

Vienna
Symphonic
Library

Vienna Imperial

Manual

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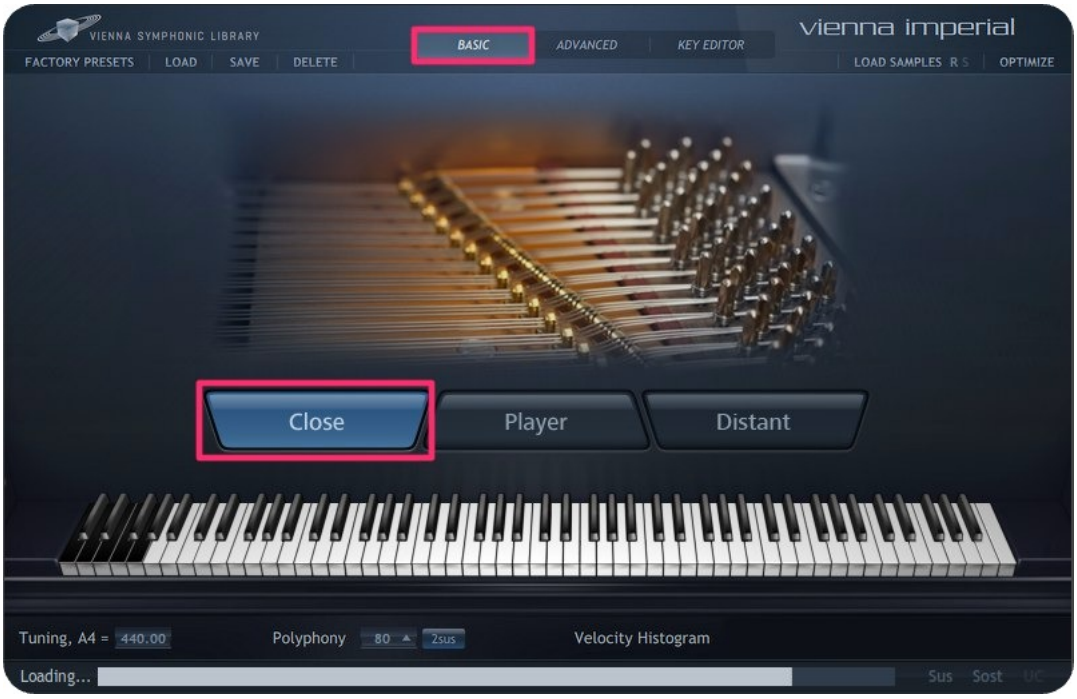
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Basic settings

On launching the Vienna Imperial you are first presented with the Basic View. This gives you access to the basic settings like recording position and tuning, allowing you to set up and play very quickly without having to take care of more advanced adjustments. The easiest way to get satisfying results of course is to load one of our Factory Presets – but the Vienna Imperial sounds more than convincing even if you simply choose to load one of the three preset recording positions.

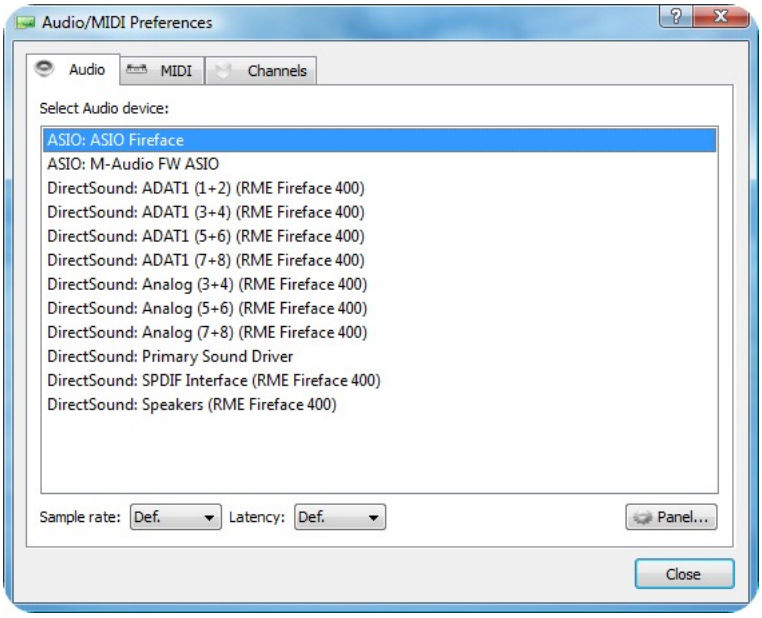


In Basic View, you can choose from three microphone positions to load the basic sound you desire, and set up the piano's tuning and polyphony – but more about that later, because this is just like the hood of a good car: looks snazzy, but the motor's underneath...

