# Setting Up a Matrix/Template in the Vienna Instruments Player

By Peter Lawrence Alexander  /  February 6, 2013

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A first glance at the Vienna Instruments player can appear to be both daunting and overwhelming. However, once you get past vision shock, within just a few steps you can create a template, actually, a matrix that you can call up and re-use whenever you want. In fact, once you learn how to *read* the Vienna Instruments player, you'll find it very fast to use.

In setting up a matrix/template I recommend two considerations from an orchestration perspective.

**1.** Order the articulations from left to right (or up/down if you prefer) starting with legato.

**2.** For now, start with no more than five (5) articulations for any instrument so that as you play, the left hand is selecting articulations in a pianistic-type way. If you want more than five articulations per instrument, add them so that the thumb can easily stretch to reach them. If you still need more than six or so (for now), consider setting up a separate row, or another matrix to be saved for later use.

**Where It Begins**
Launch VI Pro. Then in the upper right hand corner, click the **PATCH** tab. See screen capture below.

At **1.**, select the instrument family you want. We'll be building our first Matrix/template with strings. So click the **–** next to the **A**, String patches, and the bowing categories will open for you. This where you'll select your first group of bowings (articulations). Then click the **–** next to the bowing category you want, and the next set of choices will drop down.

At **2.**, put your mouse cursor on the lower right hand corner of the cell, and for this tutorial, drag right for five cells (A1-A5).
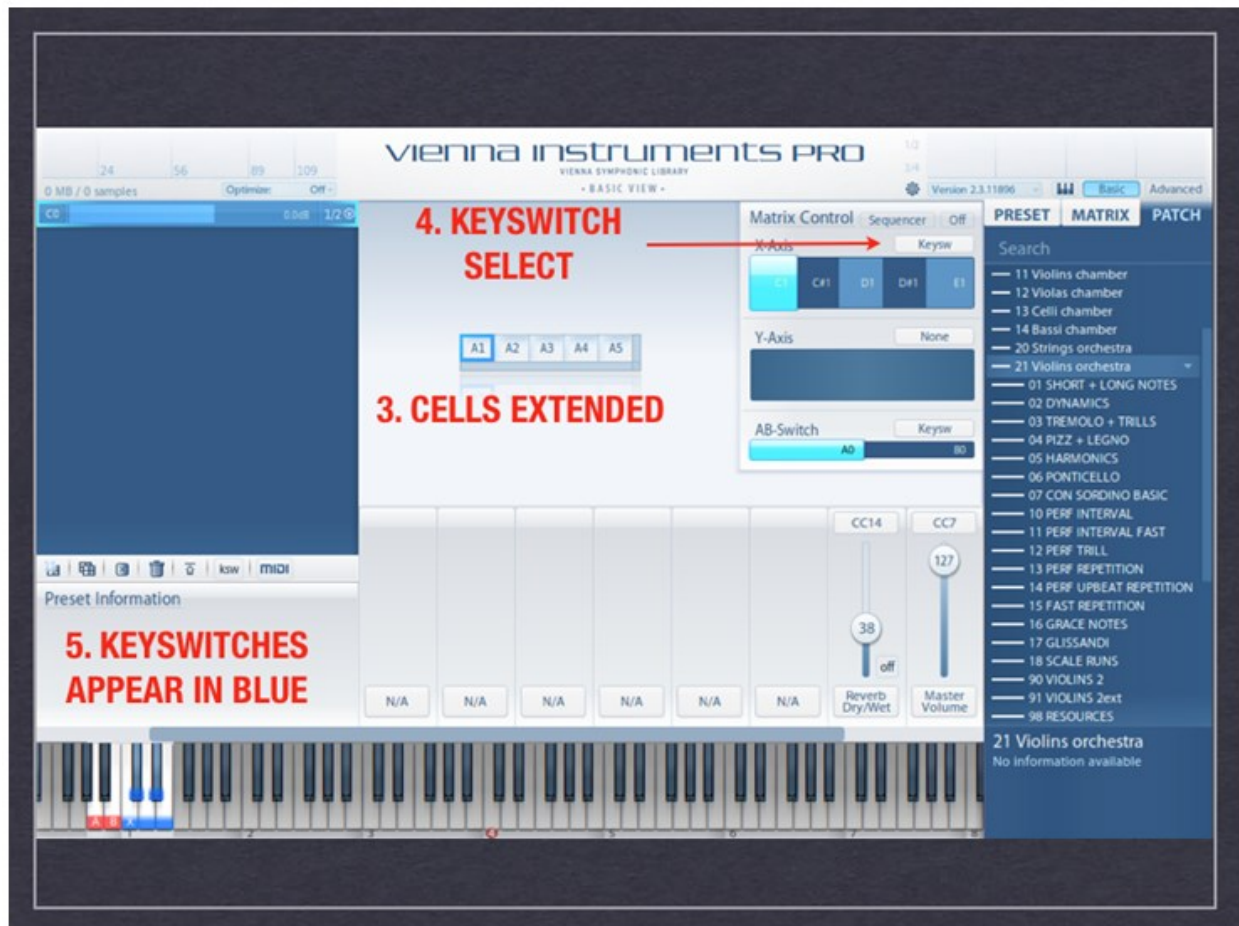


