

Vienna Instruments
Solo Download Instruments
Flute ensemble
Full Library

Contents

Introduction	3
'Full' Library.	3
Data paths and Patch name conventions	3
Patch information	3
Interval performances	4
Matrix information.	4
Preset information.	5
Abbreviations.	5
Articulations	6
The orchestra	7
Pitch	7
44 Flutes - a3	8
The Instrument	8
Patches	9
01 SHORT + LONG NOTES.	9
02 DYNAMICS.	9
03 CLUSTER + TRILLS.	10
10 PERF INTERVAL	11
11 PERF INTERVAL FAST	11
12 PERF TRILL	11
13 PERF REPETITION.	11
14 SCALE RUNS	12
98 RESOURCES	12
01 Perf Rep dyn	12
02 Long Notes - Single Layer	13
03 Perf Speed variation.	13
99 RELEASE	13
Matrices	14
Matrix - LEVEL 1	14
Matrix - LEVEL 2 A - Advanced.	14
Matrix - LEVEL 2 B - Standard	15
Matrix - LEVEL 2 C - Repetitions.	16
Matrix - LEVEL 2 D - Scale+Phrase	16
Matrix - LEVEL 2 E - Keyswitch Vel.	16
Presets	18

Introduction

Welcome to the Vienna Symphonic Library, and thank you for purchasing one of our Solo Download Instruments! This document contains the mapping information for the "Full" version of the Vienna Instruments Flute ensemble. 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.

"Full" Library

As opposed to the "Standard" versions of our Solo Download Instruments, the "Full" versions are identical with the corresponding instruments of a DVD Collection, i.e., they contain exactly the same samples, Patches, Matrices and Presets as the latter without any restrictions.

Installing a Download Instrument's Full version copies that instrument's sample content to a separate folder on your hard disk, so that it is not necessary to keep its Standard version installed – you may either delete it from your hard disk or at least remove it from the Directory Manager's list of activated instruments. In the Vienna Instruments Browser, the path of the Full version will be the same as that of the corresponding DVD Instrument, so that you can still see both versions as separate entries if you keep the Standard version installed.

Data paths and Patch name conventions

Since the Full versions of Download Instruments conform to the corresponding DVD Instruments, the data paths in your Vienna Instruments browser will be different than those of Standard Download or Special Edition Instruments. For instance, the path of the Standard Download Library of Flute 1 is "02D Flute-1", and all Patches can be found in this folder regardless of the articulation group they belong to. The Patch number is also marked with a "D" so that you immediately know it is a Download Instrument. In the Vienna Special Edition, Flute 1 is located in the folder "11 Flutes" together with the other flutes. Here, the Patch number is marked with an "S". The Full Download of Flute 1 is located in the subfolder "32 Flute" of the section "Woodwind Patches", which again contains subfolders grouping the Patches according to type, e.g., "01 SHORT + LONG NOTES", "02 DYNAMICS", etc. Patch names of the Full Download Library may differ from the corresponding ones of the Standard Download Library.

While Full Download Instruments contain all articulations of the corresponding DVD Instruments, their Patches are not divided into Standard and Extended content. The list of articulations further down which gives a summary of the Library's contents.

Special Patch configurations which sometimes are part of a Standard Download Instrument may be found in a reserved folder called "98 RESOURCES" in the Full Instrument. E.g., Flute 1 Standard contains the Patch "22D FL1 legato-sus"; in Flute 1 Full, this Patch is called "01 FL1_perf_leg_sustain" and is located in the Resources' subfolder "03 Perf Speed variation". (Apart from that, it also contains more samples.) Other articulations that can be found in the Resources folder are isolated dynamics repetitions in the subfolder "01 Perf Rep dyn" – e.g., the five repetitions of a legato crescendo, divided into separate Patches – and extracted velocity layers of sustained notes in the subfolder "02 Long Notes – Single Layer".

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., natural harmonics patches), the mapping layout will be shown in a detailed graphic.

Major and minor runs are always mapped to the keys of their scale, as are **arpeggios** to the keys of the broken chord played. **Grace notes** and **mordents** are mapped to their target note, i.e., the note the articulation ends with. Due to their nature, all **upward and downward articulations** (e.g., fixed glissandos and octave runs) have different mapping ranges – the upward movements ending the involved interval below the Patch's upper mapping range, while downward movements end the interval above its lower mapping range. (Please note that not all of the articulations mentioned above may be contained in your Collection.)

