VTines MK1 User Guide

Welcome to Acousticsamples

Thank you for using the VTines MK1 library. We hope you enjoy playing the instrument and wish it supports your musical ideas or even better: inspire new ones.
In this User Guide we will provide you with an overview of how to use the VTines MK1 library.

If you have any questions, feel free to email us at:
samples@acousticsamples.com

or use the contact form on our website
www.acousticsamples.net

The VTines MK1 library, produced by
Acousticsamples

Requirements and Installation

Step 1 - Authorize your library

The first thing to do is make sure you have an iLok ID and that it is the correct one. If you never used iLok, just go to the ilok.com website and create a free account.

You will be asked to enter a user ID, this is what you will need to enter later on the authorization page. This will also be the ID you will need to get connected to the iLok license manager.

On the download/serials page, you can find the serial number associated with your library, it should look like this: PROASXX-XXXXXXX.

You can click on the authorize button or copy it and go to this page: http://acousticsamples.net/index.php?route=account/authorizeIlok you can find the link in the top menu under account as well as on the "my account" page. Of course you need to be logged in to view this page.

Now enter the serial number in the serial number box (it will be filled already if you used the authorize button) as well as your iLok id. The iLok id is the username you use to log into your iLok account, don't confuse it with the number written on the key.

Then simply hit the authorize button and wait a little. At the end of this process, you will see a message telling you if the authorization was successful. You will also get a confirmation email.

Sometimes the iLok servers will not respond and you will get a blank page, in this case, please contact us and we will proceed to the authorization for you manually.

Step 2 - Download and extract your libraries

Registering your serial number will generate your download links, they will be create and available on the downloads/serials page.

The files are delivered in RAR format and sometimes these files are split (for the large libraries).

You need to use winrar on windows or UnrarX on mac (www.unrarx.com or directly here) to extract them, other softwares will probably not extract the files properly, we use the recovery functions of Rar (to avoid download corruption) and these two softwares are are the only ones to handle it properly. If there are multiple parts (part01.rar, part02.rar), you need to put them all in the same folder before extracting. If the extraction gives you errors, then your download did not complete or got corrupted, you need to download it again.

Step 3 - Download and install UVI Workstation

Download and install the UVI workstation (our free sample player) from here: http://www.acousticsamples.net/uviworkstation.

Make sure you download the right version for your system, if you are on windows 64, but use a daw that only allows for 32bits plugins, you need to install the 32bits version of UVI Workstation.

Follow the step 4 to learn how to load a library into UVI Workstation.

Step 4 - Transfer the license to your iLok key/computer

The [license manager](#) is installed with UVI Workstation, so you just need to launch it from you applications.

Now make sure that your iLok key is plugged into your computer if you want to use it or just ignore this if you want to use the computer based authorization.

Click on Sign in and enter your iLok information, you will see the list of available licenses and your computer and iLok keys on the left panel.

Now all you need to do is just drag and drop the license to your iLok key or your computer to authorize one or the other.

Step 5 - Load your library and start playing

Now just open UVI Workstation in Standalone or one of the plugin formats in your sequencer. There are two ways of loading the library.

- You can open the browser and navigate to the ufs file manually.
- You can place the UFS in the default UVI folder: [Startup disk]:Library:Application Support:UVISoundBanks (on Mac) and C:\Program Files\UVISoundBanks (on Windows). You can also drop a shortcut to this file in this location, provided it has the same name.
- The best practice is to have all of your UFS in a folder and let UVI workstation index it. Simply go into the preferences/soundbanks and then add your UFS folder. If the authorization has been done, it will mount the UFS automatically (if automount is selected) or index it in the search (if index is selected). The recursuve is for subfolders, but too many subfolders can lead to a long indexation/mounting time.

After this, when you start UVI Workstation, you will see the UFS under soundbanks, select it and just double click on the m5p file, it will load the library and you will be able to start playing.

Interface and Parameters

SAMPLING MEETS MODELING

We have always thought that the future of virtual instruments would be the sound quality of sampling, but with the playability of modeling. Achieving both with only samples requires too many of them, and with only modeling requires too much CPU.

We found a way to combine both technologies by using samples as the sound source, and the playability and everything else drawing from modeling techniques. This allows the V Tines to weigh only 80Mb (retina graphics and presets included), whilst still sounding like a Fender Rhodes©, with all of its imperfections. It has a fully continuous response (if you're not convinced this is possible, listen to the 127-velocity example in our video) as well as a highly customizable sound.

Pure Rhodes© sound, uncompromised playability

Our model is based on real samples of a 1978 Fender Rhodes© Mark1 fully restored with clean pickups and tines, new grommets, new hammer tips, etc, so it is the best an electric piano can sound.

Our model gives you access to a 100% continuous response, a very small sized library (**80Mb**) and a very high tweakability.

It also ensures that the staccatos and releases that make up for half of the realism sound perfect, not like a fadeout, not too loud, just perfect.

Front panel

You can mix the **acoustic** signal (we had a mic pair right over the rhodes capturing the real acoustic sounds of the keys and tines) and the DI **Electric** signal.

