

Vienna
Symphonic
Library

Vienna Instruments MIRx

Manual

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Introduction

Welcome to MIRx – Reverb Mixing Extension!

Positioning your symphonic instruments in a virtual room has never been easier:

MIRx provides you with a simple, yet effective solution for your mix, taking advantage of the experience we collected over the years with its big brother, *Vienna MIR PRO*. We extracted the crucial positions of symphonic instruments and implemented automatic recognition of the loaded instruments within *Vienna Instruments / PRO*, giving you an instant, yet intuitively controllable, mixing template.

- Load any virtual instrument in *Vienna Instruments / PRO*
- Activate *MIRx* in Advanced View (the orchestral seating in the selected *MIRx Venue* will be loaded)

And as the icing on the cake: Each position for each instrument comes with **tailor-made EQ settings**, totalling in **more than 1300 positions for all MIRx Venues** (more than 300 positions per room)! For sonic flexibility: Choose between the **traditional orchestral seating** and a **position for solo performances** for most instruments. Some instruments even add positions for additional players, e.g., Vienna Horn 1/2/3/4. Check out the QuickStart Video Tutorial for MIRx

MIRx Features at a glance

- More than **1300 positions** for all Vienna Instruments
- **Automatic Instrument Recognition**
- **Tailor -made EQ settings** for each instrument and position
- **Synchronize** all instances (selectable parameters)
- **Use Natural Volume** for sonic balance throughout the orchestra
- 5 available **MIRx Venues**
  1. Vienna Konzerthaus Grosser Saal
  2. Vienna Konzerthaus Mozartsaal
  3. Teldex Studio Berlin
  4. The Sage Gateshead Hall One
  5. Kloster Pernegg

> **Tip**
> With **MIRx**, it's **convenience** and **simplicity** that counts – in combination with a great sound, that will fit most circumstances! Vienna MIR PRO, the big brother of *MIRx*, will provide you with more flexibility in all aspects of Multi Impulse Response Reverberation, from instrument positioning to microphone selection.

Getting started

NEW in 2022 - Our transition from eLicenser to iLok

As you probably know, we switched our copy protection system, and there are some great benefits available for you now with iLok:

- Cloud storage - no need for a key/USB dongle!
- Flexible license management in the iLok License Manager.
- Batch activation of multiple licenses.
- New VSL sample content with updated presets and integrated library updates for all VSL products.
- Improved content management with the new Vienna Assistant:
  Vienna Assistant macOS
  Vienna Assistant Windows
- Future-proof: You will benefit from all updates, expansions and upgrades of our library and software products.

Please find all FAQs regarding iLok and eLicenser right here.

> **Note**
> Vienna Instruments users (LEGACY eLicenser): You have been upgraded to Vienna Instruments Pro FOR FREE. All projects containing Vienna Instruments instances will open with Vienna Instruments Pro right away!

License activation

License activation with iLok is now very comfortable:

1. Register your free iLok account!
2. Register your iLok account with us
3. If you already have VSL licenses: Convert your licenses

Your licenses will be added to your iLok account right after purchase/conversion, so you can decide how you'd like to use them: On a physical iLok key (available separately) or with the iLok Cloud (no key necessary).

> **Note**
> You need an internet access to activate your license(s). If you are using the **iLok Cloud**, a permanent internet connection is mandatory.

You will download and install your **sample content** and **software** with the help of the Vienna Assistant:

Vienna Assistant macOS
Vienna Assistant Windows
We have prepared Video Tutorials showing the registration and installation routine on screen; you can find them at our website's Quick Start Guides.

iLok License Manager

The iLok License Manager provides access to all your iLok-protected licenses. Your licenses are delivered to your registered iLok account automatically, and you can comfortably move your licenses between different locations, e.g., use your licenses in cloud sessions or drag licenses from one iLok key to the other. You can also move your licenses from your key to the cloud if you are travelling with our iLok key.