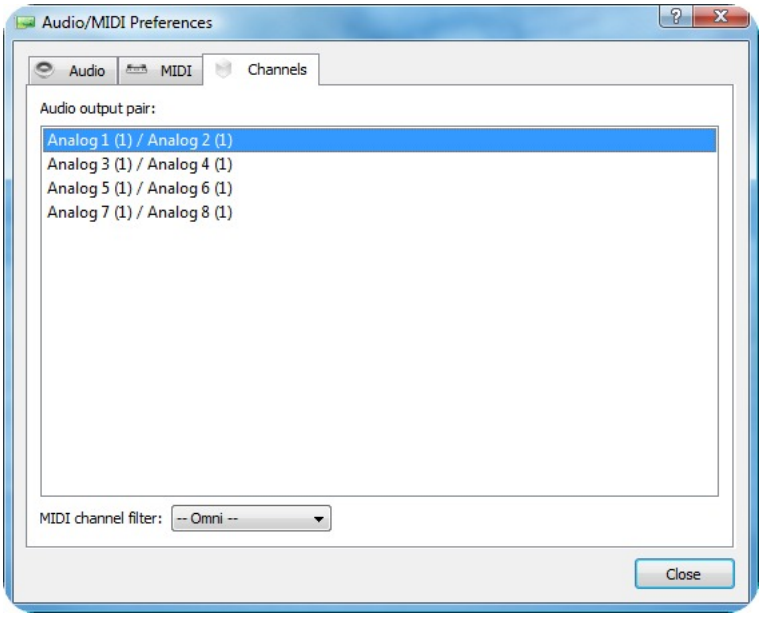
Standalone: MIDI and Audio Setup

If you want to use the standalone version of Vienna Imperial, you will first have to take care of the player's MIDI and audio settings. You can find these settings in the top menu bar under "Application – Preferences" which contains the three tabs MIDI, Audio and Channels – however, this menu will open automatically at the first launch of the standalone Vienna Imperial, so that you can immediately set up for playing.
The first tab in this menu is Audio where you can see to it that your audio interface (sound card, USB or Firewire device) is set up properly. Select the Output Device of your choice. If desired, you can also set the device's Sample Rate and Latency here.

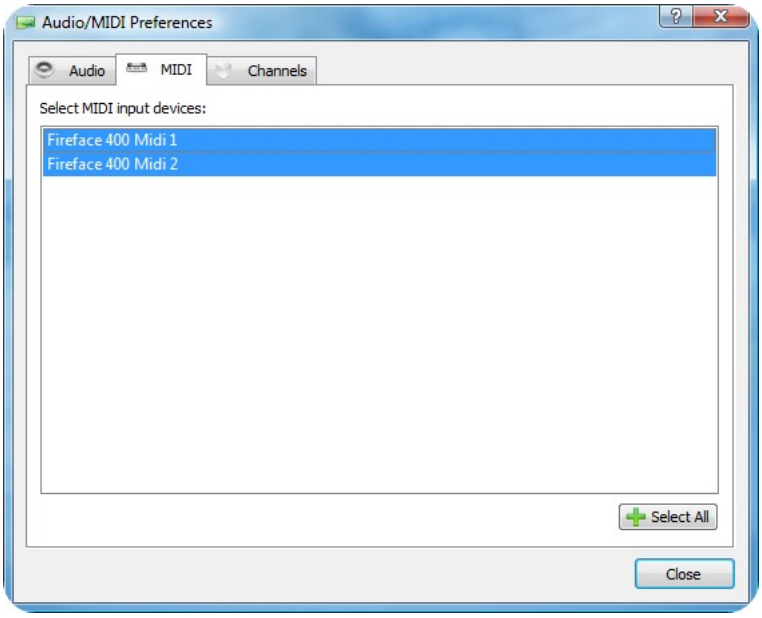
> **Important**
>
> **WINDOWS users**: The Audio tab shows ASIO and DirectSound devices. However, we recommend using native ASIO drivers because choosing an ASIO DirectX or DirectSound device will add some playback latency.



