra Version *(best for Orchestra/Appassionata Strings)*

The Advantages

- Put your currently needed orchestra together with the "modules" you see below
- All the instruments inside the VE are panned and routed through a correct¹ depth.
- You are free to exchange instruments inside each VE
- You are free to expand the amount of instruments inside each VE
- You are free to change the depths/concert rooms at any time (use the Hybrid-Presets)
- You save a lot of time
- You get good points of start for many standard situations

¹ All equal-VE-presets (Small, Chamber,...) are using the same IR with the integrated convolution reverb. So you only can get the perfect room depths when you are going to use the "equal" VE-Presets.

But, no problem to insert the depth of the Symphonic Orchestra Strings into the Depth of Small Ensemble Strings.



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How to install the VE - Presets

1. Unzip the Preset file.
2. Copy the Presets into a folder you like.

That's it so far

How to install a VE - Preset within a Vienna Ensemble

1. Open a Vienna Ensemble
2. Click on "Open Project..." and search for the folder with the presets.
3. Choose one of the presets

That's it.

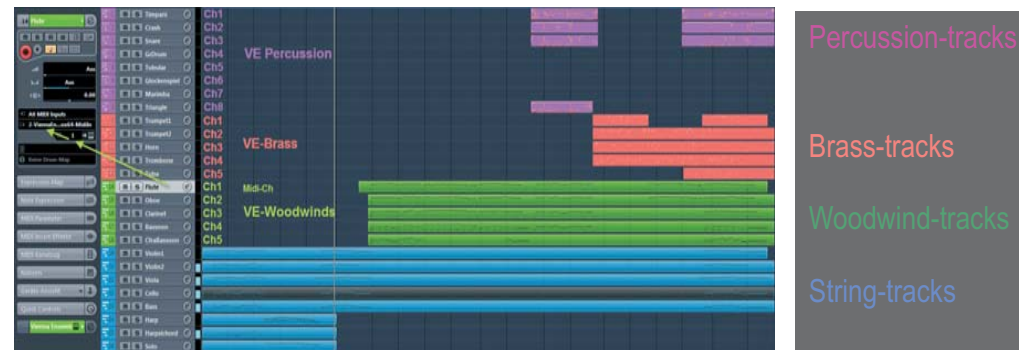
Make sure that all the computers with samples are connected by the Ethernet.

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How to integrate the VE in a DAW

1. Open the Server "Vienna Ensemble" - either 64Bit or 32Bit
2. Open your DAW – for example with the music you would like to play with samples.

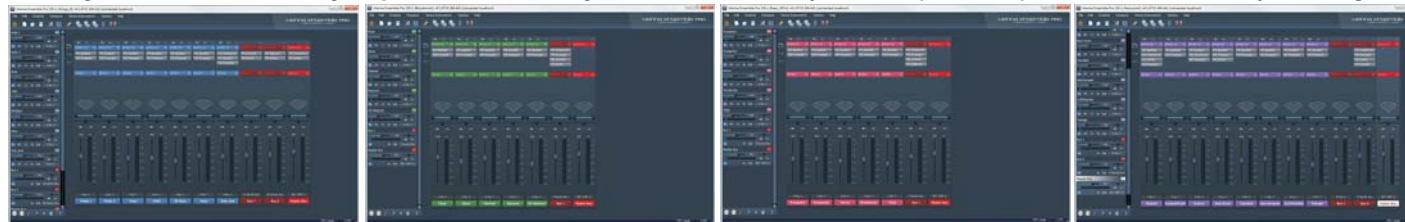


3. Open the first Vienna Ensemble and choose "Open Project...".
4. Search for a Preset you want to have (Small / Medium / Large). Further, you can choose between "Vienna-Instruments" or "Vienna Instruments Pro".
5. Choose one
6. The instrument section will be loaded now.
7. Connect now the section-tracks with this VE
8. Choose each Section-Track and assign the corresponding Midi-Channel (for example Violin1=Ch1, Violin2=Ch2,...) See each orchestra table (page 7 - page 11)
9. Repeat this procedure with each Instrument-Section.
Maybe you don't have Brass or Percussion, so don't open the VE for those missing instruments.

Important:

If you open the VE-Presets the very first time you can't find any integrated articulation! So it's up to you to prepare the VIs with samples*.