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

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 the strings' portamento, marcato, or détaché and spiccato articulations.

Interval performances also contain at least two legato repetitions for every note which alternate automatically whenever you strike a key more than once. 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.

Another variety of interval performance you will come across is the "perf-leg_sus" Patch. These Patches also contain normal legatos, only the target note of each interval is crossfaded into a looped sustain. They can be used for slower pieces with long notes; however, you should use them with circumspection, since plain legatos sound more lively because they not only render the interval transitions as they were played, but also have different target samples for every interval instead of the same sustained note: When you play, e.g., c–e and then c#–e with normal legato, you will get two different "e" tones; with sus-legato you won't.

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
flatter	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

Articulations

44 Flutes – a3	Full Content
01 SHORT + LONG NOTES	Staccato Portato short and medium Sustained with vibrato
02 DYNAMICS	Strong crescendo and diminuendo with vibrato, 2, 3 and 5 sec. Fortepiano, sforzato, sforzatissimo with vibrato
03 CLUSTER + TRILLS	Clusters, normal and sforzato Trills, minor to major 2nd, normal and dynamics
10 PERF INTERVAL	Legato Marcato
11 PERF INTERVAL FAST	Legato Marcato
12 PERF TRILL	Trills, legato, minor 2nd to major 3rd
13 PERF REPETITION	Legato, portato, staccato Dynamics for all repetitions
14 SCALE RUNS	Octave runs, legato, up and down chromatic and whole tone

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.

44 Flutes - a3

The Instrument

Description

The flute is a woodwind instrument and usually made of metal (silver, gold, platinum) or wood (grenadilla, coco). The woodwind section of the modern orchestra usually uses two flutes (and a piccolo or bass flute).

Range and notation

The standard range is from B3–D7 (forced up to F7). The concert flute in C is a non-transposing instrument notated in treble clef.

Sound characteristics

Airy, light, poetic, mellow, bright, wafting, ethereal, rich, soft, graceful, penetrating, brilliant, clear, shrill, silvery, wind-like, whistling, whispering, humming, filigree, sighing, aspirate.

The timbre is homogeneous in all registers with only the very lowest and highest notes exhibiting any different qualities.

The lowest notes can sound rather dull, dry and hollow which gives them a melancholy character.

In the middle register the flute sounds mellow, light, wafting, bright and rich. These characteristics are often used for solo work. In quiet passages the flute's middle register sounds particularly graceful.

The higher notes possess great brilliance and can sound penetrating and shrill.

Combination with other instruments

Like the horn, the flute blends extremely well with all instrument groups. Particularly good blends are achieved with the woodwinds and the strings. High notes are ideally suited for playing melody lines along with the violins, and are therefore found fulfilling precisely this task in practically every orchestral work.

Patches

01 SHORT + LONG NOTES		Range: B3–C7	
01 FL-3_staccato		Samples: 222	RAM: 13 MB
Staccato 3 velocity layers			
02 FL-3_portato_short		Samples: 296	RAM: 18 MB
Portato, short 4 velocity layers			
03 FL-3_portato_medium		Samples: 296	RAM: 18 MB
Portato, medium 4 velocity layers			
11 FL-3_sus_Vib		Samples: 114	RAM: 7 MB
Sustained, with vibrato 3 velocity layers Release samples			
02 DYNAMICS		Range: B3–C7	
01 FL-3_dyn-str_Vib_2s		Samples: 38	RAM: 2 MB
Strong crescendo and diminuendo with vibrato, 2 sec. 1 velocity layer AB switch crescendo/diminuendo			
02 FL-3_dyn-str_Vib_3s		Samples: 38	RAM: 2 MB
Strong crescendo and diminuendo with vibrato, 3 sec. 1 velocity layer AB switch crescendo/diminuendo			
03 FL-3_dyn-str_Vib_5s		Samples: 38	RAM: 2 MB
Strong crescendo and diminuendo with vibrato, 5 sec. 1 velocity layer AB switch crescendo/diminuendo			
04 FL-3_fp_Vib		Samples: 37	RAM: 2 MB
Fortepiano, with vibrato 1 velocity layer			