At **3.**, the cells have been extended to the right to allow for five articulations, one per cell (in this setup).

At **4.**, click and select Keyswitch. Other choices are available including Mod Wheel and other controllers. For me, I selected the keyswitch option.

At **5.**, the keyswitches appear in the lower end of the keyboard in blue starting at C1 (where middle C is C4).
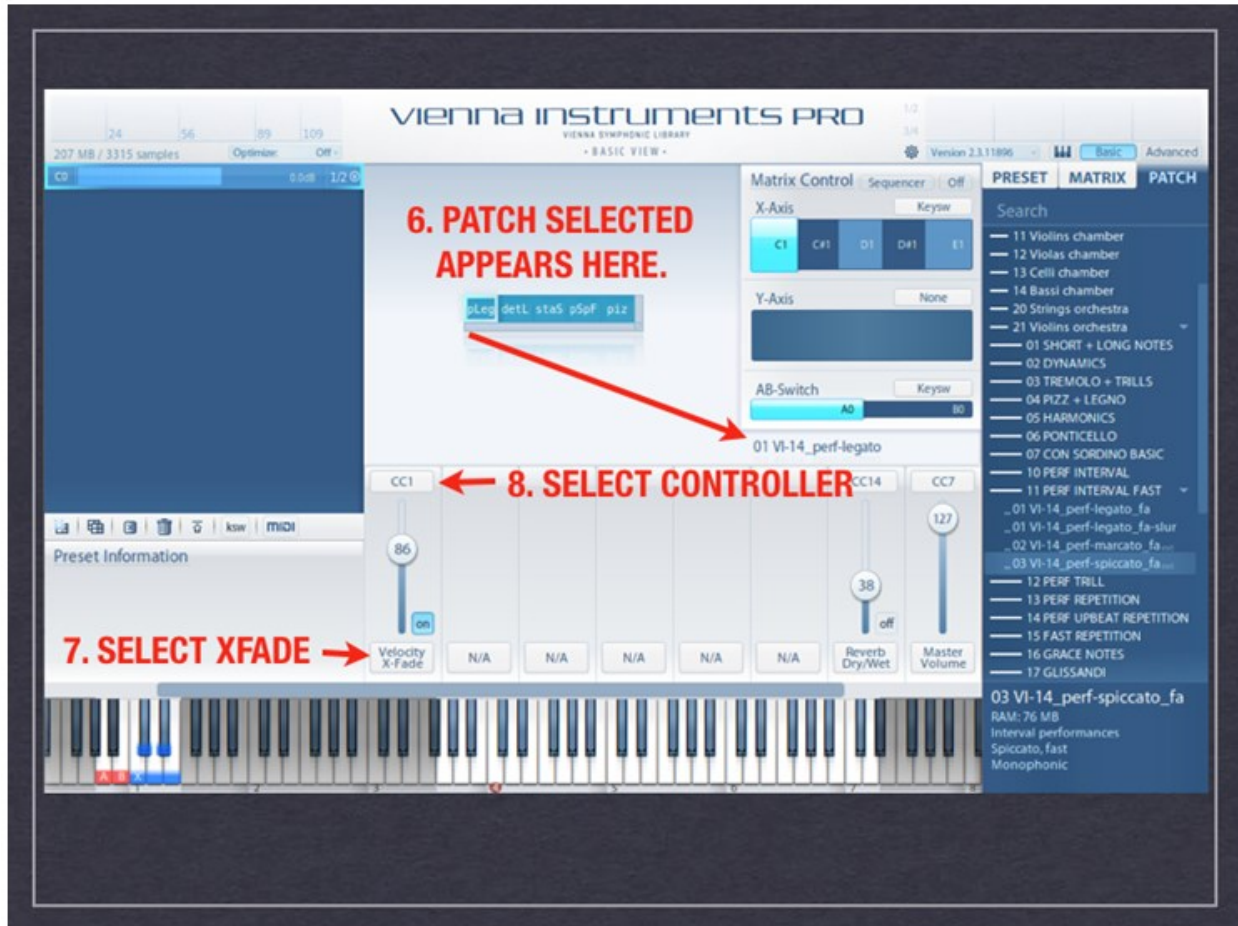
At **6.**, you see the five starting patches I loaded. Clicking on them with the mouse or playing the keyswitches displays the name of the patch at the end of the arrow point. (**NB**: To restate, drag a patch from the menu into the cell. Play the keyboard to audition it. To audition another patch, drag another patch from the Menu and drop it on top of the existing patch. The new patch overwrites the old. Repeat as needed until you're satisfied with your choice.)