After you have done this job press "Save Project" within VE. If you will open this preset another time you will get the correct mix with the samples as well



*The for VEs for building a whole
Orchestra. All the Mix is done for you...
also with the corresponding depths.*

VE-L-Strings

VE-L-Woodwinds

VE-L-Brass

VE-L-Percussion

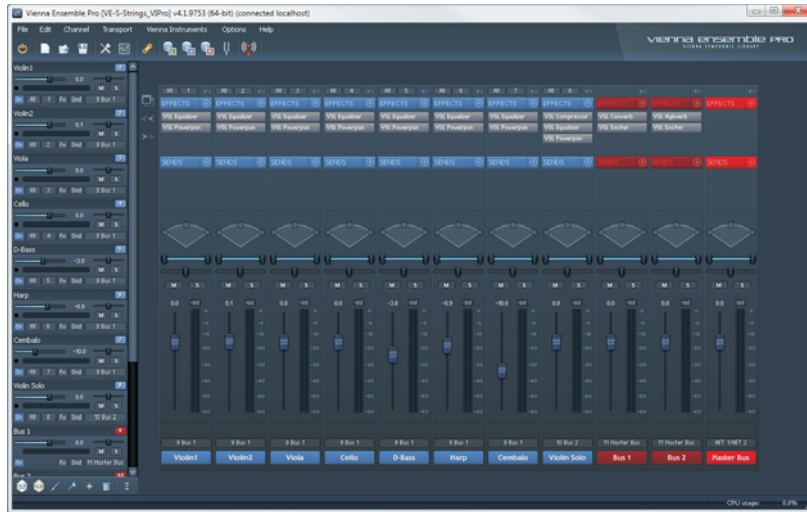
* Try to make "Basic-Presets" (All instruments and articulations follow the same keyswitches for example) See: <http://www.beat-kaufmann.com/vitutorials/vibasicpresets/index.php>

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How to integrate the VE in a DAW

A VE-Preset contains all the necessary Suite-Effects for a fitting sound with all the other VEs. If you are going to open all the presets of a "family" (S, M or L) you will get the corresponding sound of the venue you have chosen.



Small: ideal for ensembles with a single instrument each section = small room
Medium: ideal for the size of chamber ensembles
Large: ideal for the size of symphonic orchestras

Advantage of the presets

Several things are done for You: the panning, the correct depth and also the EQ settings. No need to change anything as long as you insert the corresponding instruments. Maybe you have to adjust the volumes a bit.

Exchange instruments within the preset

Let us assume you use a piano instead of the solo violin above. No problem. The only thing you need to change is probably the EQ-settings and of course the volume.

VE-Instrument-Tracks within the DAW

The VEs will use an instrument-Bus each or something similar within your DAW. Use the Shifters (Volume) to adjust a correct balance between all the sections. That's it.



An optimized Output Channel of the DAW

Route the VE-Channels to the Master-Output. It makes sense, that you insert the VSL Exciter for enhancing the high frequencies a bit and a limiter followed by a Dither-PlugIn (if it comes to make a mixdown for a CD for example).

The Orchestra-Mixes out of the VEs are relatively "dry". So you can **add a "reverb over all"** for getting an even more room feeling.

A little compression first followed by the mentioned reverb above (algor.) and a bit of **stereo enhancing** can increase the sound even more!



Standard

Better

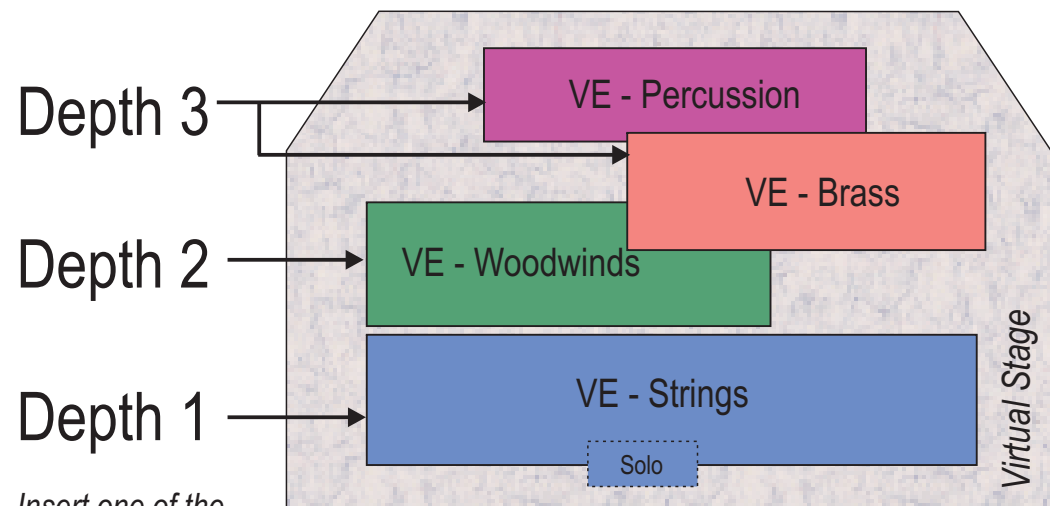
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How to expand the VE - Presets

These Presets are a good starting point for several projects. Nevertheless, insert further tracks, exchange instruments, adjust EQs, Panners and so on. Most time you need to adjust the volume of some instruments. This is as sure as eggs is eggs. So...

