



Overview

General Information

Big Bang Orchestra

Synchron Collections

Strings Pro

Elite Strings

Duality Strings Essentials

Duality Strings (regular & sordino)

Duality Strings (colors)

Duality Strings (virtuoso)

Duality Strings (fx)

Solo Strings

FX Strings

Percussion I

Percussion II

Percussion III

Power Drums

World Percussion

Brass

Special Brass

Woodwinds

Special Woodwinds

World Winds

Vienna Boys Choir

Basso Profondo

Synchron Pianos

Synchron Starter Editions

Studio Collections



[Epic Orchestra](#)

[Legacy](#)

[Changelogs](#)

Synchron Duality Strings (virtuoso)

Introduction

Welcome to the Vienna Symphonic Library's series of Synchron Instruments! The instruments were recorded at Stage A, the main hall of Vienna's revitalized Vienna Synchron Stage, and Stage B, our smaller and more intimate studio. The recordings were executed using an expansive, phase-controlled multi-microphone set-up, capturing string ensembles playing in a scoring stage with exceptional acoustics, now ready to be used in your studio. This document will provide you with the information you need to use the Library with our Vienna Synchron Player.



Concept

Like other Duality Strings Collections, the library offers two ensembles of every string group, a larger orchestral one and a smaller chamber one, playing and recorded simultaneously, but in different ambiances. – The only difference is that Synchron Duality Strings (virtuoso) does not feature double basses, as they are not often employed in virtuosic ensemble play.

The larger ensembles played at our renowned Synchron Stage A with its lush cinematic reverb, the same as you may be familiar with from our other Synchron collections. The smaller ensembles, however, were set up at Stage B, which provides a much drier and crisper reverb environment.

This unique recording technique allows you to use the dual ensembles to fine-tune the sound of your compositions without having to layer different libraries, where the authenticity you can achieve is often less than you'd wish for.

Stage B also features two different microphone setups, so that you have “Bright” and “Dark” versions of the dry stage recordings at your command.

Of course, you can use the large and small ensembles in combination or separately!



Stage A	Stage B	total
14 1st Violins	8 1st Violins	22
12 2nd Violins	6 2nd Violins	18
10 Violas	5 Violas	15
10 Cellos	5 Cellos	15

Standard and Extended Library

The microphone setup was subdivided into 10 recording positions. The Standard Library includes 5 of these positions (as well as a RAM-friendly Room Mix composed of merged samples from the individual positions), allowing you to integrate instruments recorded with a stereo Decca tree into your projects with our Synchron Player software that was designed exactly for that purpose. Adding the Extended Library and thus getting the Full Library expands your possibilities to 5.1 surround and Auro 3D 9.1, with the additional option of a microphone in the rear of the hall to expand your sound possibilities.

Microphone positions

- Standard Library
 - 0. A - Room Mix – Stereo
 - 1. A - Solo – Mono
 - 2. A - Mid– Stereo (L/R)
 - 3. A - Main/Room Mic – Decca Tree Stereo (L/R)
 - 4. A – Main C/Room Mic – Decca Tree Mono (Center)
 - 5. B - “Dark” microphones – Stereo (L/R)
- Extended Library



- 8. A - High Stereo (3D) – Stereo (L/R)
- 9. A - High Surround (3D) – Stereo (L/R)
- 10. B - “Bright” microphones – Stereo (L/R)

Mixer Presets

For each ensemble, there are a number of Mixer Presets that depict different recording situations. The basic Mixer Presets are Close, Classic, Wide, Distant, Ambience, Lush, and Lush Long. These are available in stereo versions for Room-Mix, Standard and Full, as well as in Surround. Moreover, there is a Special category, also for Standard and Full.

By default the classic room mixes are loaded which include the Standard Library microphone positions “Room-Mix” and “Mid” from Stage A, and “Dark” from Stage B. These are balanced in the stereo field to represent the respective instrument’s position in the Synchron Stage set-up.

Immersive Sound and Auro 3D

Auro 3D is an immersive audio technology that allows for three-dimensional sound perception. The Belgian company Auro Technologies developed this technology based on a special speaker configuration, adding four additional speakers to a 5.1 surround configuration. These speakers (so-called “Heights”) are situated above the front and surround speakers and generate acoustic reflections that are perceived naturally due to the fact that sounds originate from around as well as from above the listener. Thanks to the comprehensive selection of discrete audio channels with the Full Library, you may mix your instruments in Auro 3D as well as in Dolby Atmos.

