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Vienna orchestra vst

TykkääTykkätty3.9 / 5Insuspiring Library EVER. I wish we had samples of mandolin, it seems that Contact has quite a monopoly on the mandolin samples that are available, I've been all over the internet. It would be great to have an alternative to Contact. That's my Christmas wish! <3 The Vienna Symphony Library is published by the Big Bang Orchestra, a free sample-based virtual orchestra. The Instrument Library is free to download, but you'll need ViennaKey or some other USB eLicenser (with Steinberg or Arturia, for example) to activate the installation. The Big Bang Orchestra is powered by vienna symphonic library's freeware Synchron Player. This means that you can download an instrument like the VST, AU or AAX plugin into any compatible digital audio work wall on pc and Mac. Although the library itself and the host instrument are free to download, usb eLicenser is required for activation. The Vienna Symphony Library currently offers a Viennese key licenser for €15 (usually at a price of €24) in its online store. The library has a Tutti orchestra that was recorded using several microphones. The team of the Vienna Symphony Library sampled a wide range of articulations, including staccatos, maintained, marcatos, swells and runs. The Big Bang Orchestra works perfectly to layer over existing compositions, to add a subtle orchestral vibe to the project, or to create massive sound effects such as orchestral swells and tension points, and more. Thanks to the virtual synchron Player mixer, the user can change the volume of each single microphone channel. This only adds to the flexibility of the instrument, which makes it able to provide both an even and epic orchestral performance. The included mixer preset is a great way to quickly browse some types of ambient orchestra that can be achieved with the Big Bang Orchestra. For more information about the library, see the product below. The Big Bang Orchestra is available for free download via the Vienna Symphony Library (powered by Synchron Player, requires eLicenser to activate). The 32-bit 64-bit free Mac Windows Library of Vienna software is more than just a sample library – it's a tool that helps you create truly sounding orchestral performances of your own music. But are we talking about the Berlin Philharmonic or the Portsmouth Symphony? VSL's various releases on DVD so far (left to right): Performance Set and Orchestral Cube, comprising three individual volumes of Strings, Brass & Woodwinds, and Persuance>About a year ago, a word about a new orchestral sample library began to spread across Internet forums: a library of massive dimensions and volumes recorded in a custom building; library on a scale that pritlika all before tried in this area. After initial speculation that the publication was merely a duplique, it soon became clear that the Vienna Symphony Library (which is both the name of the company and the collective name given to its products) was very real. And Since officially launching at the September AES show in Los Angeles, the componokers have been feverishly waiting to see the libraries, the first parts of which became to be sent earlier this year. VSL Orchestral Cube £1.189prosAuprosagently large. Exemplary musicianship, great intonation and delivery. Super clean, no recording noise. Musically intellcting programming and erudite documentation.consImportant instruments missing in the First Edition.No loops, and some length notes are a little on the short side.summaryVeter orchestral work by people who understand the orchestra. This cultural library, carried out, filmed and programmed by leading experts, demonstrates a forceful, unwavering devotion to the ideals of musical precision and clarity. Although not yet fully comprehensive, the first edition of VSL already sets the standard for others, and the potential for multiple editions of similar size looks to continue this library's flashing status. The Vienna Symphony Library (or VSL) currently consists of two components: Orchestral Cube First Edition (44GB on seven DVDs) and Performance Set First Edition (50GB on seven DVDs). Orchestral Cube is basically a multi-directional orchestra comprising Strings (10.77GB on two DVDs), Brass & Woodwinds (20.71GB on three DVDs) and percussion volumes (12.55GB on two DVDs), each of which can also be purchased separately. Performance Set is the place where VSL really starts to smash new floors, providing implementation elements like a real legato – more on how it's achieved later – along with all manner of grace notes, running and repetition, for all the instruments that are presented in the Strings and Brass & Woodwinds sections of the orchestral cube set. Title First edition means, of course, that more needs to come, and that is absolutely the case – the first edition lacks certain instruments that might be needed in the orchestral arrangement, even though the vast majority of the orchestral elements are represented. Pro Edition is expected to be released later this year, which will offer first-release customers a special 'VIP' price, at which the first edition will be discontinued and only the more expensive Pro Edition will