

Vienna Dimension Strings III

Violins sul tasto, Player 1–8

Violas sul tasto, Player 1–6

Cellos sul tasto, Player 1–6

Basses sul tasto, Player 1–4

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Introduction

Welcome to the Vienna Symphonic Library, and thank you for purchasing one of our Vienna Instruments! This document contains the mapping information for the Vienna Dimension Strings III. You will find in it a comprehensive survey of the articulations/Patches content 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 (with default sample preload settings), the number of velocity layers and alternations, AB switching possibilities, etc., as well as Patch specific information if necessary. Here's an overview of the articulations/Patches contained in this Collection:

Single notes: Staccato, détaché

Sustained

Tremolo normal and slow

Dynamics: Sforzato

Interval performances: Legato and portamento

Repetition performances: Legato, spiccato

The 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. The Patch information also lists the velocity layers in detail.

As the Patches in this Collection are the same for all players, only the first set is listed in this manual.

Interval performances

Interval performances are one of the outstanding features of our Vienna Instruments. They allow you to play authentic legato without any programming tricks. In our Silent Stage, all intervals from minor second to the octave were recorded for every instrument – up and down, of course; that makes 24 interval samples per note for one velocity alone! When you load an interval performance Patch and play a line on your keyboard, the software automatically joins the right samples with their interval transitions again, and you hear a perfect legato. By the way, this technique is not only used for legato but also for other articulations like trills, marcato, and other articulations.

Interval performances contain at least two legato repetitions for every note which alternate automatically whenever you repeat a keystroke. There also are preconfigured thresholds for legato and repetition notes: The legato threshold – i.e., the maximum break between notes where legato is played – is 50 ms. Otherwise, a sustained starting note will sound so that you can easily start a new phrase without leaving the legato Patch. For note repetitions, the threshold is 200 ms: a break up to that duration will yield a legato repetition; if the break is longer, a new starting note. But of course, it's mingling legato with other articulations which makes a piece really come alive.

Due to their nature, all interval performances are monophonic; otherwise, the software would have to be able to decide which source note belongs to which target note. To circumvent this, you can open two VI instances of the same instrument on separate MIDI tracks without any additional strain on your RAM. Note: the Vienna Instruments Pro player software also allows you to play polyphonic Interval performances.

Matrix and Preset 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.

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. VI Pro also allows you to define a MIDI Control for Preset keyswitching.

Vienna Instruments (VI) and Vienna Instruments Pro (VI Pro) Matrices and Presets

This Collection contains different Matrices and Presets for the free Vienna Instruments Player software and for Vienna Instruments Pro, which features powerful functions for enhancing the “human” sound of your compositions, distributing voices, etc. While Matrices and Presets of the same name contain the same Patches and samples, the Pro versions make use of these functions to create a more lively and natural-sounding impression.

Please note that Vienna Instruments Pro Matrices and Presets do not appear in the “standard” Vienna Instruments’ file browser.

When using the Vienna Instruments Pro player, we strongly recommend loading the VI Pro Matrices and Presets, since only they make full use of the features of Vienna Instruments Pro.

Desks and Groups

Desk Matrices and Presets each comprise the articulations of two players:

Violin:

Desk 1 – player 1 and 3
Desk 2 – Player 2 and 4
Desk 3 – player 5 and 6
Desk 4 – player 7 and 8

Viola and Cello

Desk 1 – player 1 and 3
Desk 2 – Player 2 and 4
Desk 3 – player 5 and 6

Bass

Desk 1 – player 1 and 3
Desk 2 – Player 2 and 4

The Desks’ instrument panning is adjusted to half left and half right in the stereo image. Desks can be used if you quickly want to implement one or two smaller groups of players.

If you load one of these, it is good to listen to the players individually to adjust their balance and panning to your liking, since the players also have distinct microphoning.

Note: While Desks and Groups can be handy for quick editing, it is recommended to use individual players if you want to fine-tune your composition and create a special sound. The players sound quite different, and by listening to them separately you can determine which ones you want to use to achieve the timbre you have in mind. Apart from that, you also get better control over their volume and other playing parameters.

Group Matrices and Presets are only available for Vienna Instruments PRO and contain four (violin) resp. three players (viola, cello) each: Group 1 – player 1, 3, 5, (7); Group 2 – player 2, 4, 6, (8). Apart from that, there is no difference to the handling of Desks.

Vienna Dimension Strings III and Vienna Instruments Pro

The Vienna Dimension Strings III are optimized for Vienna Instruments Pro, allowing you to make full use of the software’s powerful features. Here’s a few tips to facilitate your workflow.

Panning

All the samples of this Collection are mono. In Vienna Instrument Pro’s Mixer panel (Advanced View), this is shown by a single fader handle instead of the two handles of a stereo instrument. The Matrices of single instruments are set to center by default; in combined Matrices the instrument’s panning is distributed across the stereo range.

