



VERSILIAN STUDIOS



10TH ANNIVERSARY
CLASSIC COLLECTION
PRODUCT MANUAL



INTRODUCTION

The *Classic Collection* contains all of Versilian Studios original hits including: Tubular Bells, Marimba, Xylophone, Glockenspiel, Timpani, Hand Chimes, Wine Glasses, and Italian Harpsichord. These instruments are joined by three bonus harpsichords, including the French model from VSCO 2 and a Flemish model not previously released.

The Classic Collection runs entirely in the free Sforzando player by Plogue (alternately ARIA Player by Garritan can be used), eliminating the need for Kontakt or other paid software in order to use it. When you install Sforzando, you will also get a standalone version, ideal for stage use, practice, or patch exploration.

To install Sforzando, please visit the Plogue website:

<https://www.plogue.com/downloads.html#sforzando>

If Sforzando is not available for your OS or in your alternate timeline, other players are available on the SFZ Format website (e.g. 'Sfizz' for Linux):

<https://sfzformat.com/software/players/>

DEVELOPMENT

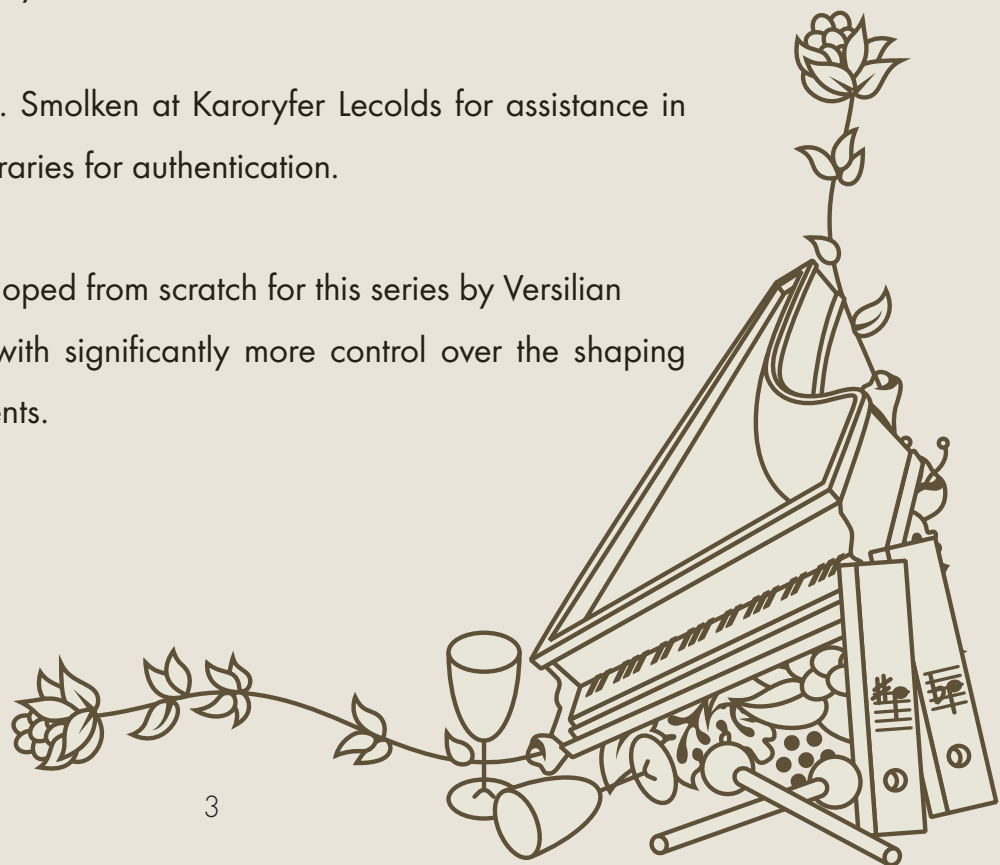
The Classic Series was recorded and released from 2013-2015 during the early days of production on what would eventually become VSCO 2, our flagship orchestral library, and largely funded its development. Recorded in semi-dry environments, the classic series instruments proved extremely popular with their flexible sound and affordable, a la carte pricing.

However, the same couldn't be said of the unstable, aging VSTi and AU plugins and the garish designs of the Kontakt patches, even after 2015 reworks.

