

Vienna Instruments
Solo Download Instruments
Epic Horns
Full Library

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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 Epic Horns. 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.

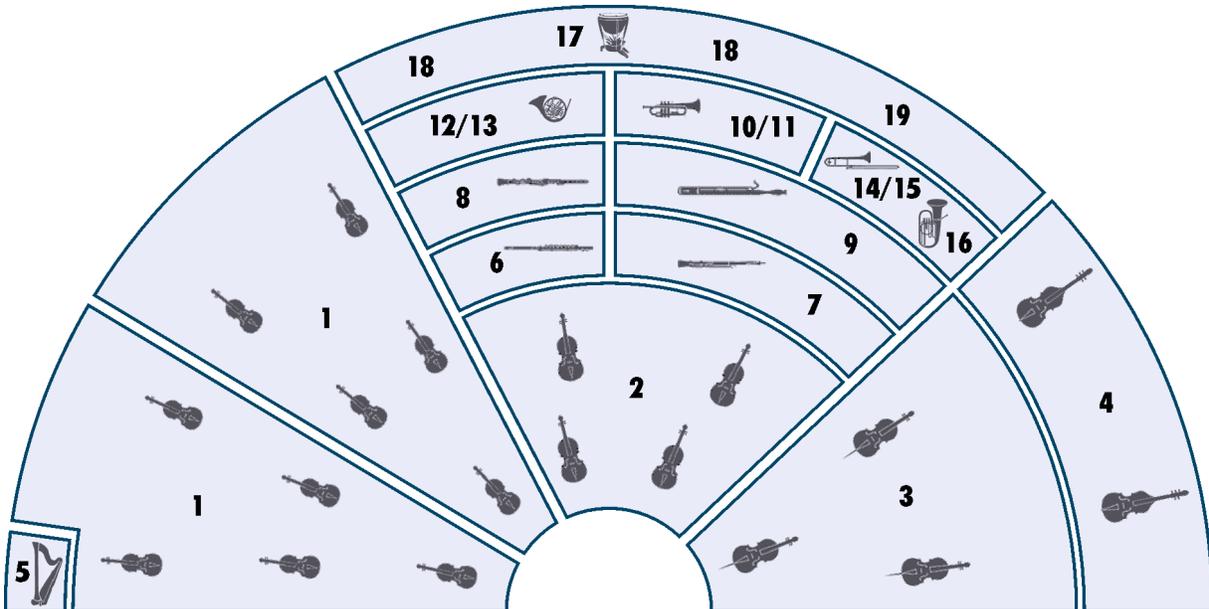
Abbreviation	Meaning	Abbreviation	Meaning
+	faster articulation (runs and arpeggios)	lo	long
150, 160, ...	150, 160, ... BPM (beats per minute)	ma	major
1s, 2s, ...	tone length 1 sec., 2 sec., ...	marc	marcato
acc	accelerando	me	medium
all	combination of all Patches of a category	mi	minor
arp	arpeggio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

Articulations

65 Horns - a8	
01 SHORT + LONG NOTES	Staccato Portato short and medium Sustained, normal and blared
02 DYNAMICS	Medium crescendo and diminuendo, 2, 3, and 5 sec. pfp, 6 sec. Fortepiano, sforzato, sforzatissimo
03 FLATTER + TRILLS	Flutter tonguing, normal and crescendo Trills, minor and major 2nd Minor and major chords
10 PERF INTERVAL	Legato
11 PERF REPETITION	Legato Portato Staccato Dynamics for all repetitions
12 FAST REPETITION	Staccato, 9 repetitions, 140 to 180 BPM Normal and dynamics
13 UPBEAT REPETITION	1–3 upbeats, 80–140, and 160 BPM
14 GLISSANDI	Performance glissandos, medium and fast, minor 3rd to octave Fixed glissandos, 4th to octave, up and down Slow octave glissando

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.

65 Horns - a8

The instrument

Description

The French horn in F is a brass wind instrument with a funnel-shaped mouthpiece.

In the 19th century it became the most important wind instrument in the Romantic orchestra. The brass section of the modern orchestra usually uses four horns, especially large sections may even have six or eight horns.