Get an overview of the new possibilities right here. For all users of iLok keys: Zero Downtime™ (ZDT) is an optional iLok coverage that gives you immediate access to your licenses in the case of a broken, lost, or stolen iLok USB. If you rely on 24/7 access to your licenses, ZDT is for you!

System Requirements

Minimum

Windows 8.1 (latest update, 64-bit), Intel Core i3 or AMD Athlon 64 X2 **or**
OSX 10.13 (latest update), Intel Core i3
8 GB RAM
iLok Account and iLok License Manager software for activation in the cloud or on a physical iLok 2/iLok 3 key

Recommended

Windows 10/11 (latest updates, 64-bit), Intel Core i5/i7/i9/Xeon **or**
macOS 11 (or higher), Intel Core i5/i7/i9/Xeon/M1/M2
16 GB RAM
AU/VST3/AAX Native compatible host
88 key master keyboard

LEGACY eLicenser protection

With our switch to the more flexible and convenient iLok system, it makes sense to switch to iLok on your computer as well! However, there is no rush, as your existing setup will keep on working as long as your OS is supported.

> **Tip**
> Find more information on **eLicenser protection** and the** Vienna Key** right here! More information about the implications of our switch to iLok for eLicenser users!

Options

Reverb selection

Your **Reverb Tab** in the **Advanced View** of *Vienna Instruments / PRO* now offers more than one choice:

- **None** (no reverb)
- **Algo** (Algorithmic Reverb, described in the Vienna Instruments Manual)
- **MIRx** (Reverb Mixing Extension for, discussed on the next pages)
- Additionally, you can **Bypass** the elected Reverb



Instrument Position Display

Find your selected instrument in a simple graphic representation of the *MIRx Venue*, the **Instrument Position Display (2).**
Clicking in the Instrument Position Display will open a window that shows a **picture of the stage of the selected MIRx Venue (1)**, to give you a feeling for the selected location. The instrument / ensemble is represented by an **instrument icon (3)** that shows the **rotation**, **stereo width** and **position on stage**. The **main microphone** is displayed as a **small icon (4)**, in this case the conductor position on stage of the Vienna Konzerthaus Grosser Saal. Find out more in the chapter Venue Details at the end of this manual!



Venue

Once your instrument profile is loaded, you can choose from your available *MIRx Venues*:

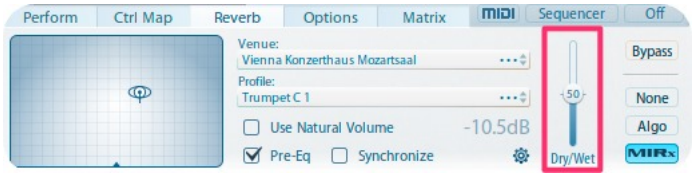


- When **switching between different MIRx Venues**, the location of your instruments will vary.
- This is mainly because each venue actually does sound quite different, and the seating of the orchestra has been adapted accordingly.
- The more exotic your picked instrument, the more likely you will find your instrument in a different location, simply because it sounds best where we have placed it.

> **Tip**
>
> **Berlin Teldex Studio** provides a lot of depth and gives you a profound impression of distance. An ideal Scoring Stage, with a rather "dry" sound and a powerful low end. **Gateshead The Sage Hall One** is a great sound stage for both classical and unconventional performances. **Kloster Pernegg** is alate gothic pilaster church. The extra ordinary acoustics of this architectural rarity, uniquely situated in a deep forest, is highly inspiring. **Vienna Konzerthaus Großer Saal**, with a capacity of 1865 seats, has acquired international fame as one of the best concert halls of the world. **Vienna Konzerthaus Mozartsaal** is the ideal stage for smaller ensembles, and yet still, MIRx lets you choose from 300 instrument profiles to create your ideal, intimate sound.

Dry / Wet Slider

The most essential controller of *MIRx*, this slider decides how much reverberation should be added to your mix.



- The **default value** is 50 for all instruments. This default value has been adapted for all instruments, depending on their interaction with the room.