- Insert further Instruments.
- Adapt all the effects.
- Insert further effects, such as Compressors, Exciters etc.
- Use the VSL-Hybrid-Reverb Presets.
Insert the Hybrid-Reverb instead the Convolution.
Reverb and load one of the 12 Presets and with it
the corresponding depth into the Hybrid of each VE. So
you will get 12 more room-feelings.
The Orchestra plays then in a "church" for example.
- Create your own rooms and depths.



Insert one of the
12 Hybrid presets
into the VEs
(Depth 1 - 3)

I wish a lot of success

Yours

Beat Kaufmann

Vienna Ensemble Presets V1.00, 2012

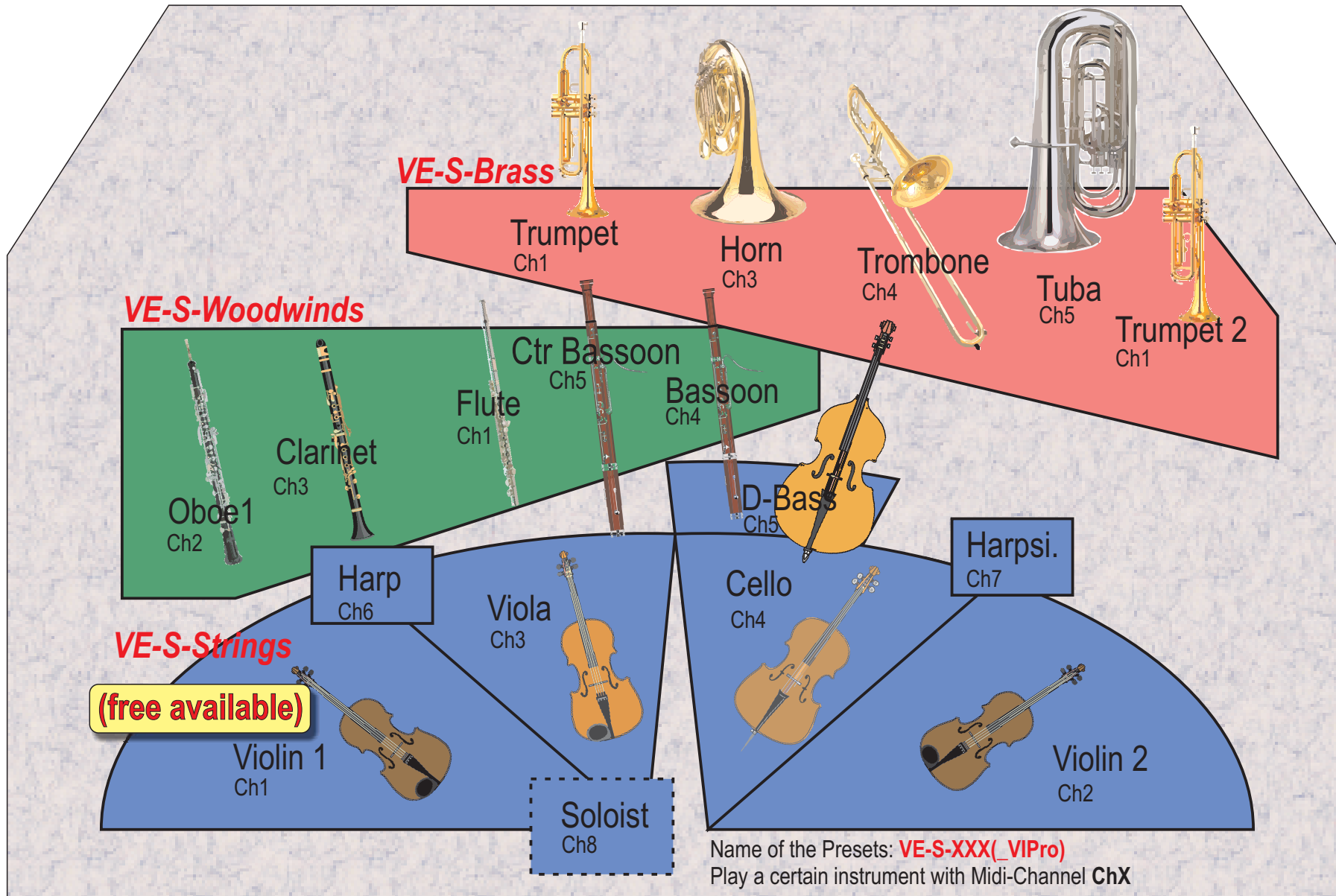
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Small