be available. For more information, see the Upcoming Attractions box. The first edition of the orchestral cube is available for both Gigastudio and EXS24 MklI platforms, and at the time of writing the Performance Set is only available for Gigastudio, although the EXS24 version is expected to be released soon. For this review we have been sent a complete Gigastudio version. Getting Started Each instrument and ensemble is available as a collection of Giga files in a folder on DVDs, so the idea is to create a VSL folder on your computer's hard drive and copy all folders from dvd to it. Manual installations may have been a little screwed up, but the approach taken by VSL is in place, as it would be a pain to You had to install the entire tolka section just to access the finger cymbal Giga file. However, it should be said that such a large library will take some time to install, even with the fastest DVD-ROM drive, so that it will be ready to spend the best part of the morning getting everything ready. Given the scale of the library, the logical organization of the material was a pleasant surprise, and while it took a few moments to get used to the slightly crypto naming conventions that were used, it didn't take long for it all to make sense. There is a folder for each instrument or ensemble, and each folder contains the 'Basic Set' Giga file, which provides an overview of available articulations in one place, usually with two dynamic layers. Further Giga files in each folder contain long notes, short notes and other specialized articulations for each instrument or ensemble, with additional dynamic layers. Basic designs are very useful for quickly sketching an arrangement if computer resources are limited; you can always start replacing instruments with their more memory counterparts when it comes to the finished mix. The library is described in more than 500 pages of documentation with musical and technical details, including orchestration tips, a list of adjectives that poetically describe aspects of the sound of each instrument, and a useful diagram showing a typical orchestral setting. This is excellent, thorough and accurate documentation, but unfortunately it is only supplied in PDF format at the time of writing. The printed version is on the go and promises to be more visual than the current PDF version, although VSL has decided to wait until the EXS24 version is finished before printing starts – the printed manual should be available in April when you read it. Double bass shots of the ensemble in VSL's specially built Silent Stage facility. It took many months of sessions to complete the recordings for VSL First Edition so as not to say anything about editing the sample! One of the biggest questions that new users will have about VSL undoubtedly relates to the computer requirements that are necessary for the actual use of the library. For Gigastudio users, the problem is that we have now reached a stage where software restrictions have become apparent from hardware restrictions, as Gigastudio v2.5 is currently limited to 80 stereo votes and can only use up to Gigabyte of the entire memory installed on the computer. This does not mean that you can not use the library if you only have one computer, though: assuming you have Gigabyte memory (which you absolutely need to have), it is possible to load all the basic instruments (except full strings, harp and percussion) along with one timpani instrument, and this will use 70 percent of your available memory. However, if you buy both an orchestra cube and a set of performances, you will be seriously limited by machine, especially if you are making complex arrangements, so a budget for at least two machines is absolutely necessary. It's A String Thing The First Edition has a standard large orchestral string ensemble of 14 violins, 10 viola, eight cells and six double basses. Thanks to the use of a silent stage (the custom building in which the whole VSL was taken - see the picture above and the box on page 201), the patterns do not float in the ambience of the great hall, but sound clear and detailed, with an almost tangible presence that combines rich, bright tone with a dash of classical bullying. Instead of being divided into first-and-second violin ensembles, violinists play all their patterns in a joined section, and long notes are cramped, balanced and finely enforceable, played with dedication, precision and emotional, but not too top-notch vibrato. One of the immediately obvious features is the slow arch attack, which produces gentle, shingly-ins unique to this library. This irresistible, husky quality is most evident in silent low notes, becomes less outcast in the above register, and disappears as volume increases. Dynamic change Many innovative (and very intensive) VSL work centers on samples with progressive dynamics, i.e. notes whose volume changes over time. This important area of expression has been explored to the point where more than 45 percent of string ensembles, honey and wood patterns fall into one of the so-called library dynamics categories. Nothing shows the depth of choice unprecedentedly better than solo honey instruments; these have a light, medium and strong intensity