Range and notation

The horn in F has a range from B1–F5.

It is notated in F; in bass clef and treble clef it is written a fifth higher than it sounds.

Sound characteristics

Full, warm, velvety, clear, bright, intense, heroic, distant, mellow, metallic, powerful, expressive, resounding, sonorous. Low notes are most effective played *piano*, when forced they take on a slightly rough tone. Ideal for the performance of thematic tasks.

The notes in the middle register sound mellow, full and resounding.

The high notes are soft as velvet, bright and very intense, brilliant. This characteristic horn sound develops best around C5.

Combination with other instruments

The horn blends with all the instrument groups in the orchestra better than any other instrument.

Played together with other brass instruments the horn loses its mellow euphony, for cup and funnel-shaped mouthpieces mutually cancel out their characteristic sounds.

Of the woodwinds, the clarinet and bassoon blend very well with the horn.

Strings combined with horns blend into a homogeneous overall sound.

Patches

01 SHORT + LONG NOTES

Range: A#1–E5



01 HO-8_staccato

Samples: 120

RAM: 7 MB

Staccato
4 velocity layers
2 Alternations

02 HO-8_portato_short

Samples: 120

RAM: 7 MB

Portato, short
4 velocity layers
2 Alternations

03 HO-8_portato_medium

Samples: 120

RAM: 7 MB

Portato, medium
4 velocity layers
2 Alternations

21 HO-8_sus

Range: A#1–D5

Samples: 152

RAM: 9 MB

Sustained
4 velocity layers
Release samples

22 HO-8_sus_blare

Range: A#1–D5

Samples: 19

RAM: 1 MB

Sustained, blared
1 velocity layer

02 DYNAMICS

Range: A#1–E5



01 HO-8_dyn-me_2s

Samples: 80

RAM: 5 MB

Medium crescendo and diminuendo, 2 sec.
2 velocity layers
AB switch: crescendo/diminuendo

02 HO-8_dyn-me_3s

Samples: 76

RAM: 4 MB

Medium crescendo and diminuendo, 3 sec.
2 velocity layers
AB switch: crescendo/diminuendo

03 HO-8_dyn-me_5s

Samples: 76

RAM: 4 MB

Medium crescendo and diminuendo, 5 sec.
2 velocity layers
AB switch: crescendo/diminuendo

11 HO-8_pfp_6s	Range: A#1–D5	Samples: 38	RAM: 2 MB
Crescendo-diminuendo, 6 sec. 2 velocity layers			
21 HO-8_fp		Samples: 20	RAM: 1 MB
Fortepiano 1 velocity layer			
22 HO-8_sfz		Samples: 20	RAM: 1 MB
Sforzato 1 velocity layer			
23 HO-8_sffz		Samples: 20	RAM: 1 MB
Sforzatissimo 1 velocity layer			
<hr/>			
03 FLATTER + TRILLS	Range: A#1–D5		
01 HO-8_flatter		Samples: 38	RAM: 2 MB
Flutter tonguing 1 velocity layer Release samples			
02 HO-8_flatter_cre		Samples: 19	RAM: 1 MB
Flutter tonguing, crescendo 1 velocity layer			
11 HO-8_trill_1		Samples: 74	RAM: 4 MB
Trills, minor 2nd 2 velocity layers Release samples			
12 HO-8_trill_2		Samples: 74	RAM: 4 MB
Trills, major 2nd 2 velocity layers Release samples			
21 HO-8_chord-major	Range: A#1–D4	Samples: 26	RAM: 1 MB
Chords, major 1 velocity layer Release samples			
22 HO-8_chord-minor	Range: A#1–D4	Samples: 26	RAM: 1 MB
Chords, minor 1 velocity layer Release samples			