If you have selected an ASIO Output, you can now choose an Output Channel. Go to the Channels tab and select the desired stereo pair. Also, you can set up MIDI to receive on all channels (Omni) or only on a single channel.



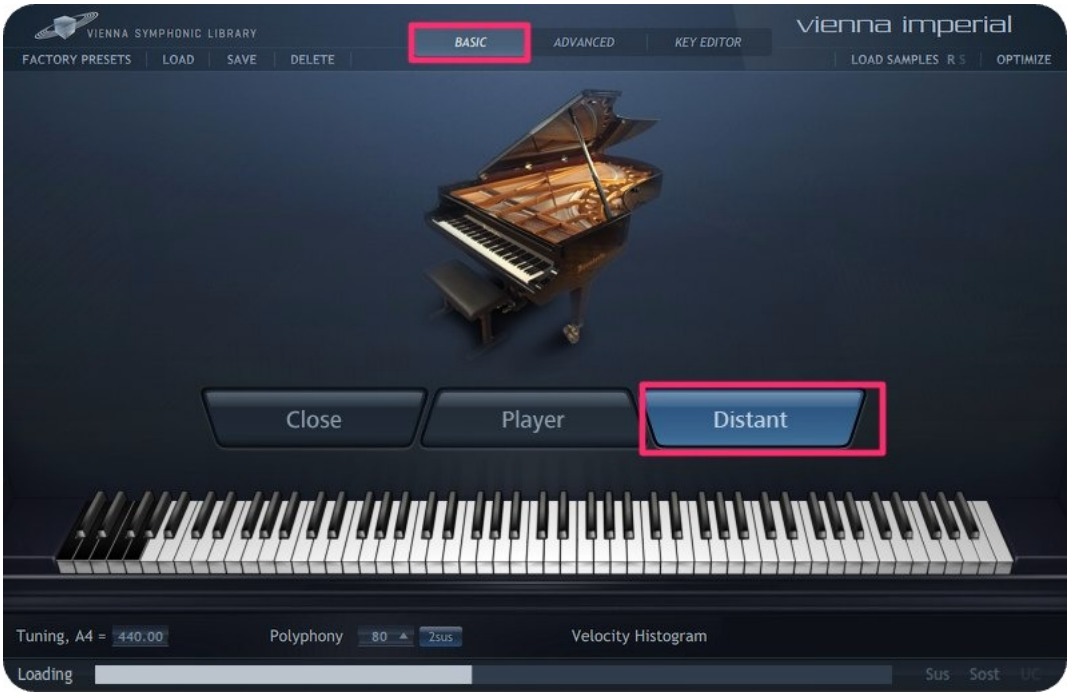
Now, in order to set up the connection between your master keyboard or other MIDI device and the player, open the MIDI tab and select the MIDI ports you want to use as Input Ports.



These settings done, you're ready to play – but for the sound of the piano itself, which we'll be coming to now.

Basic View

The main feature of the Basic view are the three microphone positions **Close, Player,** and **Distant** . For the **Close** position, the microphones were positioned near the strings, giving an "inside" sound with little ambience. **Player** of course sounds as if you were sitting right in front of the instrument, while **Distant** was recorded from the audience's listening position and therefore has the most ambience. By clicking on one of the position buttons to load the respective sample set, you're practically ready to play – if you're not yet connected to your master keyboard's MIDI port, you can use the User Interface's virtual keyboard to test it.