Articulation categories

The Presets of each instrument group are subdivided into different Articulation categories (including one named “Custom”, ready for your own creations, while other Articulation slots



- Dynamics
- Glissandos
- Runs
- Rise and Fall
- Arpeggio

Within these Articulation categories, you can select a Type, e.g., spiccato or staccato, and for some of the types there are additional options available, such as the short notes' bold or agile playing.

Presets

Presets comprise an instruments' recorded Patches in Articulation groups, which again contain Types of the respective Articulation, with further options if available. If you happen to be short of RAM, you can deactivate Articulations you do not need, and if necessary activate them again.

Throughout this collection, the keyswitches for Articulations are mapped from C1 to A#1. Type keyswitches start in the 2nd octave (depending on articulation) for violins and violas, and in the 6th octave for the cellos. The keyswitches for further options such as release and attack variants are mapped to the keyboard's 7th octave.

Dimension Controllers offer additional options within some Articulations or Types. The controller function is indicated by the respective caption, as of course it may take on different tasks as needed.

- Articulations: C1–A#1
- Type: violins and violas 2nd octave; cellos 6th octave
- Attack, release, other variants: starting at C7
- XF control: MIDI continuous controllers (CC).



sus - MOD", "VelXF - MOD", "VelXF + Velocity control", and "Velocity". In **VelXF sus** Presets, velocity crossfading by modwheel is only activated for long notes, while the dynamics of short notes are controlled by keystroke velocity, thus facilitating phrasing. In **VelXF** Presets, all articulations have velocity crossfading activated so that you can control dynamics with MIDI controller CC1, the modwheel. **VelXF + Velocity** control also use the modwheel, but in addition keystroke velocity is used to determine the attack behaviour of long notes, legato, etc. Moreover, there are special patch combinations, e.g., where velocity triggers spiccato or staccato samples.

Velocity crossfading can be enabled or disabled by clicking its on/off symbol in the Synchron Player's Perform tab, or you can use the **Velocity** Preset where the dynamics are generally controlled by keystroke velocity.

Apart from the individual string ensembles, there are also Presets containing all ensembles as shown in the screenshot below. These 'Tutti' are available in full range and compressed range versions. You will find them especially useful for quick layouts and for live play. The tutti Presets feature two types of stacking:

Tutti full range

- Mapping range: C2-D7
Cellos C2-B3
Violas C3-F#4
2nd violins C4-D7
1st violins G4-D7
- Articulation keyswitches: C~-G#~
- Type keyswitches: starting at C0/F0 depending on articulation

Tutti compressed range

- Mapping range: C2-D6
Cellos C2-B3
Violas C3-B3



- Type keyswitches: starting at C6/F6 depending on articulation.

Please note that in the compressed range Presets, the basses sound one octave lower than played, the 1st violins one octave higher.



Short notes

Martelé bold and agile, ricochet a1-a4, saltando.

- Type: G2-A2 (violins, violas), G6-A6 (cellos).

Martelé

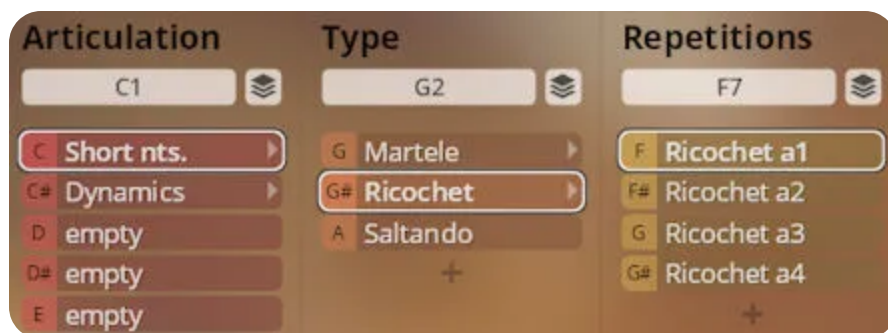
- Bold / Agile: A7 / A#7



Ricochet

Single to quadruple ricochet.

- a1-a4: F7-G#7



Ricochet vel.ctrl. (VelXF + Velocity Presets)

VelXF + Velocity Presets have an additional Type cell which combines ricochet and saltando, and where the number of repetitions is controlled by keystroke velocity instead of keyswitches.

