

# Tutorial VSL

Createc Beat Kaufmann

## INFO

### DEAR READER

Let's explain some important facts first: Either they regulate things that apply for the whole Tutorial, or they explain why something needs to be so.  
Please take your time - it's worth it.

### VLS PRODUCTS <> TUTORIAL VSL

#### Missing Libraries

Basic Presets are made, which also need Extended Libraries.

It is important to adopt the idea of what is shown to you.

Please make Basic Presets with your Library Content and with the help of this knowledge, or replace missing articulations with an alternative that sounds similar.

#### Missing VIENNA SUITE?

Mixing many instruments to an orchestra is exclusively shown by SUITE-Effects.

If you don't have SUITE, use your own EQ, Reverb etc.. That is no problem.

In this case, however, you will have to do without the Presets provided.

#### This Tutorial can also be a help when purchasing.

If you are not sure about how a product is applied, you will see here how it is done or how it sounds.

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## AUDIO-MIX

This Tutorial does not aim at your being able to mix the used music examples 1:1.

The Midi files, too, should help you studying how to solve certain passages.

But, the Tutorial aims at your being able to arrange your mixer for a brass section of your own, for example.

If you want, you can use the TU09-Suite-Presets for your instruments.

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## AUDIOMIXER CUBASE



In a number of mixing examples, I take the liberty of placing a Cubase Screenshot.

This is positive for Cubase users. And it is at least a help for LOGIC, Sonar or Pro-Tools users.

Very often it is about an adjustment of the level, about integrated effects, or where an audio-channel is routed to.

I am sure you all will soon be able to read the Cubase Mixer..

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## ROLLEDITOR

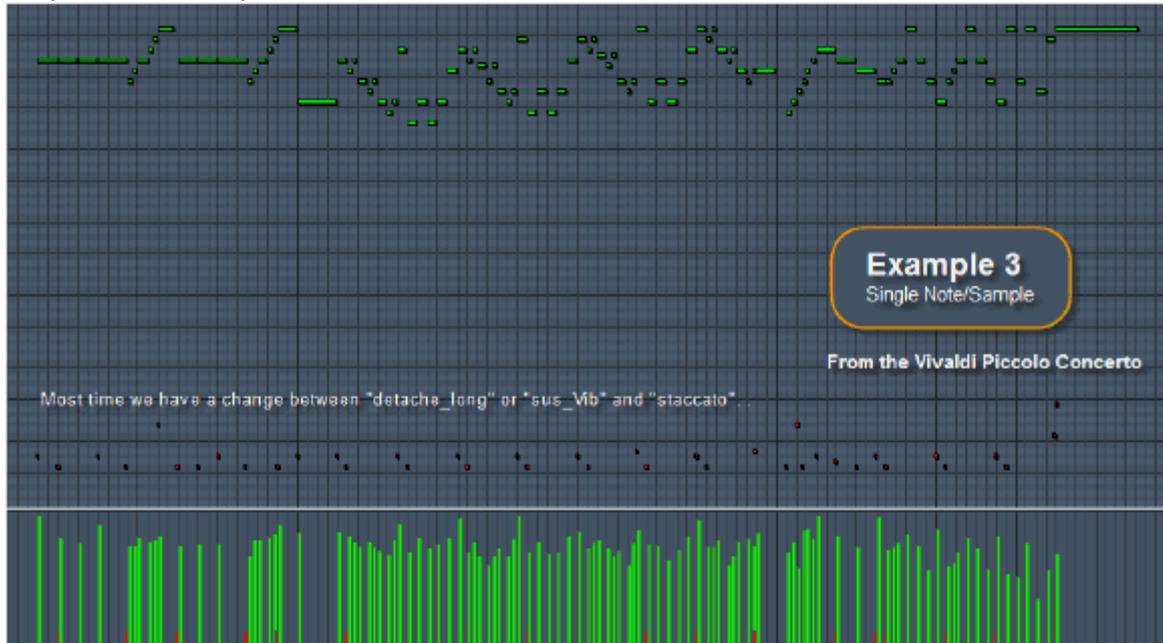
Most of the DAWs have a similar Editor.

It is therefore suitable for showing data flows. The range of the notes played shows well (horizontal bar length). In the lower part you can read the sound volume (high bar = loud).

High tones are in the upper part of the presentations, low ones below.

In most cases you find the Keyswitches at the bottom, for activating appropriate samples.