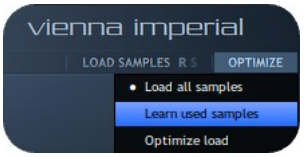
In the button bar above the piano window, you can call up **Factory Presets** which offer you a variety of reverb settings and sound possibilities our sound engineers have prepared for you. Here you can also load, save, and delete your own custom presets for your preferred configurations. Here's a list of the currently available Factory Presets:

- *00 Empty:* Unloads samples and resets everything to default values
- *01/02/03 Close/Player/Distant Position Default* : All parameters set to default values, no reverb added
- *04 Distant Concert Piano Big Hall:* Distant position, EQ, reverb: Large Hall, dynamic range and stereo width adapted
- *05 Distant Concert Piano Small Hall:* Distant position, EQ, reverb: Small Hall, dynamic range and stereo width adapted
- *06 Ballad Piano:* Player position, EQ softens high frequencies, reverb: Large Hall
- *07 Jazz Piano:* Player position, EQ, reverb: Small Hall, dynamic range and stereo width adapted
- *08 Dry Rock Piano:* Close position, EQ accentuates high and bass frequencies, dynamic range adapted, reverb: Medium Hall
- *09 Melancholy Piano:* Close position, EQ softens middle frequencies, reverb: Large Hall, dynamic range adapted
- *10 Soft Lounge Piano:* Player position, EQ softens high frequencies, reverb: Medium Hall, dynamic range adapted
- *11 Loudness Piano:* Close position, strong EQ, reverb: Medium Hall, dynamic range adapted
- *12 Mysterious Piano:* Distant position, strong EQ, reverb: Large Hall, dynamic range adapted

In the GUI's upper right-hand corner you can see the **Adjustments** Button, that lets you adjust the volume and EQ settings for each key separately. Next to it there's the **Load Samples** button. If you click on it, you'll get the options to load the complete set, omit soft pedal samples, omit release samples, or omit soft pedal and release samples. If you only have 2 GB of RAM, you should at least choose **Omit soft pedal samples** (the default). The release samples are very important for achieving realistic sound, so if your computer setup allows it you should have them loaded. You can change the options even during loading – the software will simply start over with loading the proper set. On the button, the letters **R** (for Release samples) and **S** (for Soft pedal samples) are highlighted according to your selection.



The **Optimize** function next to Load Samples can help you to save lots of RAM by unloading samples that are not needed in a piece. If you click on "Learn used samples" and play back your piano score, the software will take note of all the samples used. By clicking on "Optimize load" after that, unused samples will be removed from memory. And if you've added new material to your score you can click on "Load all samples" to make sure that the piano will play everything again.



> **Important**
>
> If streaming drop-outs occurred during playback, it may happen that Learn Samples doesn't recognize some of the samples which are in use. If you are in doubt, we recommend bouncing the track (making a mixdown) – since bouncing is a non-realtime process, the sequencer will wait for everything to be streamed properly, so that all samples are guaranteed to be included in the mixdown.

The button bar below the piano window gives you access to the piano's **Tuning** between 436 and 444.99 Hz and its **Polyphony** (40 to 384 voices) which may be necessary to adjust depending on your computer setup. Of course, the Vienna Imperial is equipped with an intelligent note-stealing function so that you will hardly hear any omissions even with less voices. For "normal" application, a setting between 80 and 160 voices should work fine. The **2sus** Feature increases the realism of sustained notes that are pressed before the sustain pedal is activated. This option is switched off by default, as it halves the streaming performance and reduces effective polyphony to half its setting value. Remember these possible restrictions when activating **2sus**.



The **Velocity Histogram** shows the received velocity of every key you play on your keyboard – a nice way to monitor your playing. It is also a very helpful tool to find the right velocity curve for your master keyboard, as the visual feedback allows intuitive settings. MIDI Sensitivity, too, is taken into consideration in the Velocity Histogram. Moreover, you can freeze/unfreeze the Velocity Histogram by double-clicking into the histogram display so that you can get a general image of your playing dynamics. Below the Velocity Histogram you can see three entries which display the state of the **piano pedals**. **Sus** lights up when the sustain pedal is depressed. **Sost** lights up when you depress the sostenuto pedal, which holds only the notes that were playing when you depressed it. If you keep the sostenuto pedal depressed and hit a note that was held a second time, it will be held again. **UC** is synonymous for the soft pedal –short for *una corda* (one string) –, and is greyed out when you choose to omit the soft pedal samples. If active, depressing the soft pedal will switch to playing these samples: a real piano has up to three strings per note, and the soft pedal shifts the piano's hammer positions so that not all of the strings belonging to a note will be struck. So, if the soft pedal samples are active, **UC** will reflect the state of the soft pedal. The location your **custom presets** are saved in:

- Windows Vista and higher:
  - `%appdata%\Vienna Imperial Presets`
- Windows XP:
  - `C:\Documents and Settings\<UserName>\Application Data`
- MacOS:

- Macintosh HD\Shared Items\Vienna Imperial Presets

> **Important**
>
> Please note: on a 64-bit system it is possible to open two instances of Vienna Imperial in your sequencer; however, we do not recommend mixing two positions playing the same piece – the samples of each position already are a mix of several miking positions, and mixing them with each other might lead to phasing problems.