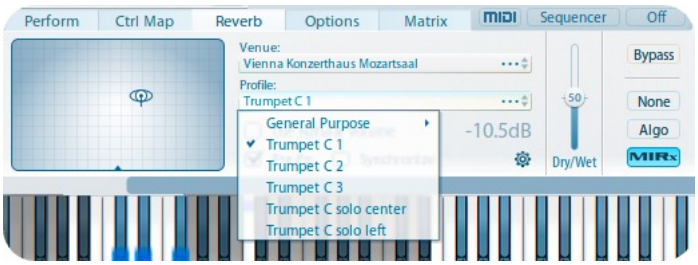
The *MIRx* Dry/Wet Slider is also available as a separate slider in the Basic View, with a **Settings button (1)** that switches to the Reverb Tab in Advanced View and a **Bypass button (2)**:



- The same controls are added to the **Algorithmic Reverb**.
- Both Dry/Wet Sliders (for *MIRx* and Algo Reverb) are transparent if the corresponding reverb mode is not selected.

Profile

The **Trumpet in C** is a good example for **multiple profiles**. The more versatile your instrument, the more options will be available. Let your ears decide what sounds best in your musical context!

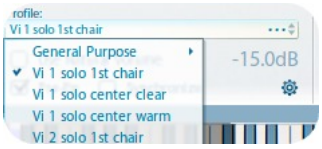


- **Create ensembles** with the additional profiles Trumpet in C 1/2/3.
- Due to EQ settings and position, each profile will sound different, allowing for an ensemble sound created from 3 identical Trumpets in C.
- Ideally, record each trumpet of your ensemble separately, to improve authenticity.
- **If more instruments are added** in 1 instance of, the profiles for these additional instrument will also be available!

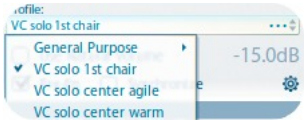
> **Tip**
>
> To actually write for divisi sections, the best results will be achieved with our DIMENSION Series products: Vienna Dimension Brass and Vienna Dimension Strings.

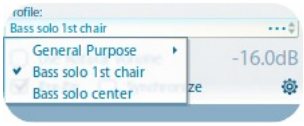
> **Tip**
>
> The *Vienna Instruments PRO* **Humanize feature** will help to improve the musical performance and credibility of your virtual players dramatically! Check out our Video Tutorials to learn more!

Example of various profiles with Solo Strings









- Our **Solo Violin** offers **2 positions as a 1st chair** (NOT as a dedicated solo position), which works great as a first violinist position in combination with Orchestral Violins and Appassionata Violins. You will also find a dedicated solo position, **solo center clear**.
- The **Solo Viola** also offers a **1st chair** position that will blend well with the bigger sections, and you can choose between a **bright** and a **warm** dedicated centered solo position.
- The **Solo Cello** adds both an **agile** and a **warm centered solo position**, and of course also a **solo 1st chair**.
- The **Solo Bass** comes with the 2 basic choices.

General Purpose Profiles

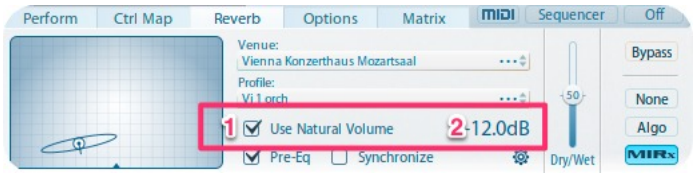
Whenever you're looking for a different sound or character, you will find quite some choice in the General Purpose Profiles:



- Each *MIRx Venue* offers **3 broad ensemble** profiles and **9 dedicated instrument** profiles.

Natural Volume

Each instrument in a symphonic orchestra has a **specific volume**, with the Percussion section (Bass Drum, Piatti, TamTam) being the loudest section. **Natural Volume (1)** takes these **individual volume levels (2)** into account, always referring to the **loudest possible sound the instrument can produce**.