Celebrating the 10th anniversary of Versilian Studios, the entire collection has been retrofitted and updated to run in SFZ format, accessible from the free Sforzando or ARIA Players by Plogue/Garritan. Compared to the old VSTi or AU plugin formats, reliability is significantly improved while CPU, RAM, and hard drive load are significantly reduced.

A special thanks is due to D. Smolken at Karoryfer Lecolds for assistance in assembling the GUI's and libraries for authentication.

A new GUI design was developed from scratch for this series by Versilian designer Simon Autenrieth, with significantly more control over the shaping and character of the instruments.





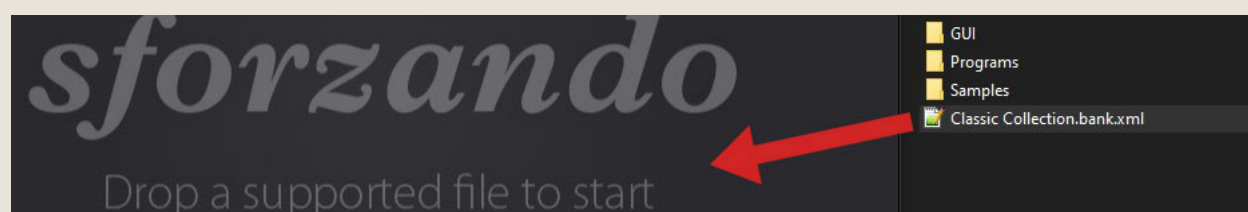
INSTALLATION

First, you will need to use [Pulse Downloader](#) to download this product. Pulse ensures the fastest and most reliable download process and automatically extracts the instrument for you.

When prompted, choose a location to install the library. Place this folder wherever you would like the library to be accessed from in the future – this could be on an external hard drive, an internal SSD, or your main hard drive.

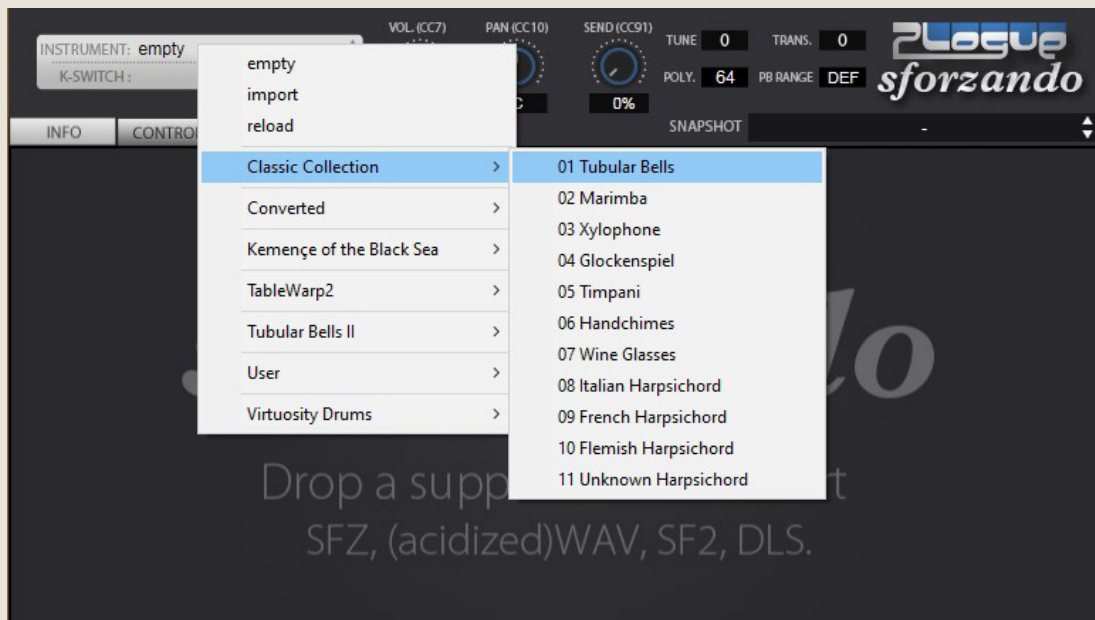
To use the library, you must also install Sforzando or ARIA player by Plogue. Sforzando is available [for free from the Plogue website](#), while you may own the ARIA player already if you have used any Garritan products.