Advanced view

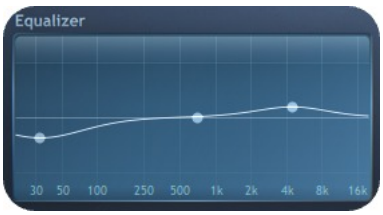
On top of the GUI you'll find three buttons, **Basic** , **Advanced** and **Key Editor** . The Basic view is selected by default; by clicking the other buttons, you can switch to alternative views.



The **Advanced** view allows you to fine-tune your piano sound. The basic selection of Close, Player and Distant microphone position has now moved to the left to make room for other parameters you can change to get the sound you desire. The **Key Editor** is explained at the end of this manual.

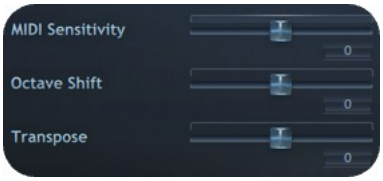
> **Important**
>
> Please note that switching between microphone positions after you have changed settings in the Advanced view will not undo these changes, while loading another Preset naturally will do so.

Equalizer



There is a three-band graphic equalizer next to the Position display. Click on one of the bands and drag it to change its gain and Hertz value. Holding down the Ctrl (Windows) or Command (Mac) key while dragging an EQ bin will change the Q factor (bandwidth) – higher values result in a narrower bandwidth, thus affecting a smaller frequency range. If you hold Alt and drag, you can adjust only the frequency, while Shift-drag locks the frequency and changes only the gain value. The values of the selected band are shown on top of the equalizer display. Double-clicking (or Ctrl/Command-clicking) on a band will revert it to its default value. The Vienna Imperial's Factory Presets already have pre-configured EQ settings.

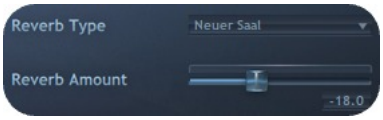
MIDI parameters



Below the equalizer you'll find three sliders for advanced MIDI settings.

MIDI Sensitivity ranges from 100 to +100 and determines how the piano reacts to your keystrokes' MIDI velocity – please note that in extreme positions, some middle range velocities played may be skipped (i.e., replaced by other values) due to the sensitivity curve. Test this to find out what setting fits best for your touch. **Octave Shift** (4 to +4) can be very handy when you have a keyboard with less than 88 keys or if you want to access the lowest keys of the piano displayed in black on the GUI. The setting makes the piano sound up to 4 octaves higher or lower while you can stay in the same playing position. **Transpose** (12 to +12) is actually the same function, only for intervals within an octave up or down. You can use it, e.g., if you have to play a piece in a key you're not familiar with so that you can stay in the (playing) key you're used to.

Reverb



On the equalizer's right there are two parameters to set up the built-in reverb. **Reverb Type** lets you choose from seven halls: Huge Hall, Large Hall, Medium Hall and Small Hall are algorithmic reverbs that are very CPU-efficient and mimic the additional three halls of the Wiener Konzerthaus – Grosser Saal, Mozart Saal and Neuer Saal. The convolution reverb used on the Wiener Konzerthaus halls is based on the same impulse responses featured by the Convolution Reverb of our plug-in collection Vienna Suite. Our **Factory**

Presets are preconfigured with different reverb settings and make use of the CPU-friendly algorithmic reverbs. With **Reverb Amount** you can determine how much reverb you want to add to the original piano sound. (15.4 dB is the default, to which you can reset it by double clicking.) **Please note** that in order for Vienna Imperial to perform reliably with a low latency/buffer setting (64 and 32 samples on systems which allow it), you can switch to an algorithmic reverb type or deactivate the convolution reverb by dragging the **Reverb Amount** slider to the leftmost position.