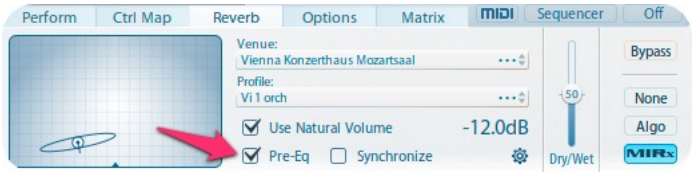
- **If you are writing for a full orchestra with full dynamics** (ppp to fff), Natural Volume will provide you with a great starting point for your mix.
- **Natural Volume** will also help to adjust the relations between instruments quickly.
- E.g., if your loudest instrument is at a Natural Volume level of -10dB (Vienna Horn):

  1. you can set this instrument at 0dB in your mixer
  2. and **add 10 dB to he natural volume value** of all other instruments.

- **If you are writing a very quiet piece**, you can raise the levels accordingly!
- A Natural Volume Overview for all instruments can be found at the end of this manual.

Pre-EQ

We have matched the best positions for each instrument and section in every *MIRx Venue* with carefully tuned Equalizer Settings.



- The **Pre-Reverb Equalization** adds to the virtual representation of your instrument and tames potentially problematic frequencies that result from the architecture of the selected hall.
- Additionally, the **Pre-EQ** also plays quite a big role in **character presets**.
- Try deactivating the Pre-EQ with a few presets, to hear the difference!

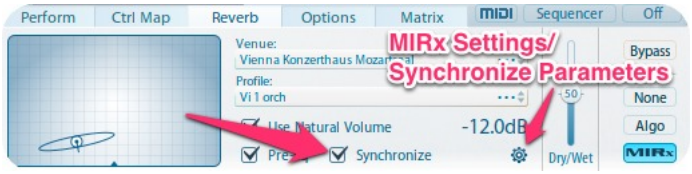
As an alternative, you can also use the **built-in Pre-Reverberation Matrix Equalizer**, available in the **Matrix Tab** of the **Advanced View**:



> **Note**
>
> VI Pro's Matrix EQ and the MIRx Pre-EQ are using 2 different processes! MIRx's Pre-EQ relates to MIR Pro's "CharacterEQ"; the individual settings cannot be edited.

Synchronize

Efficient mixing becomes much easier when the main *MIRx* parameters of all *Vienna Instruments / PRO* instances are changed simultaneously. Once activated, the next parameter change will affect all *Vienna Instruments / PRO* instances with activated **Synchronize** option in the selected host (see below). E.g., if you'd like to change the *MIRx Venue* for all *Vienna Instruments / PRO* instances in your host, **Synchronize** will be the way to go.



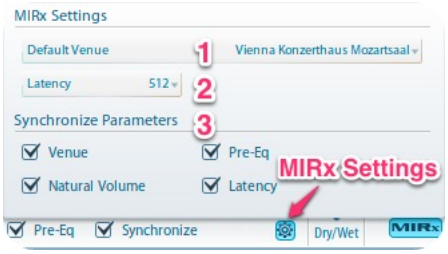
- **MIRx Settings** lets you adjust which parameters will be synchronized for each *Vienna Instruments / PRO* instance (see next chapter).
- **Synchronize** will only synchronize all instances that have a **checked Synchronize box**.
- can be instantiated in various hosts:
  - Any sequencer for individual instances
  - *Vienna Ensemble*
  - *Vienna Ensemble PRO*

- Instrument Hosts (e.g., Plogue Bidule)

> **Note**
> MIRx parameter synchronization only affects parameters within one process(see the various hosts listed above, each being one process).

MIRx Settings

Click the *MIRx* Settings Symbol to open the **MIRx Settings** and **Synchronize Parameters (3)**. The *MIRx* Settings let you choose your **Default Venue (1)**: This *MIRx Venue* will be selected when you activate *MIRx* the first time in a instance. Additionally, you can set the **Latency (2)** that is added by *MIRx*. **Synchronize Parameters (3)** lets you choose which parameters will be synchronized.