10 PERF INTERVAL

Range: A#1–D5

**01 HO-8_perf-legato**

Samples: 930

RAM: 58 MB

Legato
2 velocity layers
Release samples

11 PERF REPETITION

Range: A#1–E5

**01 HO-8_perf-rep_leg**

Samples: 200

RAM: 12 MB

Repetition performances: Legato
2 velocity layers

02 HO-8_perf-rep_por

Samples: 360

RAM: 22 MB

Repetition performances: Portato
2 velocity layers

03 HO-8_perf-rep_sta

Samples: 360

RAM: 22 MB

Repetition performances: Staccato
2 velocity layers

21 HO-8_perf-rep_dyn5_leg

Samples: 200

RAM: 12 MB

Repetition performances: Legato dynamics, 5 repetitions
1 velocity layer
AB switch: crescendo/diminuendo

22 HO-8_perf-rep_dyn9_por

Samples: 360

RAM: 22 MB

Repetition performances: Portato dynamics, 9 repetitions
1 velocity layer
AB switch: crescendo/diminuendo

23 HO-8_perf-rep_dyn9_sta

Samples: 360

RAM: 22 MB

Repetition performances: Staccato dynamics, 9 repetitions
1 velocity layer
AB switch: crescendo/diminuendo

12 FAST REPETITION

Range: A#1–E5

**01 HO-8_fast-rep_140 (150/160/170/180)**

Samples: 80

RAM: 5 MB

Fast repetitions: 140–180 BPM
 2 velocity layers
 Release samples

11 HO-8_fast-rep_140_dyn (150/160/170/180)

Samples: 40

RAM: 2 MB

Fast repetitions: Dynamics, 140–180 BPM
 1 velocity layer
 AB switch: crescendo/diminuendo

13 UPBEAT REPETITION**A Single Upbeat**

Range: A#1–E5

**01 HO-8_UB-a1_80 (90/100/110/120/130/140/160)**

Samples: 40

RAM: 2 MB

1 upbeat, 80–140, and 160 BPM
 2 velocity layers

B Double Upbeats

Range: A#1–E5

**01 HO-8_UB-a2_80 (90/100/110/120/130/140/160)**

Samples: 40

RAM: 2 MB

2 upbeats, 80–140, and 160 BPM
 2 velocity layers

C Triple Upbeats

Range: A#1–E5

**01 HO-8_UB-a3_80 (90/100/110/120/130/140/160)**

Samples: 40

RAM: 2 MB

3 upbeats, 80–140, and 160 BPM
 2 velocity layers

14 GLISSANDI**Range: A#1–D5**

01 HO-8_perf-gliss	Samples: 352	RAM: 22 MB
Glissando, minor 3rd to octave 1 velocity layer Release samples		
02 HO-8_perf-gliss_speed	Samples: 264	RAM: 16 MB
Glissando, fast, minor 3rd to octave 1 velocity layer Release samples		
11 HO-8_gliss-5	Samples: 34	RAM: 2 MB
Glissando, 4th 1 velocity layer AB switch: up/down		
12 HO-8_gliss-6	Samples: 32	RAM: 2 MB
Glissando, diminished 5th 1 velocity layer AB switch: up/down		
13 HO-8_gliss-7	Samples: 32	RAM: 2 MB
Glissando, 5th 1 velocity layer AB switch: up/down		
14 HO-8_gliss-8	Samples: 30	RAM: 1 MB
Glissando, minor 6th 1 velocity layer AB switch: up/down		
15 HO-8_gliss-9	Samples: 30	RAM: 1 MB
Glissando, major 6th 1 velocity layer AB switch: up/down		
16 HO-8_gliss-10	Samples: 28	RAM: 1 MB
Glissando, minor 7th 1 velocity layer AB switch: up/down		
17 HO-8_gliss-11	Samples: 28	RAM: 1 MB
Glissando, major 7th 1 velocity layer AB switch: up/down		

18 HO-8_gliss-12	Samples: 28	RAM: 1 MB
Glissando, octave 1 velocity layer AB switch: up/down		

19 HO-8_gliss-12-fast	Samples: 26	RAM: 1 MB
Glissando, fast, octave 1 velocity layer AB switch: up/down		

98 RESOURCES

Isolated dynamics repetitions: Legato, portato, and staccato
Single layer long notes

01 Perf Rep dyn	Range: A#1–E5
------------------------	----------------------

01 HO-8_rep_cre5_leg-1 (2/3/4/5)	Samples: 20	RAM: 1 MB
Extracted repetitions Legato, crescendo, 1st to 5th note 1 velocity layer		