Open Sforzando (standalone app) and open the Classic Collection folder (in Pulse, click 'Open' button). Locate "Classic Collection.bank.xml" and drag and drop it into the open Sforzando window:



LOADING PATCHES

Once you have installed the library, you can load patches by clicking the 'Instrument' dropdown in Sforzando or ARIA, and selecting a program under 'Classic Collection':

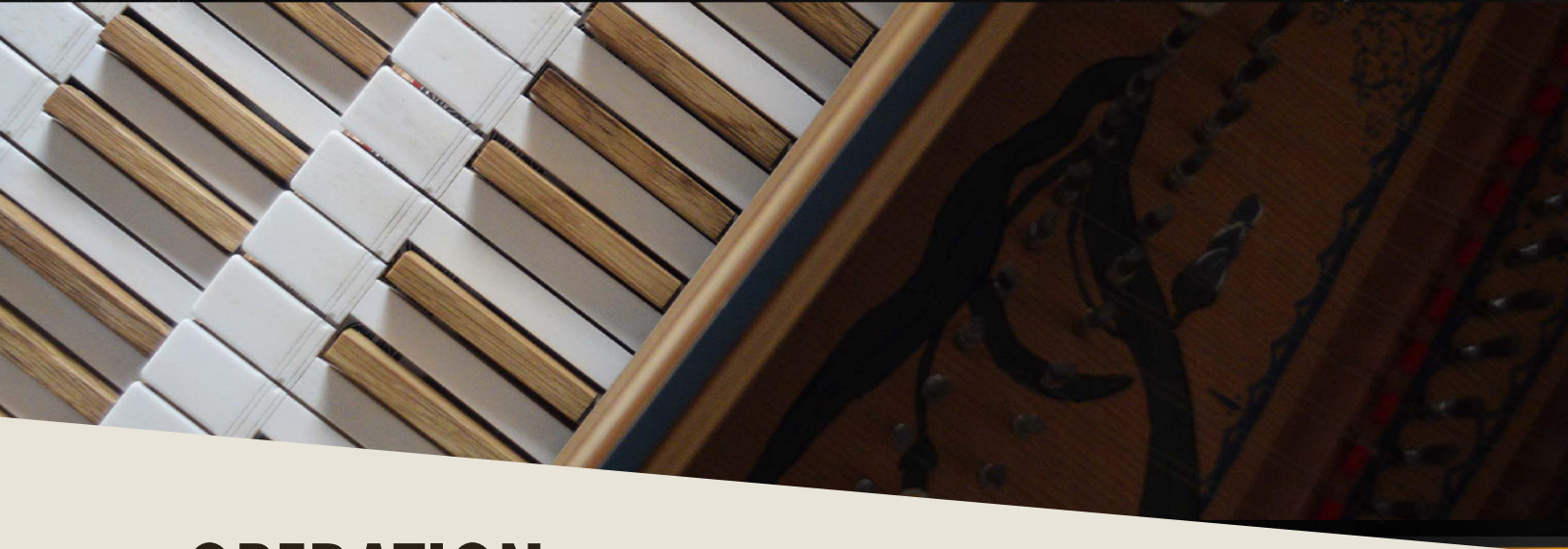


There are 11 programs available:

- **01 Tubular Bells - 08 Italian Harpsichord** The original Classic Series products
- **09 French Harpsichord** from VSCO 2 Pro
- **10 - 11** Bonus harpsichords; previously unreleased

If using Sforzando, you will need to open a separate instance for each patch you wish to use. ARIA loads up to 16 total.





OPERATION

Once loaded in Sforzando or ARIA, the GUI will become available to you. This window will provide nearly everything you need to control and shape the sound of the instrument from adjusting releases to controlling the stereo image to help it fit in your mix. In this section of the manual, I'll walk you through each part of the GUI and typical settings.





The top portion of the GUI is standard for all Sforzando libraries. Note that if you are using ARIA player, your GUI will look quite different here, as ARIA is designed to accomodate multiple patches at once.

Here you can select the Instrument loaded from among all libraries installed on your system. Beneath the instrument is the active Keyswitch. If you press a keyswitch note (grey/red range below white playable range), it will be reflected here.