Piano parameters

Below the reverb there's four parameters related to the piano sound itself:



Dynamic Range controls the difference in loudness between velocities of the piano and essentially is similar (though not identical) to a compressor. The values which yield results comparable to the sound of the original piano are located at approximately 55–60%, and are therefore set by default. At 100%, the samples are played back as they were recorded; at lower values, keystrokes with lower MIDI velocity are played back louder, so that the piano's dynamic range is reduced. **Sympathetic** allows you to set up the amount of sympathetic string sound. You can hear this effect when you hold down a key without sounding it and then briefly hit another key. Depending on the frequency relations between the two notes, the "mute" note, triggered by the other one, will also start to sound. The default for this setting is –6 dB. At a setting of "-inf" this effect is switched off entirely which may save you lots of CPU power, so if you're experiencing playback problems, we recommend trying this first. **Pedal Noise** adjusts the amount of pedal noise added whenever you step on or release a pedal. The default again is –6 dB and can be reset with Ctrl/Command-click. Here, too, "-inf" switches off the effect. **Stereo Width** lets you narrow your piano's expanse in the stereo field – e.g., it would probably not sound very natural in an orchestral piece if the piano had the same stereo width as the entire orchestra, while in a solo piece it is of course possible to use the whole width. The setting makes sense if you're playing the Vienna Imperial's stand-alone version; in a host, it's better to use the host's stereo and panning options or, e.g., our Vienna Suite's PowerPan plug-in because you can also determine the panning position.

> **Important**
>
> The Stereo Width control only influences the original piano signal but not the reverb!

On the far right, you can also find the **Volume** slider which sets the Vienna Imperial's overall volume. The plug-ins output is designed to avoid clipping. If there is signal overload, soft compression will be applied to keep the output signal just below 0 dB. If you notice distortion during intensive performances (which anyway should only occur in rare cases), please lower the volume slider so that the VU meters do not reach the top.

Key Editor View



Per-note equalizer On/Off: When switched off, the Per-Note Equalizer settings will not be applied. Volume adjustments will still be applied. Useful for A/B comparison. Switched on by default. The **Per-Note Equalizer** works exactly the same way as the global Equalizer on the Advanced Page (see page 11), but on a per-note basis. **Note Volume:** Displays the volume level of the selected notes (if the levels are identical). It is a duplicate of the 97 sliders in the Volume Slider Area (depending on the selection). **Note Dynamic Range** : Displays the dynamic range of the selected key(s). Values are also displayed in the Dynamic Range Slider Area when the Key Editor View is switched to **Dynamics** (see below).

> **Important**
>
> Frequency, Q, Gain, Note Volume and Note Dynamic Range are only available when the adjustment values of the selected notes are identical!

Global Dynamic Range: Mirrors the slider on the Advanced Page. **Global MIDI Sensitivity:** Mirrors the slider on the Advanced Page. **Copy:** A common "copy" function for the two available paste options described below. **Paste All:** Restores all settings saved at the time of pressing Copy, regardless of the selection.

This is useful for replicating note adjustment settings for different Vienna Imperial presets, since the Adjustments Page settings are reset together with all other options, once a different preset is loaded).

Paste 1st: Pastes the EQ and Volume adjustments of the leftmost (or the only) note selected at the time of pressing Copy to the new selection (one or multiple notes). **MIDI Select** : When activated, the next incoming MIDI note will select the key. Switched off by default.

The best way to adjust the Vienna Imperial and all available presets in a similar fashion:

1. Adjust one preset to your liking.

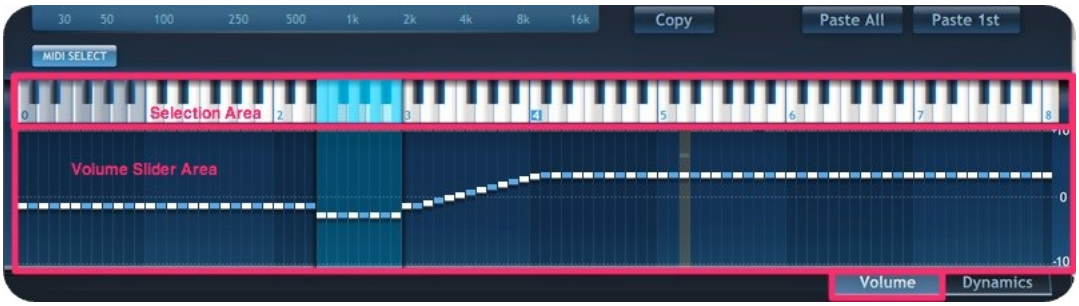
2. **Save** this preset to have it available later on.
3. Press **Copy**.
4. Load another preset.
5. If you'd like to have the same adjustments available, click **Paste All**.
6. Fine-tune, if necessary.
7. **Save** the new preset.