The second concentric knobs, just like on a real suitcase rhodes control **Treble** and **Bass**. We measured this carefully and made sure the ranges and frequencies matched the original.

The **vibrato** (we talk about it more in depth below) has two controls, the **depth** and the **speed**. We carefully measured the output of the preamp and copied the real output of each channel. We also added a **tempo link** as it can be very useful. We also extended the original range as this is a common mod on real Rhodes.

There are two very common FX accessible on the front panel: **reverb** and **drive**. You can control their amount from here but if you want further adjustments, you need to go to the FX page.

You can also engage the **AMP** simulation from the front panel. Again for further adjustments, you need to use the AMP panel.

You can also use one of our presets from here as well as save and import yours.

Vibrato and front FX

We carefully measured the output of the preamp of a Rhodes© suitcase and created an exact replica of the stereo panning of the Vibrato. We just added the possibility to sync it to your tempo and also extended the speed range just like some real mods do.

The Bass and treble EQ are precisely adjusted to the frequencies and ranges of the original preamp.

Pre 1969 Rhodes© only had a mono tremolo, so we added that option and you can get that old school vibrato effect.

Suitcase AMP

Rhodes© are often recorded through the direct output, but the suitcase models have a stereo amp that has a very recognizable sound with two 12' speakers facing the front and two facing the back and each side.

We captured different microphone positions and distances to cover most of the real life recording placements.

Our AMP simulation is true stereo, meaning that we have a very precise stereo image which is extremely useful when the Vibrato is on.

AMP panel

There are 4 different microphone positions to choose from, Back, Front, Player, Room, all these are relative to the Suitcase amp and the images shows where the mics were placed. For each of them, you can control the amount of ambience and the distance relative to the amp.

The AMP of a suicase is noisy, and there is no way around it, so we added an AMP noise button so that you can get soe noise from the VTines.

As the Rhodes is sometimes recorded through the DI and through the amp as well, you can control both amounts as well.

The tremolo is a stereo effect that is sent through the suitcase amp which is stereo, the left side is driven by an amp and the right side by another. We modeled that as well and you can hear that the vibrato put through the amp is not a simple right left effect, but a complex true stereo effect that really shows the width of the amp itself.

FX Pedalboard

Rhodes© pianos are often used with FX, so we created an FX panel with the most common ones, each of them is one of the very efficient and high quality FXs made by UVI.

Each FX can be tweaked in real time.

FX panel

There are 8 FXs on the FX panel:

1- **Chorus**: based on Torus and you can control the Speed, Depth, Crossover and MIX of it.

2- **Phaser**: based on Phasor and you can control the speed, the depth and the Spread.

3- **Flanger**: based on Flanger and you can control the speed, depth and Mix.

4- **Wah**: based on the WahWah fx and you can use a few different models, have it on auto (by default) or control it using an expression pedal.

5- **Delay**: based on an Analog Tape delay and you can control the Time, the Feedback and the Mix.

6- **Rotary**: based on the Rptary effect we used in the B-5 Organ. You can control the Drum/Horn Balance, the Speed of the tremolo or set it to the 3 different speeds. When it's on, it will bypass the Suitcase AMP.

7- **Saturation**: based on the same Tube saturation used in the B-5 Organ, you can control the drive, the level and also the Bass and treble amount to somehow control which frequencies will be saturated. When set to 0, it is bypassed.

8- **Reverb**: based on the convolution reverb, you can use wether a String reverb, a plate reverb, or a real room ambience. You can control the time and the dry and wet parameters. Plus you can also use it before the amp like on a live session, or after as if you were adding it to a track in a sequencer. When set to 0, it is bypassed.

All of these fx come pre-amp except for the Reverb that can be set post-amp which can be useful if you want to make it sound like it is often set up on records.
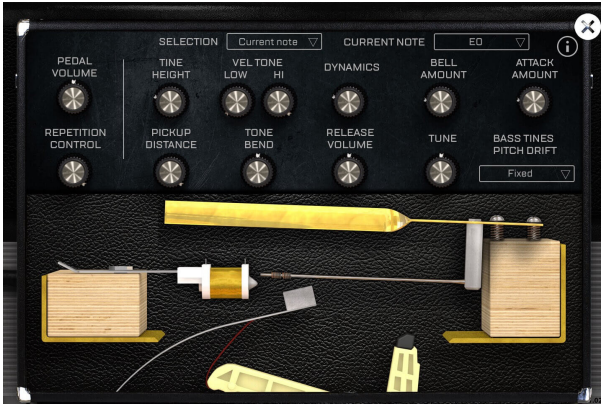
Precise adjustments

Modeling also means customization, you can alter the sound of the V Tines like you would on a real electric piano and in a very easy way.

A real electric piano can be customized with a screwdriver, you basically adjust the angle and distance between the tine and the pickup. It's exactly the same on the V Tines, you just don't need the screwdriver.

You can adjust many different parameters for each note, for all notes or using a mapper for each parameter.

Preferences panel

On this panel, you can adjust many parameters to shape the sound of the VTines. Here is what each parameter does.