Virtual Small Ensemble



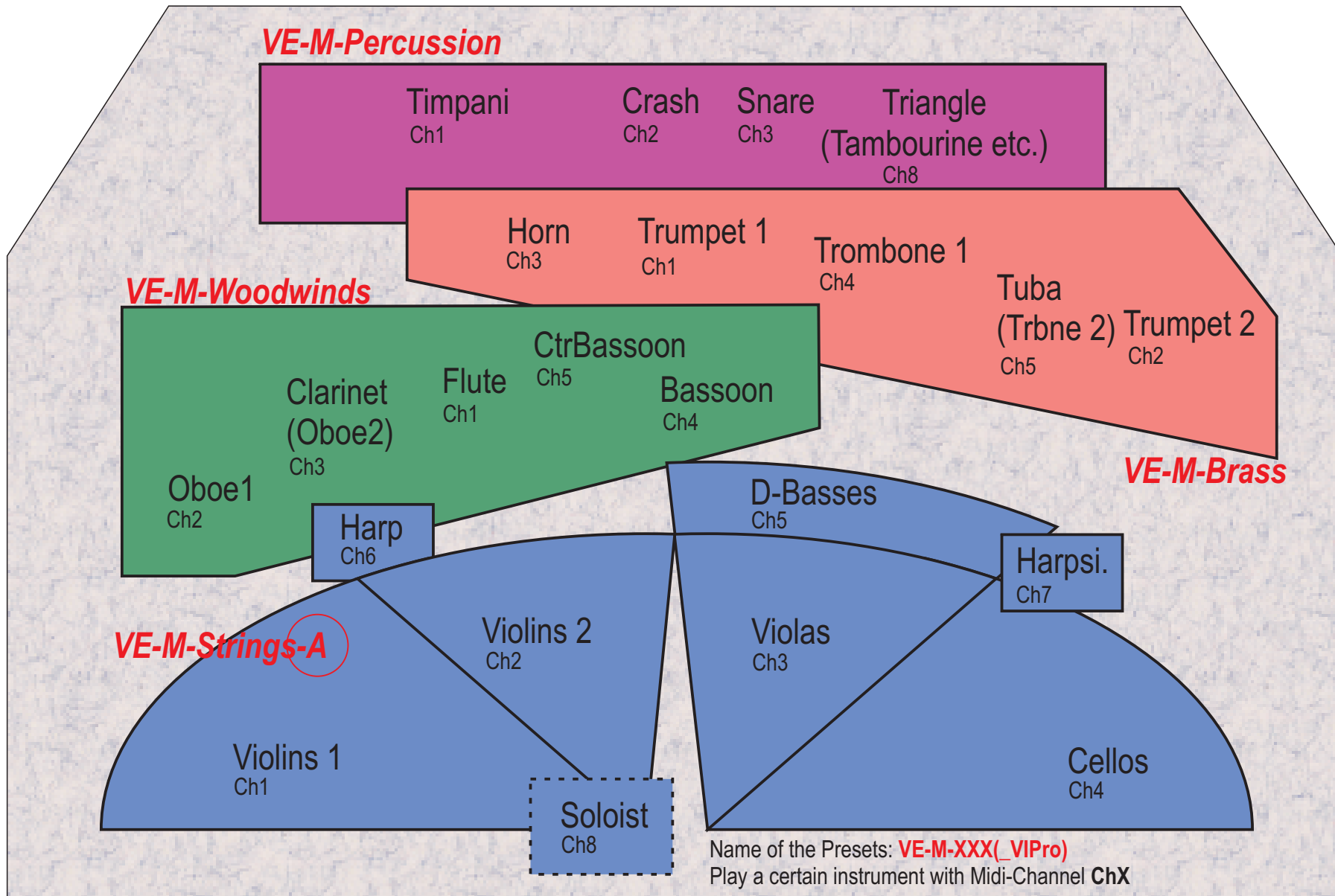
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Medium

Virtual M Chamber Orchestra (A)



