

Vienna Instruments

Keyboards

User Manual

Harpsichord
Harmonium
Prepared Piano

Contents

Introduction	3
Patch information	3
Matrix information	3
Preset information	3
Abbreviations	4
The orchestra	5
Pitch	5
Harpsichord	6
Patches	6
99 Release	6
Matrices	6
Presets	6
Harmonium	7
Patches	7
99 Release	8
Matrices	8
Presets	8
Prepared Piano	9
Patches	9
99 Release	10
Matrices	10
Presets	10

Introduction

Welcome to the Vienna Symphonic Library, and thank you for purchasing one (or all) of the Libraries treated in this manual! This document contains the mapping information for the Single Instrument Libraries Harpsichord, Harmonium, and Prepared Piano. You will find in it a comprehensive survey of the articulations/Patches content, a listing of abbreviations, and the mapping list proper which gives details for every Patch, Matrix, and Preset.

Patch information

The Patch information includes articulation type, playing range, number of samples used, RAM requirements, the number of velocity layers and alternations, AB switching possibilities, etc., as well as Patch specific information if necessary.

Where the type of articulation requires a special mapping (e.g., percussion Patches), the mapping layout will be shown in a detailed graphic.

The Patch information also lists a Patch's velocity layers in detail. Velocity layer switches generally are the same for patches with the same number of layers but may occasionally be adapted to the instrument's requirements:

Layers	Layer 1	Layer 2	Layer 3	Layer 4	Layer 5	Layer 6
2	1-88	89-127				
3	1-55	56-88	89-127			
4	1-55	56-88	89-108	109-127		
5	1-24	25-55	56-88	89-108	109-127	
6	1-24	25-55	56-88	89-108	109-118	119-127

Matrix information

Each Matrix listing contains information regarding the Patches used for the Matrix, the number of horizontal and vertical dimensions, and switching properties. A mapping table shows the Cell positions for each of the Matrix' Patches.

A/B switching normally is set to A0 for upward/crescendo, and B0 for downward/diminuendo. However, some bass instruments go below that range so that the A/B keys have to be adapted accordingly. For example, the A/B switches for double bass are A0 and A#0 because the instrument's lower range extends to B0.

In order to facilitate working with **MIDI controller switches** like the Modulation wheel, the switching positions are not distributed equally across the controller range if they control more than two Matrix rows or columns; generally, the switching range will be narrower at the extreme positions because they are easy to set, and wider in the middle where it is harder to find the desired setting.

Speed controller switches naturally are adjusted to the Patches involved, and have been tested carefully as to their playability. However, if you find that they do not fit your playing, or want to try out other settings, you can change this as well as any other controller's settings at the **Control edit** page, and save the result in your Custom Matrix folder.

Preset information

The Preset information lists the Matrices used in the Preset as well as its keyswitches. All other information can be gathered from the Matrix and Patch listings, so there's not really much to say here. Please note that the Matrices of a Preset can also be switched with MIDI Program Changes (VI: 101-112; VI PRO: 1-127) instead of keyboard notes, and if you like to keep your keyboard free for playing instead of switching, you can disable Preset keyswitching and only use MIDI Program Changes. Vienna Instruments PRO also allows you to define a MIDI Control for Preset keyswitching.