Selection Area (Keyboard)

Selection Area (Keyboard) for Volume and Dynamics View:

- Drag across to change the selection.
- Shift-drag to add to the existing selection.
- Alt-drag to remove notes from the existing selection.
- Ctrl-drag (WIN) or Cmd-drag (OS X) to auto-toggle, based on the first note clicked.
- Starting from a non-selected note will add to the selection (like the Shift key).
- Starting from the selected note – the selection will be removed, as if holding the Alt modifier.

Volume Slider Area

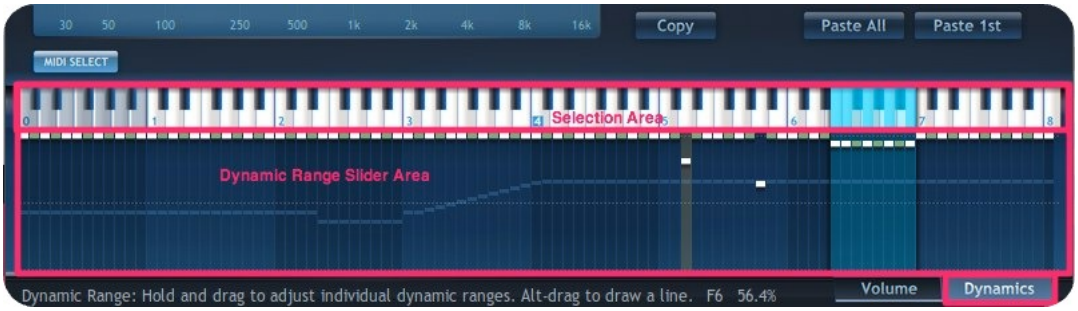


Single click outside the selection changes the selection to that note. Range: -10 to +10 dB.

Dragging the volume handles within a selection adjusts the volume levels for all selected notes.

- Right-click or double-click resets the volume levels to zero.
- Alt-drag draws a line, creates a smooth linear ramp of volumes from one note to another.When using Alt-drag, the selection is irrelevant.
- A brown background in the Volume Slider Area shows which notes have their equalizer settings adjusted (EQ Gains are not 0 dB)
- Green levels in the background show which notes have their dynamic range adjusted.

Dynamic Range Slider Area



- Single click outside the selection changes the selection to that note. Range: From 0 to 100 %, depending on the **Global Dynamic Range** Setting.
- Dragging the handles within a selection adjusts the dynamic range for all selected notes.
- Right-click or double-click resets the dynamic range to the global dynamic range.
- Alt-drag draws a line, creates a smooth linear ramp from one note to another.When using Alt-drag, the selection is irrelevant.
- Brown background in the Dynamic Range Slider Area shows which notes have their equalizer settings adjusted (EQ Gains are not 0 dB)
- Blue levels in the background show which notes are volume-adjusted.

Support und VSL Community

We hope that this manual was a helpful companion for getting acquainted with our Vienna Imperial. However, if you have any further questions don't hesitate to visit our Internet Community or send an e-mail to our Support . Also, please check out our Video Tutorials which will provide you with further details about Vienna Instruments and our software products. And now – enjoy the Vienna Imperial!
- Your Vienna Symphonic Library Team

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VST PlugIn Interface Technology by Steinberg Soft- und Hardware GmbH.