05 FL-3_sfz_Vib		Samples: 37	RAM: 2 MB
Sforzato, with vibrato 1 velocity layer			
06 FL-3_sffz_Vib		Samples: 37	RAM: 2 MB
Sforzatissimo, with vibrato 1 velocity layer			
03 CLUSTER + TRILLS	Range: B3–C7		
01 FL-3_cluster		Samples: 72	RAM: 4 MB
Three-note clusters 2 velocity layers Release samples			
02 FL-3_cluster_sfz		Samples: 18	RAM: 1 MB
Three-note clusters, sforzato 1 velocity layer			
11 FL-3_trill_1	Range: B3–B6	Samples: 72	RAM: 4 MB
Trills, minor 2nd 2 velocity layers Release samples			
12 FL-3_trill_2	Range: B3–B6	Samples: 70	RAM: 4 MB
Trills, major 2nd 2 velocity layers Release samples			
13 FL-3_trill_1_dyn	Range: B3–B6	Samples: 34	RAM: 2 MB
Trills, minor 2nd Crescendo and diminuendo 1 velocity layer AB switch crescendo/diminuendo			
14 FL-3_trill_2_dyn	Range: B3–B6	Samples: 34	RAM: 2 MB
Trills, major 2nd Crescendo and diminuendo 1 velocity layer AB switch crescendo/diminuendo			

10 PERF INTERVAL		Range: B3–C7		
01 FL-3_perf-legato			Samples: 656	RAM: 41 MB
Legato 2 velocity layers Release samples				
02 FL-3_perf-marcato			Samples: 769	RAM: 48 MB
Marcato 2 velocity layers Release samples				
11 PERF INTERVAL FAST		Range: B3–C7		
01 FL-3_perf-legato_fa			Samples: 596	RAM: 37 MB
Legato, fast 2 velocity layers				
02 FL-3_perf-marcato_fa			Samples: 1016	RAM: 63 MB
Marcato, fast 2 velocity layers				
12 PERF TRILL		Range: B3–C7		
01 FL-3_perf-trill			Samples: 1950	RAM: 121 MB
Performance trills, legato 2 velocity layers				
13 PERF REPETITION		Range: B3–C7		
01 FL-3_perf-rep_leg			Samples: 190	RAM: 11 MB
Legato 2 velocity layers				
02 FL-3_perf-rep_por			Samples: 342	RAM: 21 MB
Portato 2 velocity layers				
03 FL-3_perf-rep_sta			Samples: 342	RAM: 21 MB
Staccato 2 velocity layers				


21 FL-3_perf-rep_dyn5_leg	Samples: 190	RAM: 11 MB
Legato dynamics, 5 repetitions 1 velocity layer AB switch crescendo/diminuendo		
22 FL-3_perf-rep_dyn9_por	Samples: 342	RAM: 21 MB
Portato dynamics, 9 repetitions 1 velocity layer AB switch crescendo/diminuendo		
23 FL-3_perf-rep_dyn9_sta	Samples: 342	RAM: 21 MB
Staccato dynamics, 9 repetitions 1 velocity layer AB switch crescendo/diminuendo		

14 SCALE RUNS Range: B3–C7

01 FL-3_run-leg_chromatic	Samples: 26	RAM: 1 MB
Octave runs, legato, chromatic 1 velocity layer AB switch up/down		
02 FL-3_run-leg_whole	Samples: 26	RAM: 1 MB
Octave runs, legato, whole tone 1 velocity layer AB switch up/down		

98 RESOURCES

Isolated dynamics repetitions, single layer long notes, interval performance variations.

01 Perf Rep dyn	Range: B3–D7	
01_FL-3_rep_cre5_leg-1 (2/3/4/5)	Samples: 19	RAM: 1 MB
Extracted repetitions: Legato, crescendo, 1st to 5th note 1 velocity layer		
01_FL-3_rep_dim5_leg-1 (2/3/4/5)	Samples: 19	RAM: 1 MB
Extracted repetitions: Legato, diminuendo, 1st to 5th note 1 velocity layer		
02_FL-3_rep_cre9_por-1 (2/3/4/5/6/7/8/9)	Samples: 19	RAM: 1 MB
Extracted repetitions: Portato, crescendo, 1st to 9th note 1 velocity layer		
02_FL-3_rep_dim9_por-1 (2/3/4/5/6/7/8/9)	Samples: 19	RAM: 1 MB
Extracted repetitions: Portato, diminuendo, 1st to 9th note 1 velocity layer		