- Default *MIRx* Latency: 512 Samples
- As a rule of thumb: **More latency means less CPU load**.
- But there are two numbers to be taken into account here, namely **the host buffer size** (as reported by your **audio system drivers**)and the **MIRx latency setting**. The latter should either be 0 (which is usually ideal) or a number *greater* the host buffer size.
- *MIRx* latency below or equal to the host buffer size will yield sub-par results.

> **Tip**
> Different *MIRx* latency settings will influence RAM usage.

> **Note**
> *MIRx* is using **Dynamic Reverberation**: does not use any CPU power when no signal is present!

Venue Details

All settings for *MIRx* were created by **Dietz Tinhof**, our *Vienna MIR PRO* project leader. The following screenshots will give you an overview of all available positions for the displayed instrument group for the existing *MIRx Venues*.

- Each **MIR PRO icon** represents one virtual instrument.
- The *MIR PRO* icon provides information about **direction**, **stereo width** and **placement** of each instrument.
- You can see the **main microphone** positioned in front of the virtual orchestra.
- You will see a few **unusual positions** as well – that's simply because the instrument might actually sound best in a specific hall when the player is NOT looking straight at the conductor!

> **Note**
>
> If you are interested in *Vienna MIR PRO*, check out our Vienna MIR PRO Video Tutorials!

Available Venues

- Konzerthaus Großer Saal
- Konzerthaus Mozartsaal
- The Sage Gateshead Hall One
- Teldex Studio Berlin
- Pernegg Monastry
- Vienna Synchron Stage

Natural Volume Overview

Brass

- 51 Piccolo Trumpet: -12.5 dB
- 52 Trumpet Bb: -8 dB
- 52 Trumpet Bb sord: -8 dB
- 52 Trumpet C: -10.5 dB
- 52 Trumpet C sord: -10.5 dB
- 63 Trumpet Ensemble (3): -8 dB
- 63 Trumpet Ensemble (3) sord: -8 dB
- 63 Trumpet Ensemble (6): -6 dB
- 53 Bass Trumpet: -10 dB
- 53 Cornet: -11.5 dB
- 53 Flugelhorn: -11.5 dB
- 33 Section Trumpets: -4 dB
- 54 Viennese Horn: -10 dB
- 55 Triple Horn: -11 dB
- 64 Horn Ensemble (4): -6.5 dB
- 64 Horn Ensemble (4) stopped: -6.5 dB
- 64 Horn Ensemble (8): -4.5 dB
- 34 Section Horns: -4 dB
- 56 Alto Trombone: -14.5 dB
- 56 Tenor Trombone: -5 dB
- 56 Dimension Tenor Trombone sord: -8 dB
- 66 Trombone Ensemble (3): -5.5 dB
- 66 Trombone Ensemble (3) sord: -5.5 dB
- 57 Bass Trombone: -7 dB
- 58 Contrabass Trombone: -7 dB
- 35 Section Trombones: -3 dB

- 59 Bass Tuba: -8 dB
- 59 Euphonium: -11 dB
- 60 Contrabass: Tuba -8 dB
- 61 Wagnertuba: -10 dB
- 62 Cimbasso: -12.5 dB
- 31 Section Brass I: -4 dB
- 32 Section Brass I + II: -2 dB
- 01 Dimension Trumpet solo: -2 dB
- 02 Dimension Horn solo: -6 dB
- 03 Dimension Trombone solo: -1 dB
- 04 Dimension Low Brass all: -1 dB
- 01 Dimension Trumpet solo: -2 dB
- 02 Dimension Horn solo: -6 dB
- 03 Dimension Trombone solo: -1 dB
- 04 Dimension Low Brass all: -1 dB
- 01 Dimension Trumpet solo sord: -5 dB
- 01 Dimension Trumpets all: -2 dB
- 02 Dimension Horn solo sord: -12 dB
- 02 Dimension Horns all sord: -12 dB
- 02 Dimension Horns all: -6 dB
- 03 Dimension Trombone solo sord: 0 dB
- 03 Dimension Trombones all sord: 0 dB
- 03 Dimension Trombones all: -1 dB
- 05 Dimension Wagnertuba solo: -6 dB
- 05 Dimension Wagnertubas all: -6 dB
- 21 Natural Trumpet Bb: -5 dB
- 22 Natural Trumpet C: -5 dB
- 23 Natural Trumpet D: -5 dB