Legacy: Vienna Imperial Player - Version History

Windows 10 and newer
macOS 10.14 and newer

v2.1.119 - August 2nd, 2023

Fixed WIN

- Imperial license was not recognized by the software

v2.1.96 - August 1st, 2023

Fixed

- A potential crash when closing plugin/standalone
- WIN: Bad scaling of standalone player on scaled displays

Improved

- Performance of convolution reverb engine
- macOS: Native Apple Silicon support

v2.0.49 - October 18th, 2022

Changed

- Switch from eLicenser to iLok protection
- Attention: All newer versions are iLok only
- Attention macOS: Mojave (10.14) is the new minimum system requirement

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v1.1.778c - October 28, 2019

Added

- macOS: 10.15 (Catalina) compatibility.

v1.1.778 - December 1, 2016

Fixed

- macOS: Preload settings in Directory Manager not remembered under 10.12 (Sierra)

v1.1.776 - February 3, 2016

Improved

- Mixdown performance with Cubase Asio Guard 2
- Position loading/unloading performance

Added

- Added: Plug-in type selections at installation

v1.1.755 - October 16, 2014

Fixed

- Possible crash in streaming
- Standalone version did not support < 256 channel soundcards

Added

- Mac OS X: 10.10 (Yosemite) compatibility

v1.1.739 - July 3, 2014

Fixed

- Mac OS X: Fixed an issue with missing QT frameworks
- Mac OS X: Disabled App Nap for standalone
- Mac OS X: Fixed font misalignment on 10.9 (Mavericks)

v1.1.732 - October 10, 2013

Fixed

- Fine-tuned release sample volumes for increased realism.
- When release samples are not loaded, Vienna Imperial now will not dampen the high notes from F#6 and up.
- Optimized latency behavior for an even more precise musical performance.

v1.1.716 - July 1, 2013

Removed

- Beta debug window inadvertently included with previous version.

v1.1.711 - June 26, 2013

Added

- RTAS-AAX migration

v1.1.710 - June 22, 2013

Added

- Full support for Pro Tools 11 (please note: AAX version now requires ProTools v10.3.5 or later).
- AAX known issues: RTAS plugins will not automatically be converted to AAX-64 plugins.

v1.1.682 - November 22, 2012

Added

- AAX plug-in version

Removed

- Mac OS X: Support for 10.5 (Leopard)

v1.1.655 - August 7, 2012

Fixed

- Bug causing mis-mapped samples

Added

- Loading progress call for Vienna Ensemble Pro

v1.1.653 - August 4, 2012

Added

- Content installer dialog to reconfirm the directory
- Mac OS X: Installer and applications are now compatible with Gatekeeper in OS X 10.8 (Mountain Lion)

v1.1.631 - January 16, 2012

Fixed

- "Adjustments" page is renamed to "Key Editor" and a separate View tab added
- All View selection tabs are moved to the top of the interface
- 2sus: Optional mode to improved realism of sustained notes, pressed before the sustain pedal
- Individual notes dynamic range editing capability added in Key Editor
- Selection by MIDI is added to the Key Editor View
- Mac OS X: Library installer crash

v1.1.609 - December 16, 2011

Added

- Adjustments Page added, see manual for details.

v1.0.538 - August 24, 2011

Fixed

- freeze during bounce in Cubase
- Mac OS X: 10.7 (Lion) compatibility for Library Installer

v1.0.535 - July 5, 2011

Fixed

- Freeze during bounce in various hosts

v1.0.524 - March 11, 2011

Added

- Display of last loaded preset in tooltip while hovering preset bar
- Added presets to standalone version
- Mac OS X: Added Cocoa View for VST 64-bit

Fixed

- Fixed bug causing computer keyboard input to disregard some characters

v1.0.514 - November 23, 2010

Fixed

- Unclear naming in Pro Tools 9 insert slots

v1.0.503 - October 1, 2010

Fixed

- Installation problem with Intel 64-bit platform misdetection

v1.0.497 - July 15, 2010

Added

- Four reverb types

Fixed

- Reduced idle CPU usage
- Miscellaneous graphic bugs fixed

v1.0.475 - March 15, 2010

Fixed

- Bug in Library Installer (package.info was not recognized)

v1.0.470 - March 1, 2010

Added

- CC7 (Volume) as controller

v1.0.442 - November 6, 2009

Fixed

- Saving/loading of VST3 presets
- Minor host incompatibilities
- Graphical bug when running in Vienna Ensemble Pro

v1.0.441 - October 9, 2009

Added

- Mac OS X: 64-bit version

v1.0.431 - July 17, 2009

Added

- ProTools sample rates other than 44.100 kHz supported
- All-Notes-Off message now triggers pedal release
- Sympathetic resonance logic is fixed, when a sustenuto pedal is used.