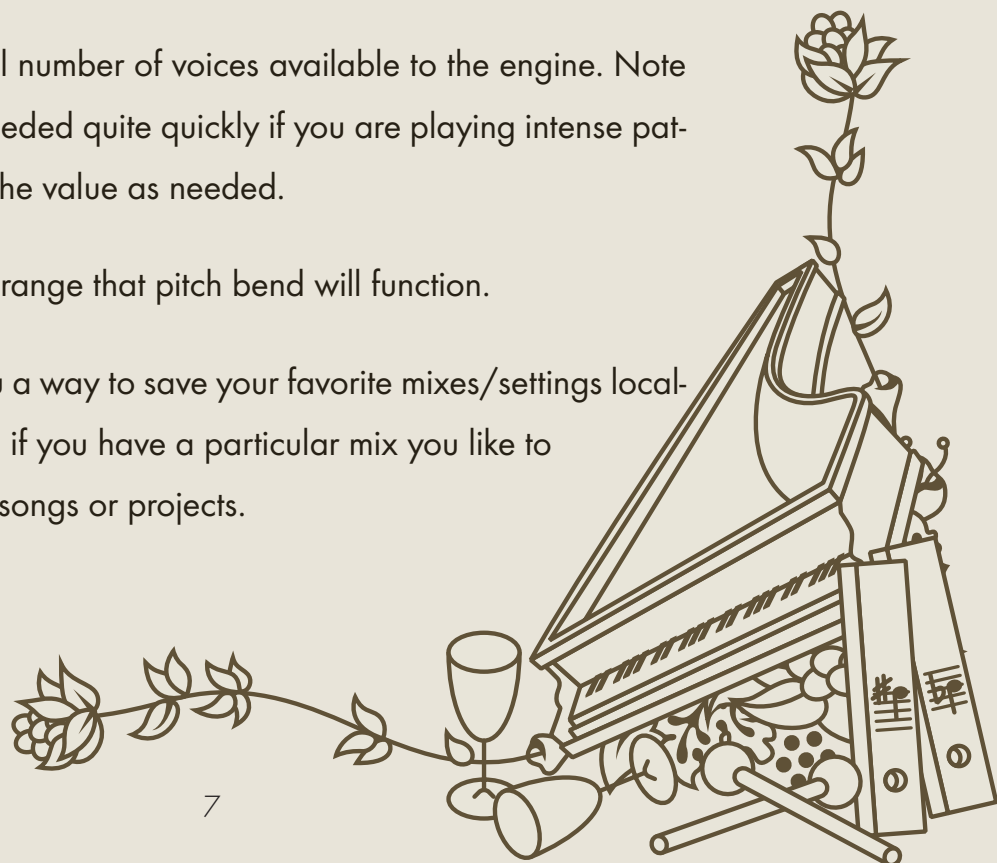
Also accessible are Volume (CC7), Pan (CC10), and [Reverb] Send (CC91) controls. The four tabs below; Info, Controls, Effects, and Settings change the active screen on the GUI.

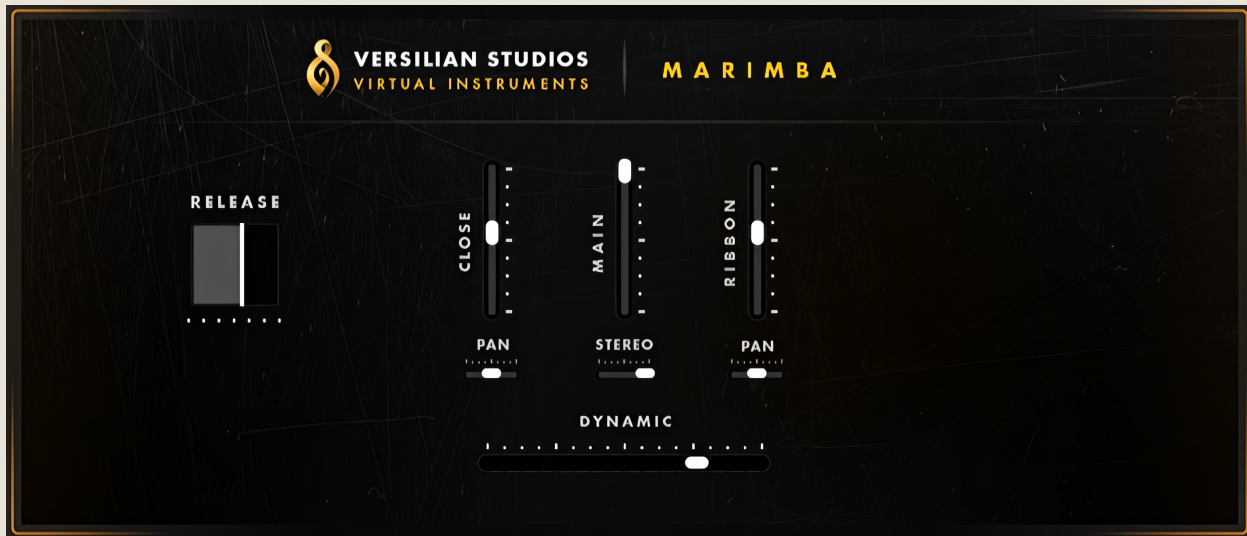
To the right, Tune provides adjustment in cents of the pitch of the library. Trans[pose] allows the incoming MIDI data to be transposed by halfsteps.