01 HO-8_rep_dim5_leg-1 (2/3/4/5)	Samples: 20	RAM: 1 MB
Extracted repetitions Legato, diminuendo, 1st to 5th note 1 velocity layer		

02 HO-8_rep_cre9_por-1 (2/3/4/5/6/7/8/9)	Samples: 20	RAM: 1 MB
Extracted repetitions: Portato, crescendo, 1st to 9th note 1 velocity layer		

02 HO-8_rep_dim9_por-1 (2/3/4/5/6/7/8/9)	Samples: 20	RAM: 1 MB
Extracted repetitions: Portato, diminuendo, 1st to 9th note 1 velocity layer		

03 HO-8_rep_cre9_sta-1 (2/3/4/5/6/7/8/9)	Samples: 20	RAM: 1 MB
Extracted repetitions: Staccato, crescendo, 1st to 9th note 1 velocity layer		

03 HO-8_rep_dim9_sta-1 (2/3/4/5/6/7/8/9)	Samples: 20	RAM: 1 MB
Extracted repetitions: Staccato, diminuendo, 1st to 9th note 1 velocity layer		

02 Long Notes - Single Layer**Range: A#1–D5****01 HO-8_sus_p_noVib****Samples: 38****RAM: 2 MB**

Sustained, piano, without vibrato
 1 velocity layer
 Release samples

02 HO-8_sus_mp_noVib**Samples: 19****RAM: 1 MB**

Sustained, mezzopiano, without vibrato
 1 velocity layer
 Release samples

03 HO-8_sus_f_noVib**Samples: 19****RAM: 1 MB**

Sustained, forte, without vibrato
 1 velocity layer
 Release samples

04 HO-8_sus_ff_noVib**Samples: 19****RAM: 1 MB**

Sustained, fortissimo, without vibrato
 1 velocity layer
 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 HO-8 Articulation Combi

Samples: 694 RAM: 43 MB

Single note articulations

Staccato, portato short, sustained normal and blared, crescendo-diminuendo 6 sec., fortissimo and sforzato, flutter tonguing normal and crescendo, trills half and whole tone

Matrix switches: Horizontal: Keyswitches, C1–F1 Vertical: Modwheel, 2 zones

	C1	C#1	D1	D#1	E1	F1
V1	stac	sus. normal	pfp 6s.	fp	flutter	trill half
V2	port. short	sus. blared	pfp 6s.	sfz	flutter cres.	trill whole

L1 HO-8 Perf-Legato

Samples: 930 RAM: 58 MB

Interval performances

Legato

L1 HO-8 Perf-Repetitions Com

Samples: 920 RAM: 57 MB

Repetition performances

Legato

Portato

Staccato

Matrix switches: Vertical: Modwheel, 3 zones

	repetitions
V1	legato
V2	portato
V3	staccato

Matrix - LEVEL 2 B - Standard

11 HO-8 Perf-Legato

Samples: 930 RAM: 58 MB

Interval performances

Legato

12 HO-8 Short + Long notes

Samples: 531 RAM: 33 MB

Single notes

Staccato, portato short, and medium, and sustained

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

	C1	C#1	D1	D#1
V1	staccato	port. short	port. medium	sustained

13 HO-8 Dynamics**Samples: 330** **RAM: 20 MB**

Dynamics

Medium crescendo and diminuendo, 2, 3, and 5 sec.

Fortepiano, sforzato, sforzatissimo

Crescendo-diminuendo, 6 sec.

Matrix switches: Horizontal: Keyswitches, C1–D1 Vertical: Modwheel, 5 zones

	C1	C#1	D1
dyn.medium	2 sec.	3 sec.	5 sec.
fp	%	%	%
sfz	%	%	%
sffz	%	%	%
ppf	6 sec.	6 sec.	6 sec.