There are only two parameters that are adjusted for the whole library:

1- The **pedal volume** controls the volume of the sound made by the pedal when you press and depress it.

2- The **Bass tines pitch drift** can be corrected. On a real rhodes, the torsion of the long tines when you play them hard leads to a pitch drift which may make it sound like it's out of tune. Piano tuners usually have to choose a velocity range to have it in tune with the higher octaves. Since we are using a sample library, we decided to offer the possibility to flatten that pitch drift and make sure it's in tune all the time, no matter the velocity.

The rest of the parameters can be adjusted differently for each note. By default the selection is set to note by note, and any change on the parameters will only be applied to the most recently played note, but you can have it affect all notes, or you can select note by note to modify the parameters using a curve.

a- The **repetition control** is an effect that happens only on pedal down. When you repeat the same note over and over again with the pedal pressed, the notes don't just stack up, but sometimes they get morte or less

cancelled. We created an accurate model of this effect and were abel to reproduce it. That control will control the amount of that effect.

b- The **tine heigth** is the second component used on a real rhodes to voice it. The height will completely change the tone and amount of overtone (or Bark). There is a sweetspot described in the original Rhodes documentation that is right above the pickup. This allows for the maximum of overtone without loosing too much of the fundamental frequency. This is the main control over the character of a rhodes and with this, it will sound mellower or thinner if you go to the extreme values.

c- **Pickup Distance**: The distance between the tine and the vibrating tine controls mostly the overall volume of the corresponding note. This, just like on a real one, will help voice the rhodes with more or less Bass and Treble at the note level. In reality, it also controls changes the angle made with the tip of the pickup so it influences the amount of bark and other parameters, but for the ease of use, we limited that knob action to just the volume.

d- The **Hi Vel Tone** controls how much overtone there is in the highest velocity. The Low Vel Tone controls how much overtone there is in the lowest velocity."

e- The **Tone Bend** controls the overtone increase with the velocity. For example, if set at the minimum, there will be little overtone for most of the velocities and then quickly increase to the maximum overtone.

f- The **Dynamics** button controls the volume of the lowest velocity allowing for a greater or smaller dynamic range. It is set by default to the maximum range of the real instrument.

g- **Bell amount**: The Bell is a known characteristic of the Rhodes pianos, you can adjust how much of it there is in each note. Increasing it will also increase the attack as the Bell plays an important part in the attack of a Rhodes. You can compensate it with the attack knob if necessary.

h- **Attack amount**: You can control how much attack is present in the sound. This is independant from the Bell sound, so when you increase the bell, you might want to decrease the attack at the same time to compensate the increase.

i- **Release Volume**: The release is the the sound captured after the note is released. That characteristic noise has been carefully adjusted to sound exactly as the one of the original instrument, but you can control its volume.

j- **Tune**: Each note can be tuned separately.
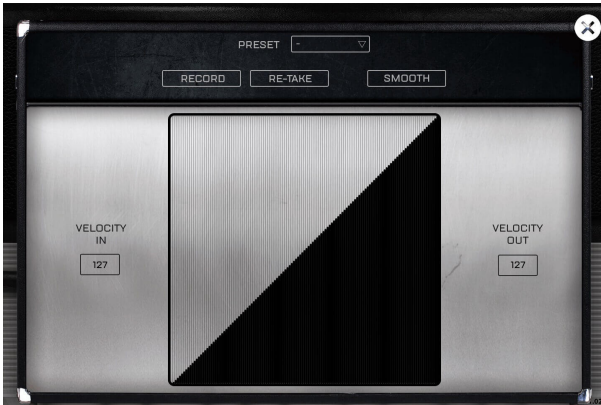
MIDI Control

Every keyboard has its own MIDI response.

Our MIDI mapper allows to adjust the response of the V Tines velocity by velocity if necessary, and we created a tool that does it automatically by analysing what you play.

Just repeat a few linear velocity repetitions and it will be all set and ready to play.

MIDI panel

We created a MIDI response mapper to allow you to adjust your keyboard response and have the VTines respond just like you want.

If you know your keyboard response, you can draw it yourself and the smooth it out.

If you don't, you can use our automatic velocity detection. To use it, you can simply:

1- press record, then play a few velocities and try to be as linear as possible from the lowest velocity you can play to the highest that your keyboard can output,

2- then press record again and it will compute a compensated curve especially for your keyboard.

To refine the process, you can do a few different successive takes before hitting record again.

Features

UVI Workstation v3.0.0 is required for the library to function properly, the V Tines will not work on windows XP, or OSX 10.6, it will not work on a receptor either.

80Mb compressed in lossless flac format.

- Sampling and modeling hybrid of a Mark1 Fender Rhodes©
- Full continuous velocity
- Perfect staccatos and release samples
- Around 35 high quality presets
- Fully customizable instrument to match any real life Rhodes voicing and adjustment.
- Precisely measures Vibrato effect
- Very detailed Rhodes© AMP simulation with different mic placements and true stereo response.
- FX Pedalboard with 8 high quality effects
- Completely adjustable MIDI response
- Auto keyboard velocity adjustment tool

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