Compare with the example below:



Most of the examples come with the midi file which is used for. So you are able to load it into your DAW.

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The Tutorial explains the matters with Products of VSL.

Therefore you can use Tutorial VSL as a WIN and a MAC user.

# Contents

## Chapter 1

Music with Samples: Overview

### INTRODUCTION

Producing music with samples is a great challenge. Below you will see the main topics.

You should be informed about each of these areas.

This Tutorial covers everything around the VSL products.

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[SAMPLE-MUSIC WITH MUSIC NOTATION PROGRAMS](#)

[ACOUSTICS](#)

[TECHNOLOGY AND COMPUTER](#)

[MIDI \(Basics\)](#)

[AUDIO-EFFECTS](#)

[SAMPLE LIBRARIES](#)

[SAMPLE PLAYER \(VI\), VSL Host VE](#)

[AUDIO TECHNIQUE](#)

[MUSIC](#)

### LEARNING TARGETS

- Learning how to produce music with Samples
  - Learning which are the themes of this Tutorial
  - Learning what themes you will have to develop (work hard for??) outside this Tutorial.
- 

## Chapter 2

Music with Samples / Equipment/ Products VSL

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[ORGANISATION](#)

[DIRECTORY MANAGER](#)

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[MONITOR - OPTIMIZATION](#)

[SUMMARY](#)

### LEARNING TARGETS

- Components necessary to produce music with samples
  - Minimal standards of the hardware
  - Reasonable accessories
  - Tips regarding further investments
-

## Chapter 3

### Workflows

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[ADVANTAGES / DISADVANTAGES OF A\) & B\)](#)

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[WORKFLOW SCORE PROGRAMS](#)

[WORKFLOW WITH LOW RAM AND CPU](#)

[WORKFLOW HIGH-END](#)

[Work and Organisation with Samples](#)

#### LEARNING TARGETS

You learn about the sequence of work steps, when you work with samples.

You get to know two fundamentally different approaches.

This chapter will show how sample-projects can be reasonably saved.

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## Chapter 4

### Vienna Instrument: Structure & Application

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[VIENNA INSTRUMENT \(VI\)](#)

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[SELECTING A MATRIX / AN ARTICULATION](#)

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[A/B SWITCH](#)

[VELOCITY X-FADE](#)

[CELL-X-FADE](#)

[RS](#)

[LEARN - OPTIMIZE - RESET](#)

[PRODUCING A "BASIC PRESET" I / II](#)

[MORE INFOS: VI-MANUAL](#)

[EVEN MORE INFOS: VI-TUTORIALS](#)

[VSL-LEARNING-VIDEOS](#)

#### LEARNING TARGETS

- You learn about the design of the Vienna Instrument (matrix arrays)
  - You learn about special functions that lead to even more natural results
  - You learn how to select matrices > Even better.
  - You learn how to select different loaded articulations
  - You learn how to gain free RAM-memory space
-

## Chapter 5

### The use of "Single Notes"

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#### LEARNING TARGETS

- You get to know the big amount of single-notes in the complete Sample Library
  - You learn how to enhance the brio of Sample-Music by sample variation
  - You learn how to adjust the trills
  - You learn how to adjust and exploit Fast Repetitions
  - You notice that Keyswitches are often set with the mouse
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## Chapter 6

### The use of "Performance Notes"

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[EXCERPT 1](#)

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[EXCERPT 3](#)

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[EXCERPT 5](#)

[SUMMARY](#)

#### LEARNING TARGETS

- You get to know the characteristics of "Performance Samples"
  - You learn how to address "Performance Samples" accurately
  - You get to know the transitions from "Performance Samples" to "Single Samples"
  - Various examples will teach you how to use "Performance Samples" and "Single Samples"
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## Chapter 7

The use of "Special Notes"

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### CONTENTS

LEARNING TARGETS

INTRODUCTION

TRILLS

RUNS

FAST REPETITIONS

SINGLE HITS / ROLLS (Timpani)

UP-BEATS (Percussion/Timpani)

GRACE NOTES

ARPEGGIO

MORDENT

SUMMARY

### LEARNING TARGETS

- You get to know an excerpt of "Special-Notes"
  - You learn what you have to observe when working with "Special-Notes"
  - You learn how to use Timpani-Samples (Single Hits/Rolls)
  - You learn how to get your music more interesting by dealing skilfully with "Special- Notes"
- 