Poly[phony] is the total number of voices available to the engine. Note that this number may be exceeded quite quickly if you are playing intense patterns, so be sure to increase the value as needed.

PB Range controls the range that pitch bend will function.

Snapshot provides you a way to save your favorite mixes/settings locally for recal later. This is useful if you have a particular mix you like to use regularly across multiple songs or projects.





Select the 'Controls' tab and the above screen will appear.

In the center of the screen are the **microphone level** faders, which allow you to mix the various microphones together to achieve the desired sound. The library ranges from 1-3 available positions, depending on the instrument.

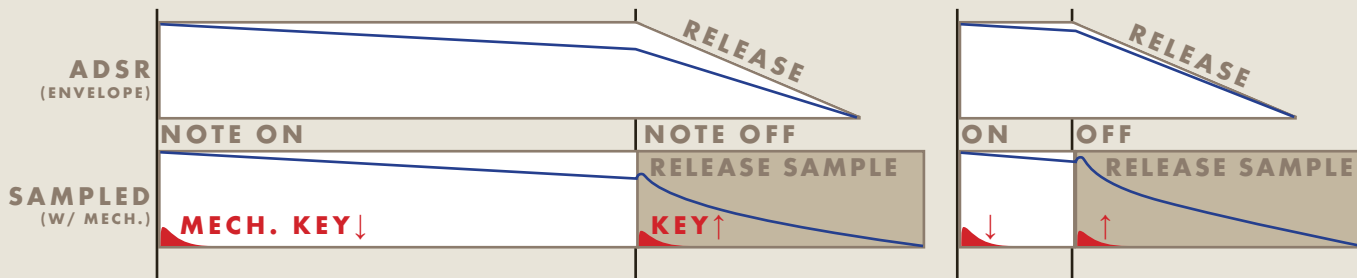
Beneath each of the stereo mic positions, there are **Stereo** width controls which allow you to collapse the position to mono (center), or reverse the position (full left) to swap between Player and Audience perspective. This is useful for example if you are mixing the instrument into an orchestra, or want to feel like you are playing the instrument solo with a controller. The default position is full right.

Beneath mono positions, you will instead find a **Pan** control, allowing you to place the mono signal to the left or right of the stereo image.



At the very bottom of the screen, on some patches you will find a Dynamic slider (CC1) which controls the dynamics of rolls for marimba and sustained sounds on glasses. This control is mostly just for display, as a modwheel (CC1) or automations should be used to control this in use. Dynamics of all other sounds are controlled with **velocity**