At **7.**, you see real time controller sliders. I set up for Velocity XFade. To do that, put your cursor on the space where you see Velocity XFade, then press and hold down the mouse key. A menu pops up and select (for now) Velocity XFade.

At **8.**, you see it labeled CC1. This means that Velocity XFade is controlled with the Mod Wheel. But if you put your cursor in that space, then press and hold down the mouse button, a menu appears, and there you can select the MIDI controller you want.

**Panning**

When you've completed these steps, click the Advanced tab (**9.**) that's in the upper right hand corner. Here. Vienna has built into the Vienna Instruments player the PowerPan feature found in the Vienna Suite and Vienna Ensemble Pro. Here, within a minute or two, you can position each patch in the stereo spectrum.

At **10.**, working left-to-right, select the first patch to pan. For me it's Performance Legato.

At **11.**, this is where you do your panning. Since these are Violins 1, I'm panning to the left. Once Performance Legato is done, go through and one-at-a-time, click on each patch and set the panning. Directly below your pan setting is a volume fader you can use for additional adjustments.

**Saving Your Work**
So far, all your work has been done under the Patch tab. To name and save your work, now click the **Matrix tab.**
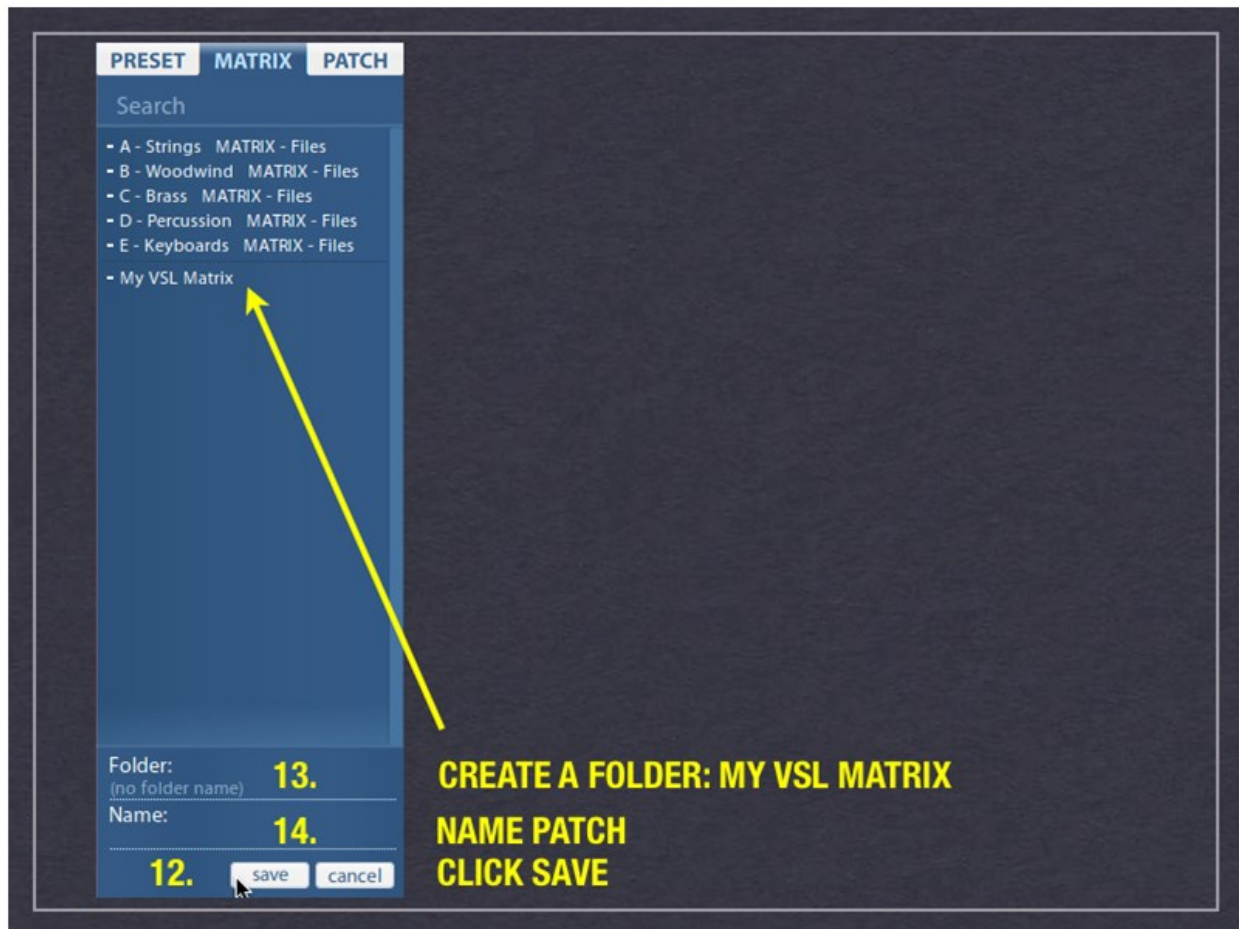


At **12.**, click **SAVE** and the menu will appear as you see it here.

At **13.**, Click **Folder** and type in a name for your Matrix. I call mine MY VSL MATRIX. Once the folder is set up, as At **13.**, type in the name of your matrix. I would label mine Vlns 1-Starting, then go back to **12.** and click save again.