03_FL-3_rep_cre9_sta-1 (2/3/4/5/6/7/8/9)**Samples: 19****RAM: 1 MB**

Extracted repetitions: Staccato, crescendo, 1st to 9th note
1 velocity layer

03_FL-3_rep_dim9_sta-1 (2/3/4/5/6/7/8/9)**Samples: 19****RAM: 1 MB**

Extracted repetitions: Staccato, diminuendo, 1st to 9th note
1 velocity layer

02 Long Notes - Single Layer**Range: B3–D7****01_FL-3_sus_Vib-p****Samples: 38****RAM: 2 MB**

Sustained, piano, with vibrato
1 velocity layer
Release samples

02_FL-3_sus_Vib-mf**Samples: 38****RAM: 2 MB**

Sustained, mezzoforte, with vibrato
1 velocity layer
Release samples

03_FL-3_sus_Vib-f**Samples: 38****RAM: 2 MB**

Sustained, forte, with vibrato
1 velocity layer
Release samples

03 Perf Speed variation**Range: B3–C7****01_FL-3_perf-leg_sustain****Samples: 656****RAM: 41 MB**

Legato with sustain crossfading
2 velocity layers
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

Matrix - LEVEL 1

L1 FL-3 Articulation Combi

Samples: 938 RAM: 58 MB

Single note articulations

Staccato, portato short, sustained, fortissimo and sforzato with vibrato, trills half and whole tone, and clusters normal and sforzato

AB switch crescendo/diminuendo

Matrix switches: Horizontal: Keyswitches, C1–E1 Vertical: Modwheel, 2 zones

	C1	C#1	D1	D#1	E1
V1	stac	sus vib.	fp vib.	trill half	cluster
V2	port. short	sus vib.	sfz vib.	trill whole	cluster sfz

L1 FL-3 Perf-Legato Speed

Samples: 762 RAM: 47 MB

Interval performances

Legato with sustain crossfading, normal, and fast

Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 3 zones

	H1	H2	H3
Legato	sustain XF	normal	fast

L1 FL-3 Perf-Repetitions Combi

Samples: 874 RAM: 54 MB

Repetition performances

Legato, portato, and staccato

Matrix switches: Vertical: Modwheel, 3 zones

	repetitions
V1	legato
V2	portato
V3	staccato

Matrix - LEVEL 2 A - Advanced

01 FL-3 Perf-Universal

Samples: 1811 RAM: 113 MB

Interval performances

Legato with sustain crossfading, normal, and fast

Marcato normal and fast

Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 3 zones Vertical: Modwheel, 2 zones

	H1	H2	H3
legato	sustain	normal	fast
marcato	normal	normal	fast

02 FL-3 Perf-Trill Speed**Samples: 2336 RAM: 146 MB**

Multi interval performances
 Legato and trills
 Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 2 zones

	H1	H2
V1	legato	trills

03 FL-3 Short+Long notes - All**Samples: 928 RAM: 58 MB**

Single notes
 Staccato, portato short and medium, sustained with vibrato

Matrix switches: Horizontal: Keyswitches, C1–D#1

	C1	C#1	D1	D#1
V1	staccato	portato short	portato med.	sustained vib.

Matrix - LEVEL 2 B - Standard**11 FL-3 Perf-Legato Speed****Samples: 762 RAM: 47 MB**

Interval performances
 Legato with sustain crossfading, normal, and fast
 Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 3 zones

	H1	H2	H3
Legato	sustain XF	normal	fast

12 FL-3 Perf-Marcato Speed**Samples: 1125 RAM: 70 MB**

Interval performances: Marcato normal and fast
 Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 2 zones

	H1	H2
Marcato	normal	fast

13 FL-3 Dynamics - All**Samples: 225 RAM: 14 MB**

Dynamics
 Strong crescendo and diminuendo 2, 3, and 5 sec.
 Fortepiano, sforzato, sforzatisimo
 All articulations with vibrato