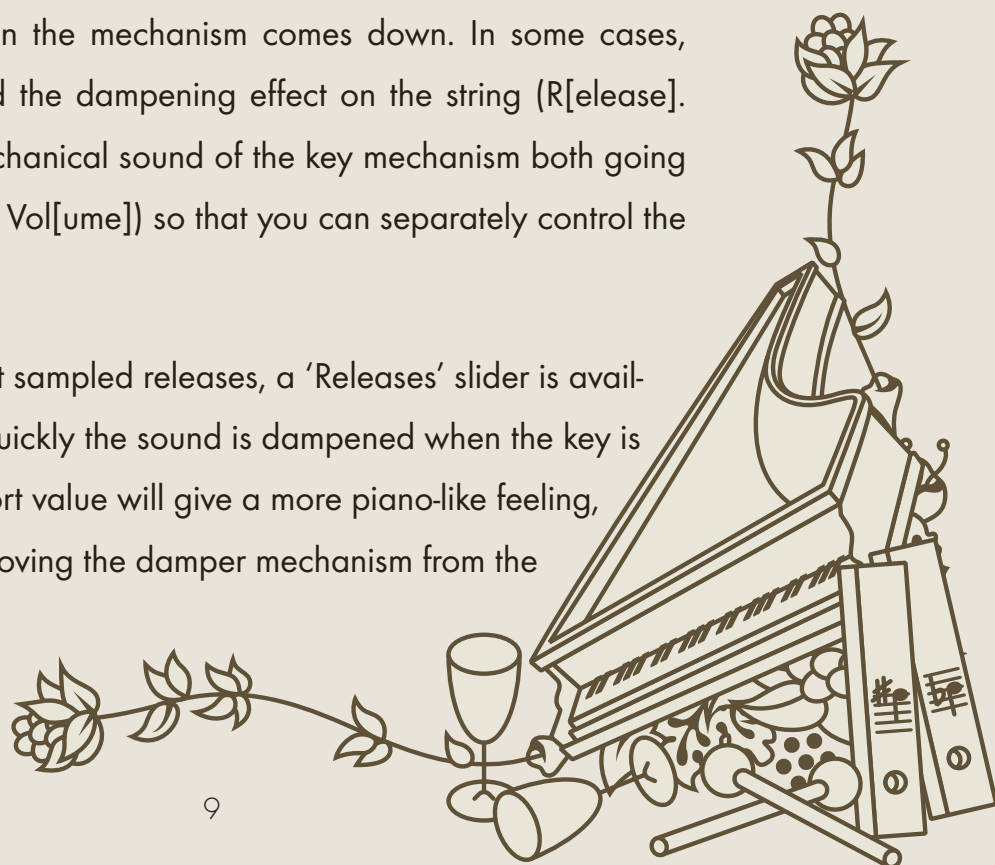
On some patches, you will find controls off to the right side to control either the Release length (ADSR/Envelope), OR the volume of sampled releases and/or mechanical sounds.



Release samples are sounds which occur when the note stops, including the sound of the note being cut off and any environmental sound such as the reverberation of the sound in the space. When you release a key or release your sustain pedal, this will trigger these samples to play. Using them over a standard envelope release provides a significant boost to realism.

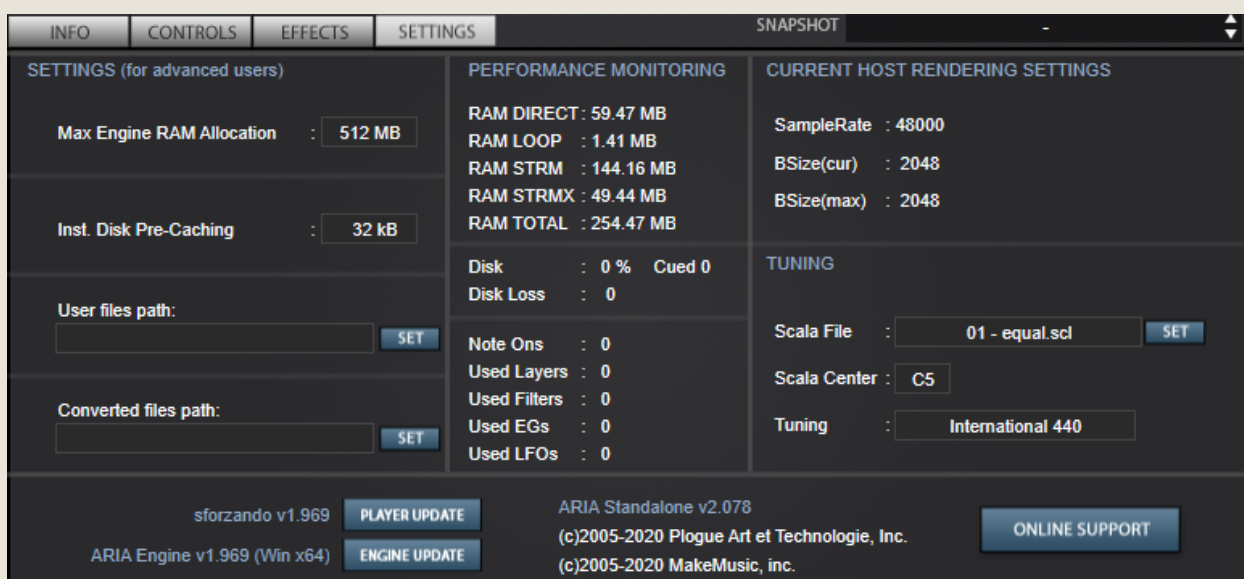
Instruments such as harpsichords have a jack and small damper felts which act upon the string when the key is let go to dampen the sound, as well as cause a slight noise when the mechanism comes down. In some cases, we have separately sampled the dampening effect on the string (R[elease]. Vol[ume]), as well as the mechanical sound of the key mechanism both going down and up (M[echanical]. Vol[ume]) so that you can separately control the influence of these sources.