of crescendo and diminuenda, making six different durations, played with different types of vibrato or without vibrato and sampled on up to four dynamic layers! In addition to the layered shades of krescenda and diminuend, all instruments except talkus and harp have a Special Dynamics category offering dramatic performances of forte-piano, sforzato, sforzattissimo and crescendo-diminuendo (pfp). Each of them starts with a powerful attack that works just as well as marching. The library doesn't contain the patterns, but luckily, the 14 fista long notes (which come in three dynamics) are left behind with a duration of 17 to 23 seconds - an additional ff espresso performances that play with a strong vibrate lasting six seconds. Combined gently to summon piano patterns, sweetly sung mezzo-forte and strong, biting fortes and espressos give a wide, naturally sounding dynamic response. Violas share muted, stingy silent attacks and strong espressos and make a wide, vibrant section of sound that will enrich any string arrangement. It is refreshing that these viola players are not like the reserved, fearful creatures of the orchestral legend – if they are required to fire col legnos (the only series section in the first edition to do so) or to bow aggressively. Powerful, ride percussion noise with great snap and pop. Although cellos' performances are generally exemplary, and their low range is very pleased, the long notes at their top A series are less; minimal vibrato and VSL chamber acoustic conspiracy players to produce comparatively thin, almost strident sound. Strong vibrato (espresso) performances are more emotional, but their delivery of FF is highlighted rather than gentle – for a more exuberant, more romantic sound of the section, the sensitive volumes of cellosa pfp performances are more effective. Together with violins, violas and bashes, the kelos play fine, bright picikat in close and light tastes (two types each) that are executed with military precision. Basses's double long notes (played at two dynamics, f and p) unpiloted for 20 seconds, like a bunch of low-flying Concordes, with shorter capabilities of two to three seconds, sampled in four dynamics, offers a wider range of timbral. These big, state-run, well-off long notes sound calm and authoritative, providing a safe basis for the rest of the strings. Dynamics & Short Bows Tucked away inside each sections' Special Dynamics' category (see above Dynamic Change box) are sforzato and sforzattismo performances that will blow your Lycra legs off. Performed as if the actors were forcing murderous thoughts towards their conductor (which was likely after weeks of playing single notes over and over again), these fizzing, aggressive arches of marcatos carve on strings, such as the jungle explorers who pick away the growing. While subtle, booming attack strings are an important part of their charm and character, the library also provides alternative, abbreviated-attack versions. Faster attacks sound completely natural, and their immediate response benefits from faster transitions, legato play and pads. In the short note category, staccatos and detachés in the choice of up and down arches that can be quickly alternately used via Giga's key tool or with the modify tool (see the Store Tools box on page 138 for more information). Staccatos are good and strong, and the gentle more gentle transmitters bow down with a lot of feeling. Useful versions, though, the times of releasing violins are too long for fast music. And there is so much more: multidynamic crescendos, diminuendos and cresc-dims of varying lengths and intensity; forte-pianos; multidynamic tremolos, tones and half-trilli (the last three offered, unique, in the choice of abstenions or in three changing dynamic categories described above). These are expressive, dramatic patterns that bring little light to the life of the MIDI composer. offers a choice of two different programming combinations, one using cellos and violins (split C2-B3/C4-D7) and the other double basses and violas (B0-B2/C3-E6). To maintain memory these use only two layers of speed and mapping the wholeton pattern, and these two combinations cannot be layered or crossed, just switching over the mod wheel. To play both at the same time, the fastest way (though doubles the required polyphony) is to assign violins and cellos combo Gigastudio's Port 1, channel 1 and viola and double basses pair in Port 2, channel 1. Reduce the level of the second combination by 15 or more, connect the door and you'll hear a rather wonderful, rich sound of VSL's full string orchestra. VSL artistic director Michael Hula on the Silent Stage. VSL logical group harp with sets of families, and the first impression of listening to the harp gently stroking pianissimos was that it was completely noise-free recording; The silent stage actually lives up to its name. During this review, we both fell in love with harps, because it's really one of those sampled instruments that you can't stop playing, producing wonderful tone that makes even the wrong notes sound good. Three-dynamic straight notes behave somewhat unexpectedly; p notes have a slightly thin (though not unatrm) attack, while samples mf and f