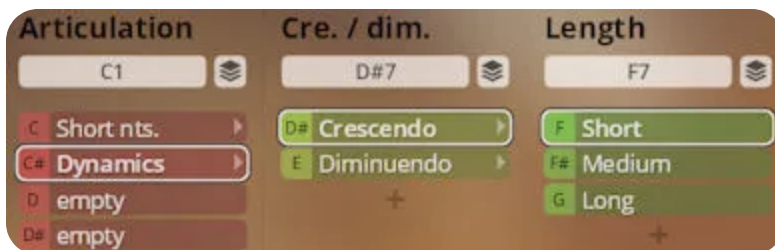
- Repetitions: Dim.Ctrl/C (keystroke velocity).



Dynamics

Crescendo and diminuendo short, medium, and long.

- Crescendo/diminuendo: D#7/E7.
- Length: F7–G7.
- In VelXF + Velocity Presets, crescendo / diminuendo is controlled by keystroke velocity instead of keyswitches.



Glissando

Glissando regular, tremolo, and saltando, and a crossfading option between regular and tremolo glissando.

- Type: C2–E2 (violins, violas), C6–E6 (cellos).
- In VelXF + Velocity Presets, direction is controlled by keystroke velocity instead of keyswitches.

Regular, tremolo

Regular and tremolo glissando, very fast and very slow, up and down, with note on / note off trigger.



- Up/down: A2/A#2 (violins, violas); A6/A#6 (cellos).



Regular / tremolo XF

Crossfading between regular and tremolo glissando. Use Dim.Ctrl/A (CC20) to adjust crossfading.

- Vibrato XFade: Dim.Ctrl/A (CC20).



Saltando

Glissando saltando, up and down.

- Up/down: A2/A#2 (violins, violas); A6/A#6 (cellos).



Runs



- Legato/détaché: D2–D#2 (violins, violas), D6–D#6 (cellos).
- Interval: F2–G2 (violins, violas), F6–G6 (cellos).
- Up/down: A2/A#2 (violins, violas); A6/A#6 (cellos).
- In VelXF + Velocity Presets, direction is controlled by keystroke velocity instead of keyswitches.

Fifth



Minor third, major second

These runs also offer looped variants with regular and cut release.

- Up/down/looped: A2–B2 (violins, violas); A6–B6 (cellos).
- Regular/cut release: F7/G7.



Rises and Falls

Sustained notes with rise and fall endings, short, détaché, sustained, crescendo, and diminuendo.

- Type: C2–E2 (violins, violas), C6–E6 (cellos).
- Rise/fall: A2/A#2 (violins, violas); A6/A#6 (cellos).
- In VelXF + Velocity Presets, direction is controlled by keystroke velocity instead of keyswitches.

Short, détaché, sustained



Crescendo, diminuendo

Crescendo and diminuendo, short, medium, and long.

- Length: F7–G7



Arpeggio

Arpeggio in chords, pizzicato, regular up and down, and looped at 120 to 160 BPM; major, minor, dominant 7, minor 7, augmented, and fifths.

- Type: C2–E2 (violins, violas), C6–E6 (cellos).
- Arpeggio chord: F2–A#2 (violins, violas), F6–A#6 (cellos).

Chord, pizzicato, up, down



Loops

Arpeggios looped at 120/130/140/160 BPM; with upper note, lower note, and cut release.

- Tempo: C7-D#7.
- Release type: F7-G7.



Combined Collections

Additional Presets for owners of Synchron Duality Strings (regular) or all Duality Strings Collections combine their articulation sets and thus offer an extended content and enhanced versatility. Type keyswitches and dimensions are increased accordingly.



Regular + Virtuoso merged

Articulations which don't exist in the Regular set are added to the list, Types etc. adjusted accordingly. The example below shows short notes with Martelé, Ricochet, and Saltando on additional Type keyswitches.

- Articulation: C1–B1.
- Type: violins, violas from C2; cellos from C6.



Regular + Sordino + Colors + Virtuoso merged

In the Presets combining all Collections, the Virtuoso Articulations are added to the Regular content as above, while Colors and Sordino content remain distinct and can be selected by keyswitch.

- Collection: A0–B0
- Articulation: C1–B1
- Type: violins, violas from C2; cellos from C6



Company

Authorized Dealers

Distributors

Imprint

Privacy Policy

Legal Notice

Cookie Settings