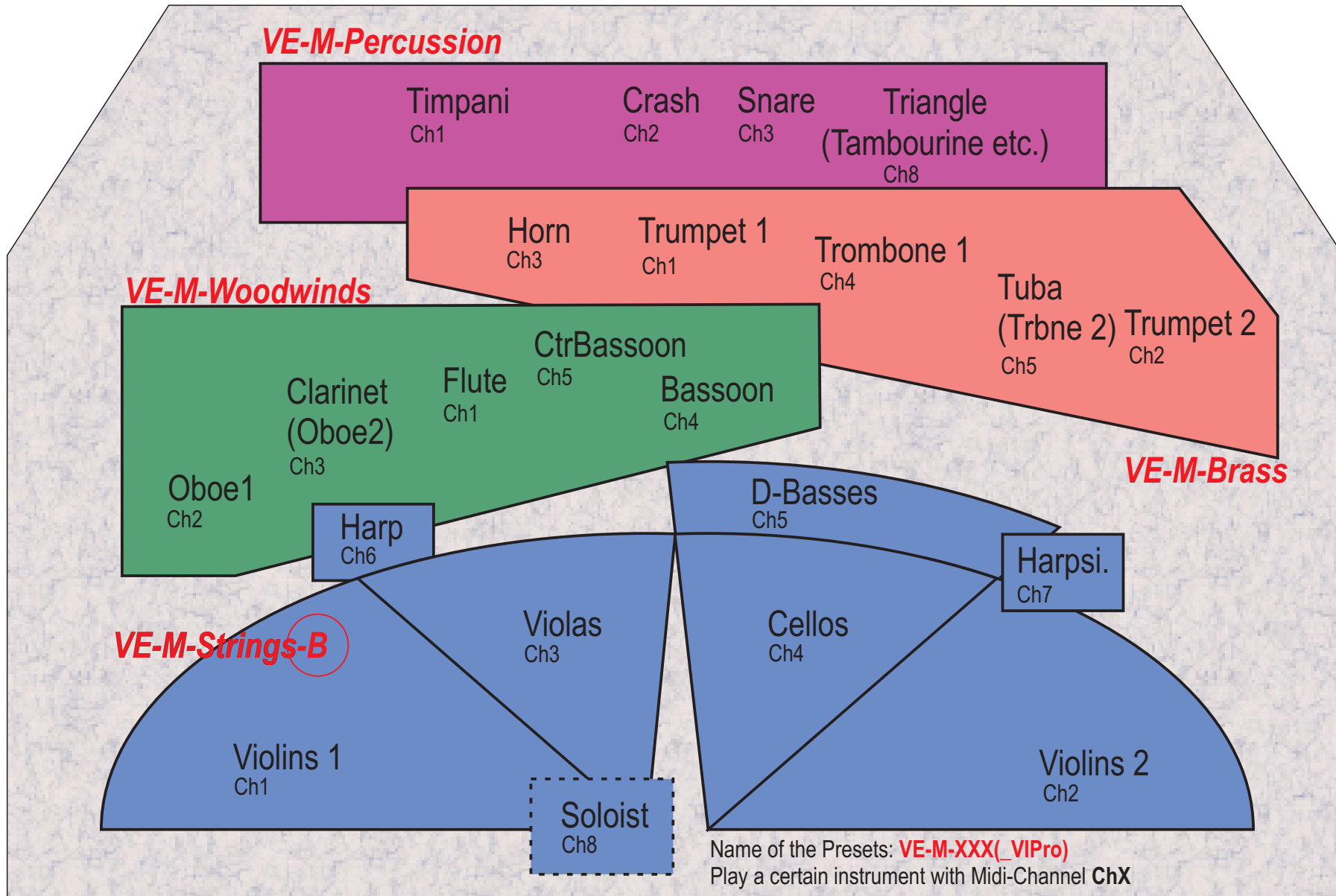
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Medium

Virtual M Chamber Orchestra (B)