Woodwinds

- 01 Transverse Flute: -9 dB

- 02 Baroque Oboe: -12 dB
- 03 Oboe da Caccia: -8 dB
- 04 Cornett: -8 dB
- 05 Serpent: -5 dB
- 06 Ophicleide: -5 dB
- 11 Crumhorn Soprano: -8 dB
- 11 Crumhorn Alto: -8 dB
- 12 Crumhorn Tenor: -8 dB
- 13 Crumhorn Bas: -8 dB
- 14 Crumhorn Great Bass: -8 dB
- 15 Crumhorn merged: -8 dB
- 31 Piccolo Flute: -11 dB
- 32 Flute 1: -15.5 dB
- 32 Flute 2: -16 dB
- 44 Flute Ensemble: -12 dB
- 34 Alto Flute: -19 dB
- 34 Bass Flute: -19 dB
- 24 Section Flutes: -11 dB
- 35 Oboe 1 (Viennese): -17 dB
- 36 Oboe 2 (French): -19 dB
- 45 Oboe Ensemble: -9 dB
- 35 Oboe d'Amore: -16.5 dB
- 37 English horn 1 (Viennese): -16 dB
- 38 English horn 2 (French): -15.5 dB
- 38 Heckelphone: -18 dB
- 25 Section Oboes: -11.5 dB
- 39 Clarinet Eb: -16 dB
- 40 Clarinet Bb: -12.5 dB
- 46 Clarinet Ensemble: -12.5 dB
- 41 Bass Clarinet: -16.5 dB
- 41 Contrabass Clarinet: -18 dB

- 42 Bassett Horn: -15 dB
- 26 Section Clarinets: -14 dB
- 42 Bassoon 1: -15 dB
- 42 Bassoon 2: -10 dB
- 47 Bassoon Ensemble: -12.5 dB
- 43 Contra Bassoon: -17 dB
- 70 Soprano Sax: -11.5 dB
- 70 Soprano Sax: -11.5 dB
- 71 Alto Saxophone: -13 dB
- 72 Tenor Saxophone: -12 dB
- 73 Baritone Saxophone: -12 dB
- 73 Bass Saxophone: -11.5 dB
- 75 Soprano Recorder: -10 dB
- 76 Alto Recorder: -12 dB
- 77 Tenor Recorder: -12 dB
- 78 Bass Recorder: -12 dB
- 27 Section Saxophones: -6 dB
- 21 Section Woodwinds I: -10 dB
- 22 Section Woodwinds II: -13 dB
- 23 Section Woodwinds I & II: -11 dB

Strings

- 11 Dimension Violin solo: -12 dB
- 11 Dimension Violins 8 Players: -12 dB
- 12 Dimension Viola solo: -12 dB
- 12 Dimension Violas 6 Players: -12 dB
- 13 Dimension Cello solo: -15 dB
- 13 Dimension Cellos 6 Players: -15 dB
- 14 Dimension Bass solo: -18 dB
- 14 Dimension Basses 4 Players: -18 dB
- 01 Violin: -15 dB