Matrix switches: Horizontal: Keyswitches, C1–D1 Vertical: Modwheel, 4 zones

	C1	C#1	D1
strong dyn.	2 sec.	3 sec.	5 sec.
fp	%	%	%
sfz	%	%	%
sffz	%	%	%

14 FL-3 Trills - All**Samples: 210 RAM: 13 MB**

Trills

Normal and dynamics

Half and whole tone

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

	C1	C#1
half tone	normal	dynamics
whole tone	normal	dynamics

Matrix - LEVEL 2 C - Repetitions**31 FL-3 Perf-Repetitions - Combi****Samples: 874 RAM: 54 MB**

Repetition performances

Legato, portato, and staccato

Matrix switches: Horizontal: Keyswitches, C1–D1

	C1	C#1	D1
V1	legato	portato	staccato

32 FL-3 Perf-Repetitions - Speed**Samples: 874 RAM: 54 MB**

Repetition performances

Legato, portato, and staccato

Speed controller

Matrix switches: Horizontal: Speed, 3 zones

	H1	H2	H3
V1	legato	portato	staccato

Matrix - LEVEL 2 D - Scale+Phrase**41 FL-3 Scale runs-legato - Special****Samples: 52 RAM: 3 MB**

Octave runs, legato, chromatic and whole tone

AB switch up/down

Matrix switches: Vertical: Modwheel, 2 zones

	legato
V1	chromatic
V2	whole tone

Matrix - LEVEL 2 E - Keyswitch Vel**71 FL-3 Legato - cre5****Samples: 95 RAM: 5 MB**

Legato notes: Crescendo, keyswitch velocity

Keyswitches control 5 dynamic steps

Matrix switches: Horizontal: Keyswitches, C1–E1

	C1	C#1	D1	D#1	E1
velocity	1st	2nd	3rd	4th	5th

72 FL-3 Portato - cre9**Samples: 171 RAM: 10 MB**

Portato notes: Crescendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C1–G#1

	C1	C#1	D1	D#1	E1	F1	F#1	G1	G#1
velocity	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

73 FL-3 Staccato - cre9**Samples: 152 RAM: 9 MB**

Staccato notes: Crescendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C1–G#1

	C1	C#1	D1	D#1	E1	F1	F#1	G1	G#1
velocity	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

74 FL-3 Combi - cre9**Samples: 323 RAM: 20 MB**

Portato and staccato: Crescendo, keyswitch velocity

Keyswitches control 9 dynamic steps

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

	C1	C#1	D1	D#1	E1	F1	F#1	G1	G#1
portato	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
staccato	1st	%	%	%	%	%	%	%	%

75 FL-3 Legato - dim5**Samples: 95 RAM: 5 MB**

Legato notes: Diminuendo, keyswitch velocity

Keyswitches control 5 dynamic steps

Matrix switches: Horizontal: Keyswitches, C1–E1

	C1	C#1	D1	D#1	E1
velocity	1st	2nd	3rd	4th	5th

76 FL-3 Portato - dim9**Samples: 171 RAM: 10 MB**

Portato notes: Diminuendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C1–G#1

	C1	C#1	D1	D#1	E1	F1	F#1	G1	G#1
velocity	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

77 FL-3 Staccato - dim9**Samples: 171 RAM: 10 MB**

Staccato notes: Diminuendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C1–G#1

	C1	C#1	D1	D#1	E1	F1	F#1	G1	G#1
velocity	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

78 FL-3 Combi - dim9**Samples: 342 RAM: 21 MB**

Portato and staccato: Diminuendo, keyswitch velocity

Keyswitches control 9 dynamic steps

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

	C1	C#1	D1	D#1	E1	F1	F#1	G1	G#1
portato	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
staccato	1st	%	%	%	%	%	%	%	%

Presets**FL-3 VSL Preset Level 1****Samples: 2327 RAM: 145 MB**

L1 FL-3 Perf-Legato Speed

L1 FL-3 Articulation Combi

L1 FL-3 Perf-Repetitions Combi

Keyswitches: C2–D2**FL-3 VSL Preset Level 2****Samples: 5056 RAM: 316 MB**

01 FL-3 Perf-Universal

02 FL-3 Perf-Trill Speed

L1 FL-3 Articulation Combi

31 FL-3 Perf-Repetitions - Combi

74 FL-3 Combi - cre9

Keyswitches: C2–F2