**Loading Your Matrix Template**
So when you want to load your new Vlns 1 template, just open the Vienna Instrument player, click on Matrix tab, and in the menu you'll see MY VSL MATRIX or however you named it. Enter it, and double click on the matrix you saved. You're ready to go.

Repeat these steps for each section and over the space of a few hours, you'll have created a complete VSL orchestral template pre-panned stage left to stage right. All you have to do now is spatially place stage front to stage rear. If you're a total VSL power user, you can use FORTI/SERTI if you have the Vienna Suite, or either of the two MIR programs. Or, if you're on a budget for now, look at Virtual Sound Stage to position stage front to stage rear. Then, of course, add reverb.

I give this input because there has been criticism that Vienna is difficult to work with when mixing. In the past, speaking as a Vienna owner, that was a true observation. However, it's NOT true now. Spatial placement with PowerPan takes seconds. If you don't have MIR or FORTI/SERTI, then VSS is quick to learn and apply with the Vienna Instrument's player.

For reverb for the Vienna Instrument libraries, I personally like either the Vienna Suite's Hybrid Reverb or the Vienna Convolution reverb with FORTI/SERTI. Either of these "verbs" read IRs from other companies, so check the Vienna specs first, then check the specs of the other IRs. Quantum Leap Spaces also works well with the Vienna libraries and Vienna Special Edition.

Have Fun!

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