- 01 Violin sord: -15 dB
- 01 Violin 2: -18 dB
- 02 Viola: -15 dB
- 02 Viola sord: -15 dB
- 03 Cello: -15 dB
- 03 Cello sord: -15 dB
- 03 Cello 2: -12 dB
- 04 Bass: -16 dB
- 04 Bass sord: -16 dB
- 11 Section Solo Strings: -12 dB
- 11 Section Solo Strings sord: -12 dB
- 11 Chamber Violins: -15 dB
- 11 Chamber Violins sord: -15 dB
- 12 Chamber Violas: -15 dB
- 12 Chamber Violas sord: -15 dB
- 13 Chamber Cellos: -15 dB
- 13 Chamber Cellos sord: -15 dB
- 14 Chamber Basses: -15 dB
- 14 Chamber Basses sord: -15 dB
- 12 Section Chamber Strings: -12 dB
- 12 Section Chamber Strings sord: -12 dB
- 21 Orchestra Violins: -9 dB
- 21 Orchestra Violins sord: -9 dB
- 22 Orchestra Violas: -11 dB
- 22 Orchestra Violas sord: -11 dB
- 23 Orchestra Cellos: -10 dB
- 23 Orchestra Cellos sord: -10 dB
- 24 Orchestra Basses: -9 dB
- 13 Section Orchestra Strings: -8 dB
- 13 Section Orchestra Strings sord: -8 dB
- 25 Appassionata Violins: -6 dB

- 25 Appassionata Violins sord: -6 dB
- 26 Appassionata Violas: -8 dB
- 26 Appassionata Violas sord: -8 dB
- 27 Appassionata Cellos: -7 dB
- 27 Appassionata Cellos sord: -7 dB
- 28 Appassionata Basses: -7 dB
- 28 Appassionata Basses sord: -7 dB
- 14 Section Appassionata Strings: -6 dB
- 14 Section Appassionata Strings sord: -6 dB
- 29 Harp 1: -15 dB
- 29 Harp 2: -15 dB

Voices & Misc

- 100 Vienna Choir Alto: -4 dB
- 100 Vienna Choir Bass: -4 dB
- 100 Vienna Choir Soprano: -4 dB
- 100 Vienna Choir Tenor: -4 dB
- 100 Vienna Choir: -4 dB
- 101 Soprano Choir: -4 dB
- 111 Solo Voices Alto: -2.5 dB
- 111 Solo Voices Baritone: -2.5 dB
- 111 Solo Voices Bass: -2.5 dB
- 111 Solo Voices Coloratura Soprano: -2.5 dB
- 111 Solo Voices Mezzo Soprano: -2.5 dB
- 111 Solo Voices Soprano: -2.5 dB
- 111 Solo Voices Tenor: -2.5 dB
- 110 Vienna Whistler: -6 dB
- 151 Concert Guitar: -14 dB
- 151 Upright Bass: -12 dB
- 152 Electric Guitar: -9.5 dB
- 90 Boesendorfer Imperial Close: -8.5 dB

- 90 Boesendorfer Imperial Distant: -8.5 dB
- 94 Konzerthaus Organ: -3 dB
- 95 Cembalo: -15 dB
- 96 Harmonium: -15 dB

Percussion

- 81 Timpani A: 0 dB
- 81 Timpani B: 0 dB
- 82 Bass Drum A: 0 dB
- 82 Bass Drum B: 0 dB
- 82 Snare Drum on A: -1 dB
- 82 Snare Drum on B: -1 dB
- 82 Snare Ensemble: 0 dB
- 82 Tamburine: -9 dB
- 83 Cymbals: -6 dB
- 83 Piatti A: 0 dB
- 83 Piatti B: 0 dB
- 83 Tamtams: 0 dB
- 84 Celesta: -18 dB
- 84 Glockenspiel: -10.5 dB
- 84 Marimbaphone: -14.5 dB
- 84 Vibraphone: -14.5 dB
- 84 Xylophone: -6.5 dB
- 85 Crotales: -9.5 dB
- 85 Gongs: 0 dB
- 85 Plate Bells: -5.5 dB
- 85 Small Bells: -15 dB
- 85 Tubular Bells: -6.5 dB
- 86 Triangle: -10 dB
- 87 Glass Instruments: -18 dB