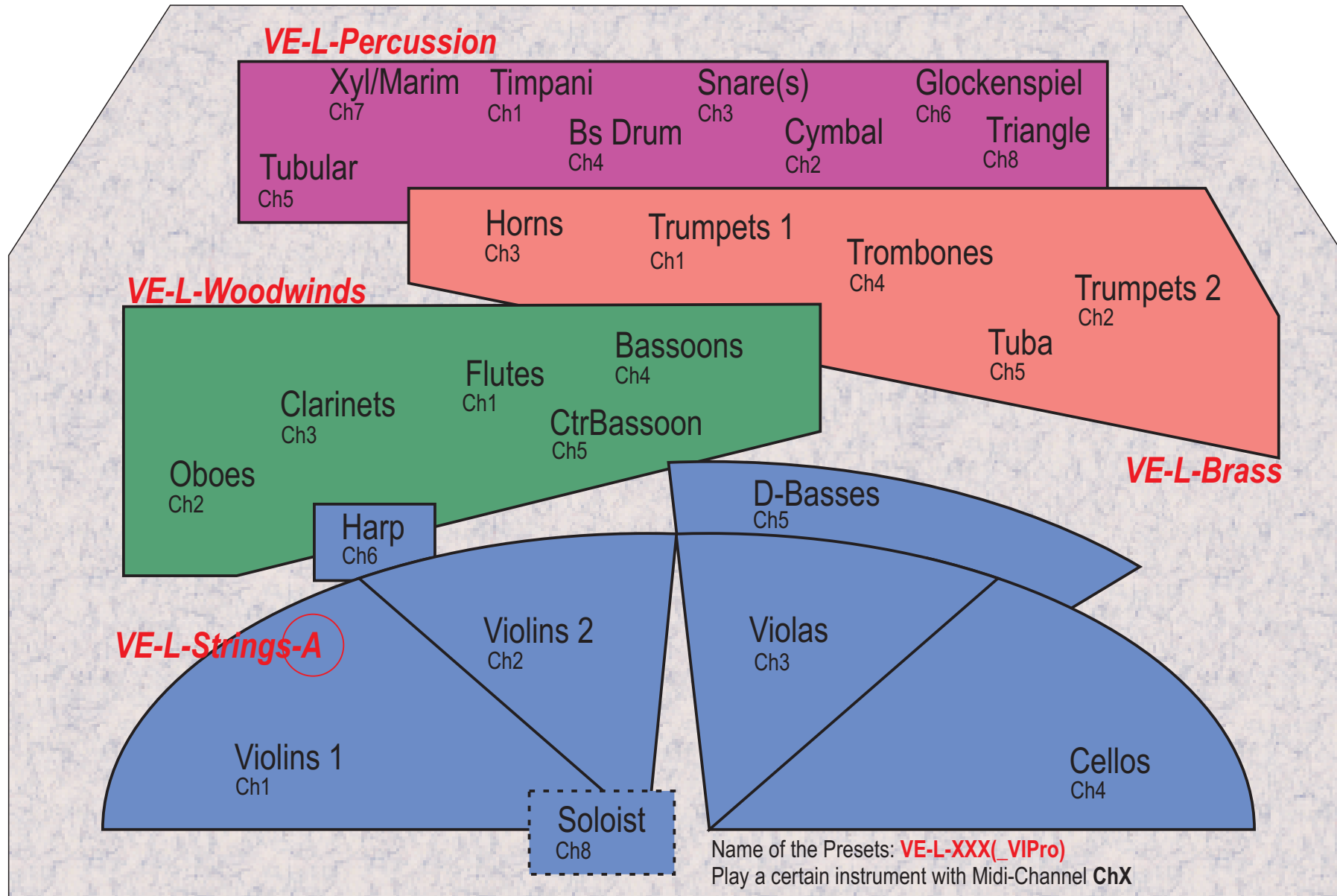
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Large

Virtual L Symphonic Orchestra (A)



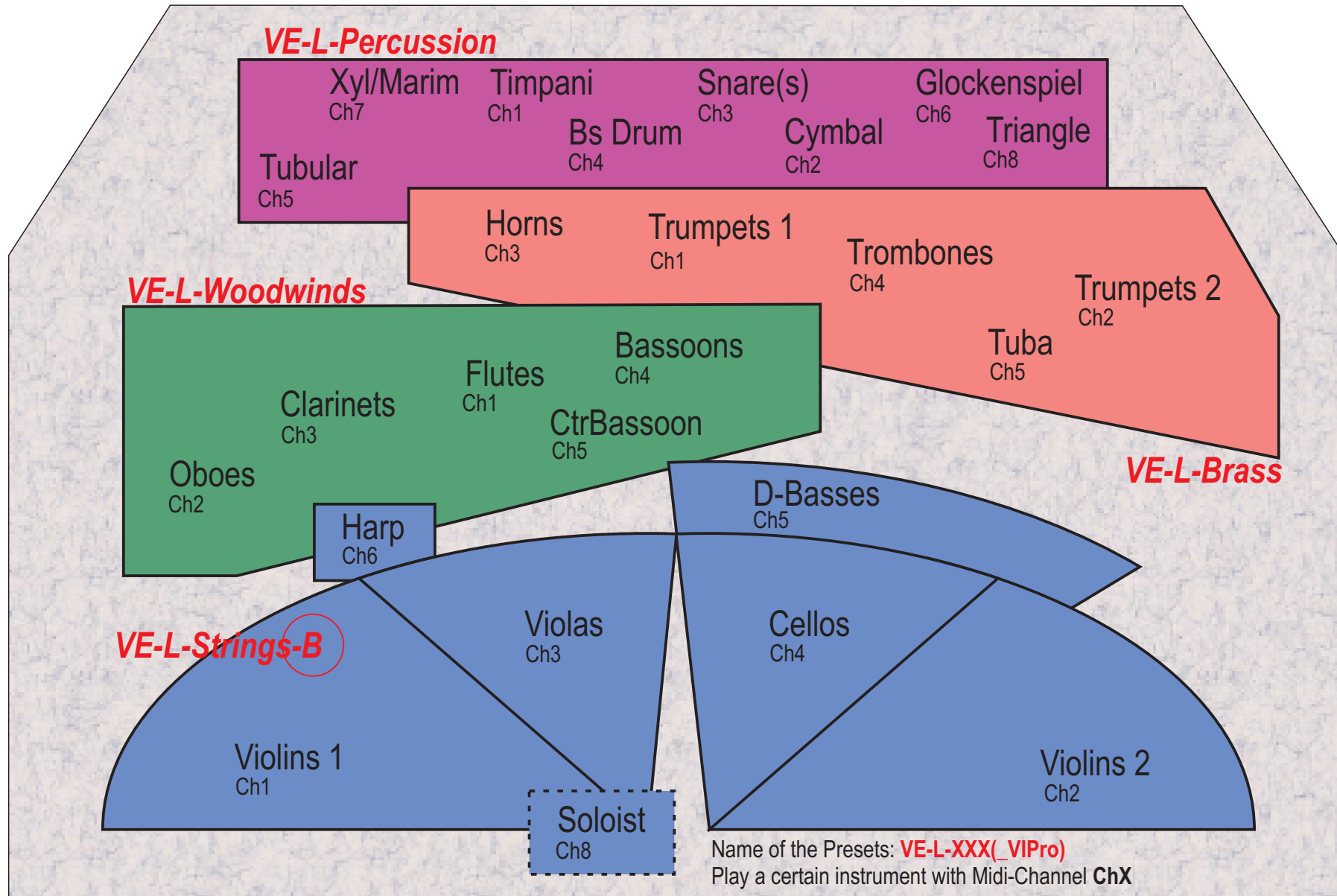
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Large