## Chapter 8

Vienna Ensemble

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### CONTENTS

LEARNING TARGETS

INTRODUCTION & DIFFERENCE VI/VE

VIENNA ENSEMBLE VARIANTS

THE VE IN USE

BUILDING A VE "ORCHESTRA-PRESET"

1. OPEN VE

2. PREPAIRING THE VIENNA INSTRUMENTS

3. SAVE THE ORCHESTRA PRESET

4. EFFECTS

5. LEVEL-ADJUSTMENT

VE - ONCE DIFFERENT

SUMMARY

VE without VSL-Suite Effects

### LEARNING TARGETS

- You learn about the difference between VI and VE
  - You learn how to use VE
  - You learn how to make a VE-Preset
  - You learn how to utilize effects in or out of VE
  - You learn about the main differences between VE2, VE3 and VEPro
-

## Chapter 9

### Audio-Mix: Introduction

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#### CONTENTS

##### LEARNING TARGETS

##### INTRODUCTION

##### THREE DIMENSIONS AT A GLANCE

##### 1st DIMENSION: DEPTH

##### 2nd DIMENSION: PANORAMA RIGHT / LEFT

##### 3rd DIMENSION: ALLOCATION OF FREQUENCY

##### THE VIRTUAL ORCHESTRA LAYOUT

##### 16 BIT / 24 BIT / 32 BIT RECORDING?

##### LISTENING SITUATION

##### MONITORING LOUDSPEAKERS

##### CORRECTING SYSTEMS

##### HEADPHONES

##### SUMMARY

#### LEARNING TARGETS

- You are shown the three essential dimensions of an Audio-Mix
  - You learn how to sketch a virtual platform for your project
  - You are helped to decide whether 16-Bit, 24-Bit or 32-Bit-recording
  - You learn what to consider using monitors
  - You get to know some information about electronic monitor-adjustment-systems
  - This chapter will prepare you in theory to understand practical audio-mix
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## Chapter 10

### Vienna Suite: Mixing the Strings

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#### CONTENTS

##### LEARNING TARGETS

##### INFORMATION

##### INTRODUCTION VIENNA SUITE EFFECTS

##### SUITE POWERPANNER

##### SUITE EQUALIZER

##### SUITE CONVOLUTION REVERB

##### MIXING THE STRINGS SECTION

##### MIXING: VIOLIN 1 UNTIL DOUBLE BASS

##### MIXING STRINGS SECTION IN ITSELF

##### SUMMARY

##### Additional: Two Reverb Concepts

#### LEARNING TARGETS

- You will be able to know and use the first audio-effects of the VIENNA SUITE
  - You learn how to integrate related instruments in sum-up-channels (???)
  - You learn how to use reverb
  - You learn how to reach depth of space
  - You get to know two concepts of reverb
  - You learn how to use the EQ for the appropriate depth
  - You learn how to level out groups of instruments
- (All these targets are illustrated while working with the Strings in Bach's d-minor-Fugue)

Chapters 10, 11 and 12 explore and explain the Mix of this orchestra.

The SUITE Effect Presets let you copy the mix so far.

You must yourself organize your mixer. Then you can use your own instrument-tracks, if you wish.

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## Chapter 11

### Vienna Suite: Mixing the Woodwinds

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#### CONTENTS

##### LEARNING TARGETS

##### STRINGS - WOODWINDS > DIFFERENCE

1. DIMENSION: BIGGER DISTANCE

2. DIMENSION: PANORAMA > SMALLER

3. DIMENSION: ADJUST FREQUENCIES

##### SUITE COMPRESSOR

##### WOODWIND-SECTION

##### MIX: FLUTE ...BASSOON

##### SUMMARY

#### LEARNING TARGETS

- You get to know acoustic differences with instruments placed farther away
  - You learn how to deal with these differences with the Suite-Effects
  - You learn about the functions of the Suite-Compressor
  - You learn what you can use the Compressor for when mixing
  - You apply your experiences with strings, when you setup the mixer for the woodwinds
- 