14 HO-8 Flatter**Samples: 57** **RAM: 3 MB**

Flutter tonguing

Normal, crescendo, and normal/crescendo with Cell crossfading

Matrix switches: Horizontal: Keyswitches, C1–D1

	C1	C#1	D1
flutter	normal	crescendo	Cell XF

15 HO-8 Trills - normal**Samples: 148** **RAM: 9 MB**

Trills, minor and major 2nd

Matrix switches: Vertical: Modwheel, 2 zones

	trills
V1	min. 2nd
V2	maj. 2nd

16 HO-8 Chords**Samples: 52** **RAM: 3 MB**

Chords, major and minor

Matrix switches: Vertical: Modwheel, 2 zones

	chords
V1	major
V2	minor

Matrix - LEVEL 2 C - Repetitions**31 HO-8 Perf-Repetitions - Combi****Samples: 920 RAM: 57 MB**

Repetition performances
Legato, portato, and staccato

Matrix switches: Horizontal: Keyswitches, C1–D1

	C1	C#1	D1
V1	legato	portato	staccato

32 HO-8 Perf-Repetitions - Speed**Samples: 920 RAM: 57 MB**

Repetition performances
Legato, portato, and staccato
Speed controller

Matrix switches: Horizontal: Speed, 3 zones

	H1	H2	H3
V1	legato	portato	staccato

33 HO-8 Fast-Repetitions**Samples: 240 RAM: 15 MB**

Fast repetitions: Staccato, 140–180 BPM

Matrix switches: Horizontal: Keyswitches, C1–E1

	C1	C#1	D1	D#1	E1
speed/BPM	140	150	160	170	180

34 HO-8 Upbeats a1**Samples: 312 RAM: 19 MB**

Repetitions: 1 upbeat, 80–140, and 160 BPM

Matrix switches: Horizontal: Keyswitches, C1–G1

	C1	C#1	D1	D#1	E1	F1	F#1	G1
speed/BPM	80	90	100	110	120	130	140	160

35 HO-8 Upbeats a2**Samples: 312 RAM: 19 MB**

Repetitions: 2 upbeats, 80–140, and 160 BPM

Matrix switches: Horizontal: Keyswitches, C1–G1

	C1	C#1	D1	D#1	E1	F1	F#1	G1
speed/BPM	80	90	100	110	120	130	140	160

36 HO-8 Upbeats a3**Samples: 312 RAM: 19 MB**

Repetitions: 3 upbeats, 80–140, and 160 BPM

Matrix switches: Horizontal: Keyswitches, C1–G1

	C1	C#1	D1	D#1	E1	F1	F#1	G1
speed/BPM	80	90	100	110	120	130	140	160

37 HO-8 Upbeats all**Samples: 936 RAM: 58 MB**

Repetitions: 1–3 upbeats, 80–140, and 160 BPM

Matrix switches: Horizontal: Keyswitches, C1–G1 Vertical: Modwheel, 3 zones

	C1	C#1	D1	D#1	E1	F1	F#1	G1
1 upbeat	80	90	100	110	120	130	140	160
2 upbeats	80	90	100	110	120	130	140	160
3 upbeats	80	90	100	110	120	130	140	160

Matrix - LEVEL 2 E - Keyswitch Vel**71 HO-8 Legato - cre5****Samples: 100 RAM: 6 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 HO-8 Portato - cre9**Samples: 180 RAM: 11 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 HO-8 Staccato - cre9**Samples: 180 RAM: 11 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 HO-8 Combi - cre9**Samples: 360 RAM: 22 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 HO-8 Legato - dim5**Samples: 100 RAM: 6 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 HO-8 Portato - dim9**Samples: 180 RAM: 11 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 HO-8 Staccato - dim9**Samples: 180 RAM: 11 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 HO-8 Combi - dim9**Samples: 360 RAM: 22 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**HO-8 VSL Preset Level 1****Samples: 2506 RAM: 156 MB**

L1 HO-8 Perf-Legato Speed
L1 HO-8 Articulation Combi
L1 HO-8 Perf-Repetitions Combi

Preset keyswitches: C6–D6**HO-8 VSL Preset Level 2****Samples: 2866 RAM: 179 MB**

01 HO-8 Perf-Legato
01 HO-8 Perf-Legato
L1 HO-8 Articulation Combi
31 HO-8 Perf-Repetitions - Combi
74 HO-8 Combi - cre9

Preset keyswitches: C6–E6