Virtual L Symphonic Orchestra (B)



Orchestra-Modules with the Vienna Ensemble - Presets

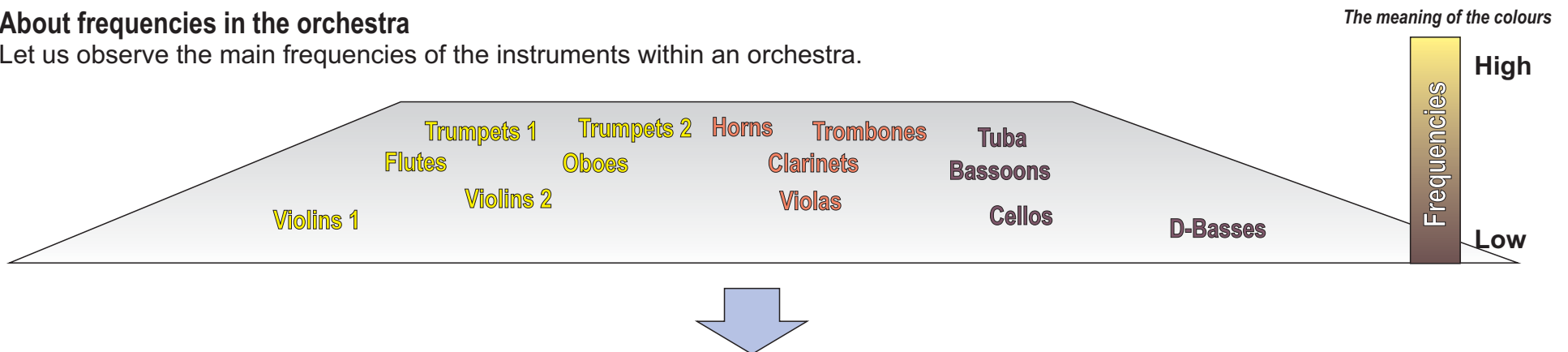
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Remarks about the Mixing-Concept I

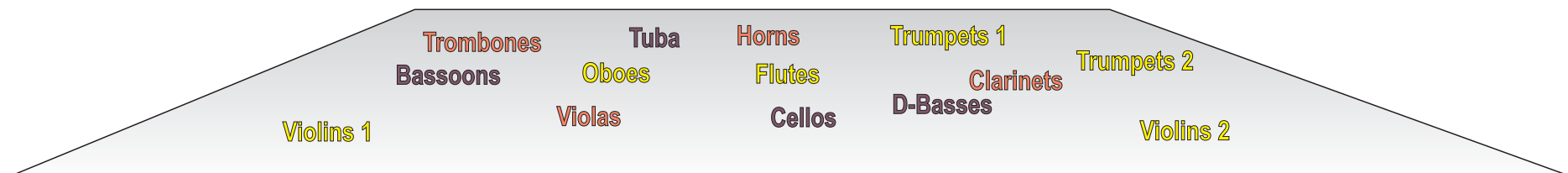
Even if we have some standards how orchestra players shall be placed, we also have to take into account that we will get a nice and transparent mix in the end. From this point of view it isn't a good idea to place the second violin behind the first one...

About frequencies in the orchestra

Let us observe the main frequencies of the instruments within an orchestra.