Note: If you use combined Matrices/Presets in Vienna MIR, the stereo width will automatically be adapted to the width defined for the respective instrument on MIR’s stage. If you want better control, we recommend using single instrument Matrices and Presets to place each instrument in a dedicated position on your MIR venue.

With the Vienna Instruments Pro VST plug-in, you can use the instrument channel’s stereo pan (or other panning devices, e.g. Vienna Suite’s PowerPan) to define the stereo position and width of your combined Matrices and Presets. The same of course goes for Vienna Ensemble and Vienna Ensemble Pro.

In case you want to have special mixer settings for the instruments of a combined Matrix, you can define them in Vienna Instruments Pro and save the result as a custom Matrix – A tedious job made easier by the fact that Vienna Instruments Pro allows you to copy and paste mixer settings by right-clicking on a mixer channel!

Volume

Naturally, you can also set the volume of individual instruments within a combined Matrix to work out the special sound of one player or achieve special effects. Please note that Player #1 and #2 always are the most precise ones and therefore easier to handle as soloist or predominant voices, while the other players' Humanize settings deviate more from playing exactly on the beat.

Humanize

In a Dimension Strings III Pro Matrix, each instrument has its own Humanize settings, thus creating that slight deviation from hard sequencing that is so pleasant to our ears and further enhancing the “real instrument” effect. If you want to create your own Matrices, please make sure that the players have different Humanize settings for the same articulations – otherwise, the effect will be lost. Here, too, you can use copy and paste to transfer an existing instrument's Humanize settings to another one.

Pitch

For designating pitch, the Vienna Symphonic Library by default 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; however, the *Vienna Instruments* Software allows you to set middle C to C3 or C5 if desired. 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.

Dimension Strings III

Since all players have the same Patches, Matrices, and Presets, only Player 1 of the violins is listed here.

Patches

01 Violins Player 1

Range: G3–G7

01 VI-P1_Tasto_staccato

Samples: 348

Staccato

3 velocity layers: 0–55 ppp; 56–108 pp; 109–127 p

8 Alternations

02 VI-P1_Tasto_detache

Samples: 348

Détaché

3 velocity layers: 0–55 ppp; 56–108 pp; 109–127 p

8 Alternations

03 VI-P1_Tasto_sus

Samples: 408

Sustained

3 velocity layers: 0–55 ppp; 56–108 pp; 109–127 p

Release samples

2 Alternations

04 VI-P1_Tasto_tremolo

Samples: 116

Tremolo, normal

2 velocity layers: 0–88 ppp; 89–127 pp

Release samples

05 VI-P1_Tasto_tremolo_fA

Samples: 116

Tremolo, fast attack for legato play

2 velocity layers: 0–88 ppp; 89–127 pp

Release samples

06 VI-P1_Tasto_tremolo-slow

Samples: 116

Tremolo, slow

2 velocity layers: 0–88 ppp; 89–127 pp

Release samples

09 VI-P1_Tasto_sfz

Samples: 116

Sforzato

1 velocity layer

Release samples

2 Alternations

11 VI-P1_Tasto_perf-leg	Range: G3–C7	Samples: 1361
Legato Monophonic 3 velocity layers: 0–55 ppp; 56–108 pp; 109–127 p Release samples		
12 VI-P1_Tasto_perf-porta	Range: G3–C7	Samples: 1441
Portamento Monophonic 3 velocity layers: 0–55 ppp; 56–108 pp; 109–127 p Release samples		
21 VI-P1_Tasto_perf-rep_leg		Samples: 522
Legato repetitions 3 velocity layers: 0–55 ppp; 56–108 pp; 109–127 p Release samples		
22 VI-P1_Tasto_perf-rep_spi		Samples: 783
Spiccato repetitions 3 velocity layers: 0–55 ppp; 56–108 pp; 109–127 p		

Matrices

"All", Group, and Desk Matrices and Presets contain the same patches as those of single instruments, but combine all, 4 or 3 (Groups), or 2 players (Desks). The sample number and RAM requirements will simply multiply by the number of players. The Matrix keyswitches for violin, viola and cello are assigned to C1–B1, those for bass to C6–B6.

001 Dimension Violins *tasto*/Matrix - VI

VI-P1_Tasto

Samples: 4512

Staccato, détaché
Sustained, normal and with détaché attack
Sforzato
Legato, portamento
Repetitions legato, portato
Tremolo normal and with staccato attack
Tremolo slow

Matrix switches: Horizontal: Keyswitches, C1–F#1 Vertical: Modwheel, 2 zones

	C1	C#1	D1	D#1	E1	F1	F#1
V1	staccato	sustained	sforzato	legato	legato reps.	tremolo	tremolo slow
V2	détaché	sustained/détaché attack	sforzato	portamento	portato reps.	tremolo/staccato attack	tremolo slow

Presets

001 Dimension Violins *tasto*/Preset - VI

VI-P1_Tasto

Samples: 4512

Matrix: VI-P1_Tasto