## Chapter 12

### Vienna Suite: Mixing the Brass Instruments

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#### CONTENTS

##### LEARNING TARGETS

##### WOODWINDS - BRASS > DIFFERENCE

1st DIMENSION: EVEN MORE DISTANZ

2nd DIMENSION: PANORAMA > EVEN SMALLER

3rd DIMENSION: ADJUST FREQUENCIES

##### SUITE COMPRESSOR

##### MULTIBAND COMPRESSOR LIMITER

##### HOW TO USE THE MULTIBAND?

##### BRASS-SECTION

##### MIX: TRUMPET ... TUBA

##### PERCUSSION-SECTION

##### SUMMARY

#### LEARNING TARGETS

- You consolidate what you already know about handling instruments placed farther away
  - You consolidate your knowledge about effects EQ, POWERPAN and COMPRESSOR
  - You consolidate your knowledge about collecting the brass section in a sum-up-channel
  - You apply your knowledge about handling instruments of percussion
-

## Chapter 13

### Vienna Suite: Finalize & Mastering

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#### CONTENTS

##### LEARNING TARGETS

##### INTRODUCTION

##### SUITE ANALYZER

##### SUITE EXCITER

1. CHECK ALL AUDIO TRACKS (Mastering)
  2. TRACK - AUTOMATION (Mastering)
  3. SEARCH & ELIMATE BAD FREQUENCIES (Mastering)
  4. CONTROL FREQUENCIES (Mastering)
  5. SUITE LIMITER (Mastering)
  6. REDUCING BITS (Mastering)
- ##### CORRELATION (Mastering)
- ##### SUMMARY

#### LEARNING TARGETS

You learn how to finish your music successfully (final tasks)

You get to know the most important mastering steps:

- line-up / adjustment
  - filter out disturbances
  - placing of instruments with regard to frequencies
  - adjust volume (limiting)
  - dithering
- 

## Chapter 14

### MIR

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#### CONTENTS

##### FUNCTIONS OF MIR

##### TECHNICAL REQUIREMENTS

##### DIFFERENT OPERATIONAL MODES

##### CONNECTION A)

##### CONNECTION B)

##### CONNECTION C)

##### SETTING MIR

##### ARRANGING THE WINDOW OF MIR

##### LOADING AN INSTRUMENT

##### LOAD THE SAMPLES

##### AUDIO OUTPUT

##### EDIT INSTRUMENTS IN GROUPS

##### HAVE AN EXTERNAL ACOUSTIC SOURCE PLAYED IN MIR

##### MIR-TANGO

##### SUMMARY

#### LEARNING TARGETS

- You learn about the principal functioning of MIR
  - You get to know two possibilities of using MIR
  - You learn how to set MIR
  - You learn how to lay out an orchestra in MIR
-

# Additions

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Some additional information:

## Two reverb concepts

There are different possibilities of adding reverb and depth to music  
Here you learn about two of the most important procedures

## Amazing Grace

A lot has been mentioned in the main piece of music "Fugue from BWV 565 von J.S. Bach".  
If you want to compose or set to music your own pieces you can already help to get a good mix when you are arranging.  
How do you mix in a band? - You will learn it here.

## Vivaldi Piccolo Concerto

This concert is mainly played by two Vienna Ensemble units.  
This paragraph is intended to be a complement to Chapter 8.

## Downloads (internal)

Important Midi files, MP3-Files, SUITE-EFFECT- Presets, VE-Presets etc.

## Links

You find here a list of important Links:

Links to VSL-Learning-Videos, to important VSL-Websites and to other important Homepages relating to music based on samples.

## Free VST Effects

[Audio Interface](#)

[Producing a Basic Presets for VI](#)

[VE2 without Suite-Effects](#)

## These subjects will not be treated.

- You will have to learn how to handle your DAW by other tutorials. In this Tutorial we explain, what is to be done, not how it is done in DAWs.
- Music with Samples and Score Programs:  
If you wish to make notes audible by samples, there will be suitable results. Top results as with DAWs are unfortunately not possible. The Tutorial VSL does not offer a great help for Score Programs.
- To learn more about acoustics, reverb etc., you must choose other sources.  
You must acquire experience with installations of hardware and software yourself. This Tutorial is treating technology and computer only rudimentarily in Chapter 2
- The range of topics regarding Midi is rather wide. Please broaden your knowledge about it from other sources (Wikipedia, Google Search keyword <Midi>). Specific things about Midi that concern VSL-products will be integrated in this Tutorial.
- The topic "Music" in all its facets must be excluded to a large extent!

**Createc** Beat Kaufmann

A handwritten signature in black ink, appearing to read 'B. Kaufmann', written in a cursive style.