Seeing the upper distribution we know that it will be difficult to get a transparent mix this way. The high violins will cover the Flutes, the trumpets and so on. For getting a transparent mix we should have positions as we can see below:



Of course, we don't want to dissolve holy positions. Nevertheless, we can deviate a little bit within the audio mix.

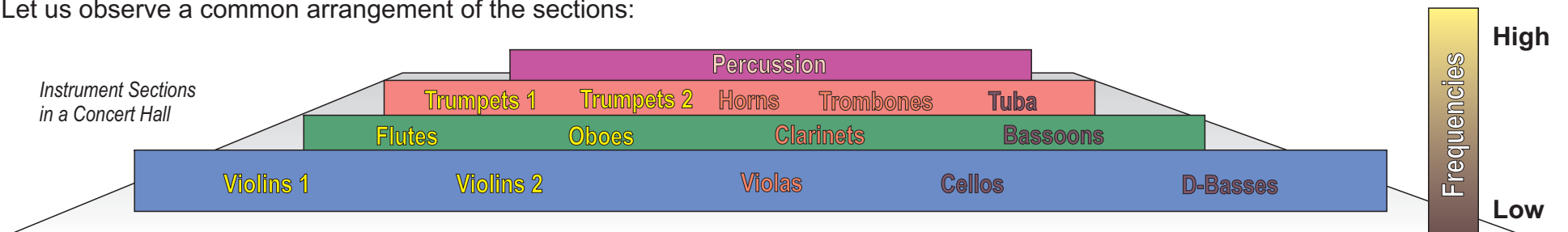
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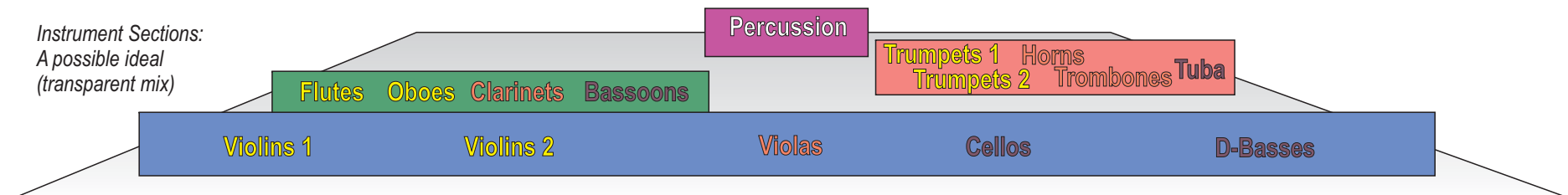
Remarks about the Mixing-Concept II

About Positions of the Instrument Sections

Let us observe a common arrangement of the sections:



Beside the frequencies we have another bad situation in a mix with the upper arrangement. Instrument sections are covered by other sections. Though, we have this in practice, we could improve this situation for our mix as well:



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Remarks about the Mixing-Concept III

About Positions of Instruments in an Audio-Mix

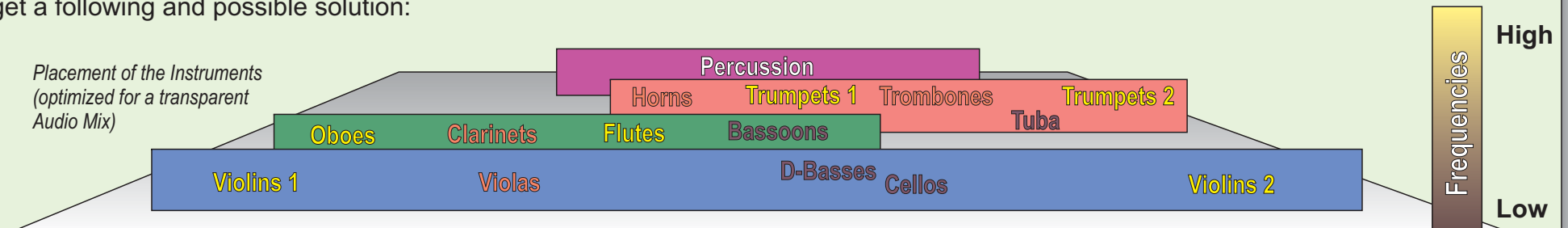
Instruments with high energy sound pressures should be in the middle of both stereo channels:



All these matters lead us to...

The Optimized Mix which comes with the VE-Presets

Putting all the ideals together and mix them to a moderate mix which takes all the "shoulds" and the "musts" into account we get a following and possible solution:



The Frequencies are panned from the left to the right, deep and the high energy signals come more from centre (even better solved with the B-Versions) Further, the woodwinds are a bit turned to the left and the brass instruments more to the right which leads to an even better transparency. Nevertheless, the mix follows more or less the common rules within the concert halls.