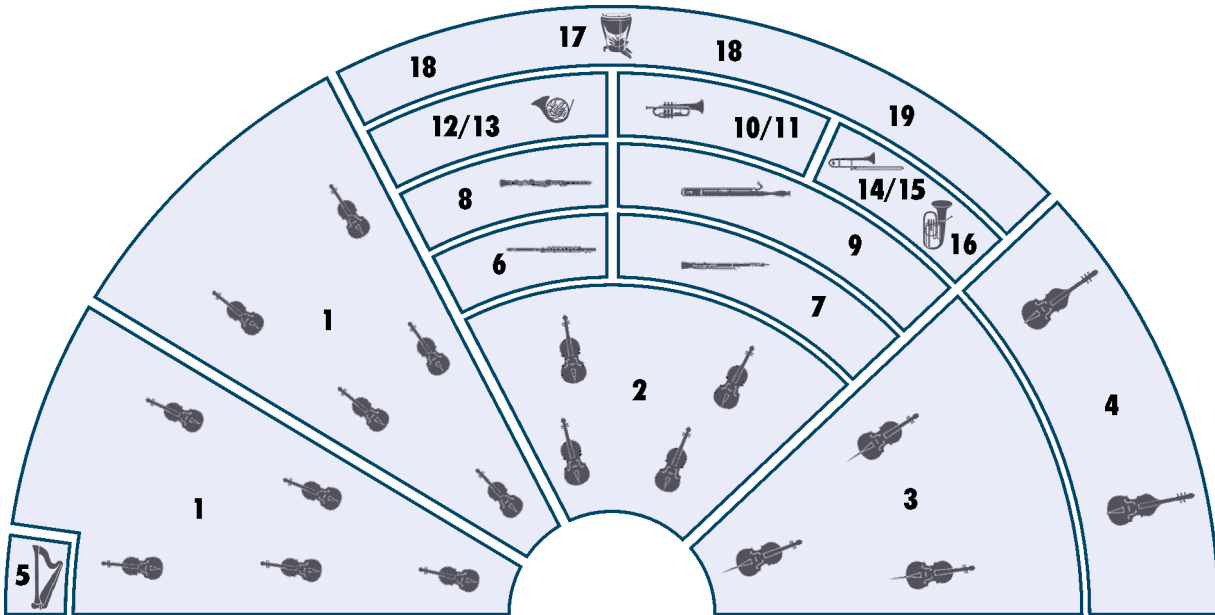
Abbreviations

Here's a list of abbreviations in Patch names, which will help you to determine a Patch's content even without the help of the Vienna Instruments browser. Please note that not all of the abbreviations may occur in the manual on hand.

Abbreviation	Meaning	Abbreviation	Meaning
+	faster articulation (runs and arpeggios)	li	light
150, 160, ...	150, 160, ... BPM (beats per minute)	lo	long
1s, 2s, ...	tone length 1 sec., 2 sec., ...	ma	major
acc	accelerando	me	medium
all	combination of all Patches of a category	mi	minor
arp	arpeggio	mord	mordent
cre	crescendo	nA	normal attack
dim	diminuendo	noVib	without vibrato
dm	diminished (arpeggios)	perf-rep	repetition performance
dyn	dynamics (crescendo and diminuendo)	por	portato
dyn5, dyn9	dynamics, 5/9 repetitions	run	octave run
fa	fast	sA	soft attack
faT	fast triplets	sl	slow
fA	fast attack	sta, stac	staccato
fA_auto	attack automation (normal/fast attack)	str	strong
fast-rep	fast repetitions	sus	sustained
flutter	flutter tonguing	T	triplets
fx	effect – flute: tongue-ram staccato	UB	upbeat
hA	hard attack	UB-a1, -a2	1, 2 upbeats
leg	legato	v1, v2 ...	1st, 2nd, ... variation
		Vib	with (medium) vibrato
		Vib-progr	progressive vibrato
		XF	Cell crossfade Matrix

The orchestra

There are several ways of setting up an orchestra, depending on the era of the piece played, the type of the piece and the instruments it requires, and even on the preference of the conductor. The figure below shows one of the more common setups, which can be taken as a guideline for mixing a composition, properly positioning the instruments in the stereo field and adding reverb according to the size of the concert hall you want your piece to be played in.



- | | |
|---------------------------|---------------------------------|
| 1 1st and 2nd violin | 9 Bassoon, contrabassoon |
| 2 Viola | 10/11 Trumpet |
| 3 Cello | 12/13 Horn |
| 4 Double bass | 14/15 Trombone |
| 5 Harp | 16 Tuba |
| 6 Concert flute, piccolo | 17 Timpani |
| 7 Oboe, English horn | 18 Drums, cymbals |
| 8 Clarinet, bass clarinet | 19 other percussion instruments |

Pitch

For designating pitch, the Vienna Symphonic Library uses International Pitch Notation (IPN), which was agreed upon internationally under the auspices of the Acoustical Society of America. In this system the international standard of A=440 Hz is called A4 and middle C is C4. All pitches are written as capital letters, their respective octave being indicated by a number next to it. The lowest C on the piano is C1 (the A below that is A0), etc.

You can tune your Vienna Instruments to other players, or adjust it to tunings of earlier musical periods by setting the Perform page's Master Tune option within a range of 420 to 460 Hz.

Harpsichord

Patches

8' single and double stops
8' double and 4' stop combination

01 Cembalo 8-feet

Samples: 271 RAM: 16 MB

8' stop
1 velocity layer
Release samples
4 Alternations

02 Cembalo 8-feet double

Samples: 271 RAM: 16 MB

8' stop, double
1 velocity layer
Release samples
4 Alternations

03 Cembalo tutti

Samples: 271 RAM: 16 MB

Tutti: 8' double and 4' stops
1 velocity layer
Release samples
4 Alternations

99 Release

This section contains release samples for various patches of the other sections. Please do not try to load them into a Vienna Instruments matrix – you will not be able to hear anything when you try to play them.

Matrices

Cembalo

Samples: 813 RAM: 50 MB

01 Cembalo 8'
02 Cembalo 8' double
03 Cembalo tutti

Matrix switches: Horizontal: Keyswitches, C1–D1

	C1	C#1	D1
V1	Cembalo 8'	Cembalo 8' double	Cembalo tutti

Presets

Cembalo

Samples: 813 RAM: 50 MB

Matrix: Cembalo

Harmonium

Patches

Stops:

Aeoline

Bassoon-Hautbois

Clairon-Fifre

Clarinete-Bourdon

Flute-Coranglais

Grandjeu

Percussion

Voix-Celeste

01 Harm Aeoline	Samples: 244	RAM: 15 MB
Aeoline 2 velocity layers: 0–88 mf; 89–127 f Release samples		
02 Harm Bassoon-Hautbois	Samples: 244	RAM: 15 MB
Bassoon-Hautbois 2 velocity layers: 0–88 mf; 89–127 f Release samples		
03 Harm Clairon-Fifre	Samples: 244	RAM: 15 MB
Clairon-Fifre 2 velocity layers: 0–88 mf; 89–127 f Release samples		
04 Harm Clarinete-Bourdon	Samples: 244	RAM: 15 MB
Clarinete-Bourdon 2 velocity layers: 0–88 mf; 89–127 f Release samples		
05 Harm Flute-Coranglais	Samples: 244	RAM: 15 MB
Flute-Cor anglais 2 velocity layers: 0–88 mf; 89–127 f Release samples		
06 Harm Grandjeu	Samples: 244	RAM: 15 MB
Grand jeu 2 velocity layers: 0–88 mf; 89–127 f Release samples		
07 Harm Percussion	Samples: 305	RAM: 19 MB
Percussive notes 1 velocity layer: 0–127 f Release samples 4 Alternations		

08 Harm Voix-Celeste

Samples: 244 RAM: 15 MB

Voix Celeste

2 velocity layers: 0–88 mf; 89–127 f

Release samples

99 Release

This section contains release samples for various patches of the other sections. Please do not try to load them into a Vienna Instruments matrix – you will not be able to hear anything when you try to play them.

Matrices

Harmonium

Samples: 2011 RAM: 125 MB

The Matrix contains all Harmonium Patches.

Matrix switches: Horizontal: Keyswitches, C6–G6

V1	C6	C#6	D6	D#6	E6	F6	F#6	G6
	Aeoline	Bassoon-Hautbois	Clairon-Fifre	Clarinet-Bourdon	Flute-Coranglais	Voix-Celeste	Grandjeu	Percussion

Presets

Harmonium

Samples: 2011 RAM: 125 MB

Matrix: Harmonium

Prepared Piano

Patches

Materials and articulations:

Chain, screws, harmonics normal and secco, foil, glass, drumstick single notes and rolls, glissandos

01 PP Chain

Samples: 214

RAM: 13 MB

Notes are played with a metal chain placed on the strings.

Pedal down/up noise at C9/D9

2 velocity layers: 0–88 p; 89–127 f

2 Alternations

02 PP Double-screw

Samples: 214

RAM: 13 MB

For this effect, screws are inserted between the strings.

Pedal down/up noise at C9/D9

2 velocity layers: 0–88 p; 89–127 f

2 Alternations

03 PP Harmonic

Samples: 214

RAM: 13 MB

Harmonics are created damping the string with a finger.

Pedal down/up noise at C9/D9

2 velocity layers: 0–55 p; 56–127 f

2 Alternations

04 PP Harmonic secco

Samples: 104

RAM: 6 MB

Harmonics, secco; here, the finger pressure is so strong that the string is not allowed to vibrate freely.

1 velocity layer: 0–127 ff

2 Alternations

05 PP Foil

Samples: 214

RAM: 13 MB

Notes are played with aluminum foil put on the strings

Pedal down/up noise at C9/D9

2 velocity layers: 0–88 p; 89–127 f

2 Alternations

06 PP Glas

Samples: 214

RAM: 13 MB

A waterglass is placed on the strings to create this effect.

Pedal down/up noise at C9/D9

2 velocity layers: 0–88 p; 89–127 f

2 Alternations

07 PP Stick

Samples: 214

RAM: 13 MB

Played directly on the strings with a drumstick: Single notes

Pedal down/up noise at C9/D9

2 velocity layers: 0–88 p; 89–127 f

2 Alternations

08 PP Stick roll**Samples: 156 RAM: 9 MB**

Played directly on the strings with a drumstick: Rolls

Please note that this Patch's AB key is programmed on A0/B0. If you want to use the sounds on these keys, you will have to shift the AB definition to other keys.

1 velocity layer

Release samples

09 PP Glissandi**Samples: 40 RAM: 2 MB**

Glissandos, up and down, var. 1–10

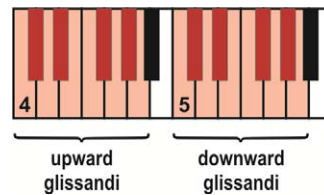
The glissandos are performed directly on the strings, variations go from low range to high range

2 velocity layers: 0–88 p; 89–127 f

Mapping:

C4–A4: Up, var. 1–10

C5–A5: Down, var. 1–10

**99 Release**

This section contains release samples for various patches of the other sections. Please do not try to load them into a Vienna Instruments matrix – you will not be able to hear anything when you try to play them.

Matrices**Prepared Piano****Samples: 1554 RAM: 97 MB**

The Matrix contains all Prepared Piano Patches.

Matrix switches: Horizontal: Keyswitches, C7–G#7

	C7	C#7	D7	D#7	E7	F7	F#7	G7	G#7
V1	Chain	Double screws	Harmonic	Harmonic secco	Foil	Glass	Stick	Stick roll	Glissandi

Presets**Prepared Piano****Samples: 1554 RAM: 97 MB**

Matrix: Prepared Piano