For instruments without sampled releases, a 'Releases' slider is available to let you control how quickly the sound is dampened when the key is released. Setting this to a short value will give a more piano-like feeling, while a long value is like removing the damper mechanism from the instrument.



The Effects tab (not pictured) provides a generic algorithmic reverb. Make sure you use the 'Send' knob (CC91) at the top of the GUI, about 25-50%, to enable this.

In the Settings tab are some generic metrics about the instrument's behavior and some settings to tweak performance. Of most importance perhaps here is Max Engine



RAM Allocation. On a modern system with at least 4 GB of RAM, I would suggest setting this to 2 GB to ensure the engine can load all the samples it needs to into RAM.

In the center column you can see the current RAM, disk, and engine usage. Over time, as notes are played, the total RAM usage will increase as the contents of commonly used samples are loaded into RAM from the disk.

The other settings in this panel fall outside the scope of this manual.

PERFORMANCE GUIDE

With percussion instruments, you generally will have between 2-4 simultaneous notes possible. It can be tempting to play like a piano with 6-8 notes at once, but this can create too dense of a sound.

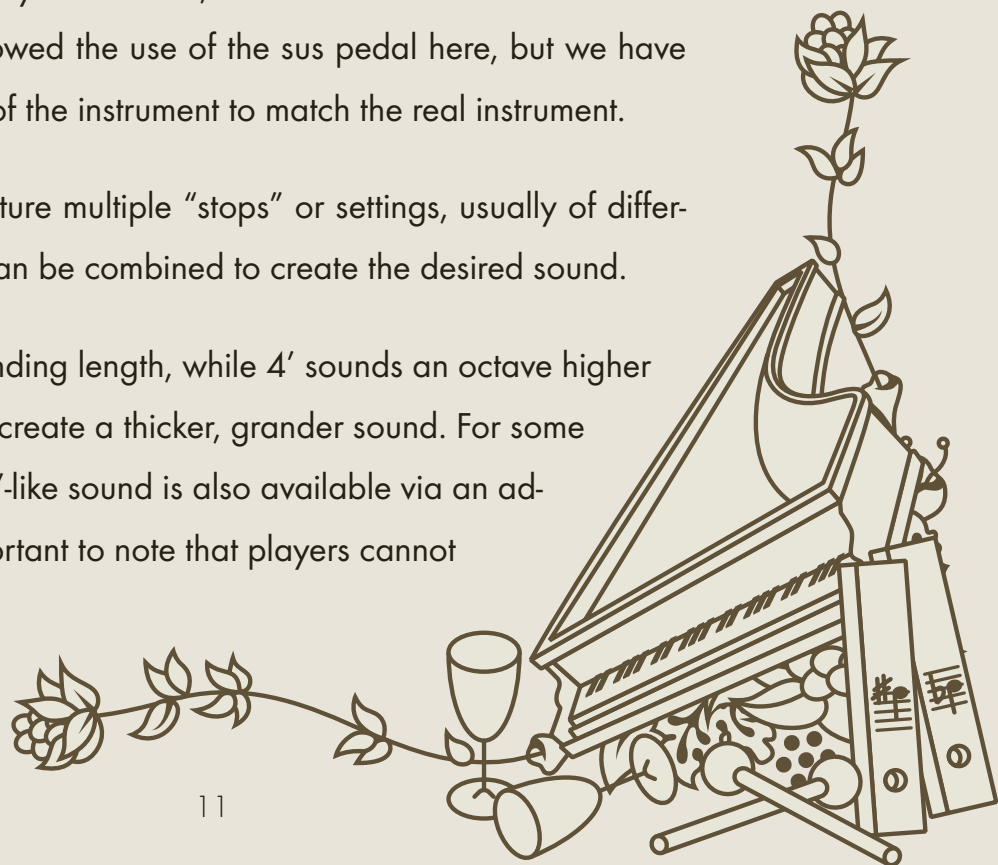
Unlike a piano, percussion instruments do not have a per-note dampening system. The instruments we sampled do not have pedals at all, so they simply ring out unless stopped by the musician. Since the sustain of all of the instruments sampled is relatively short (aside from Tubular Bells), we left them so they would ring out.

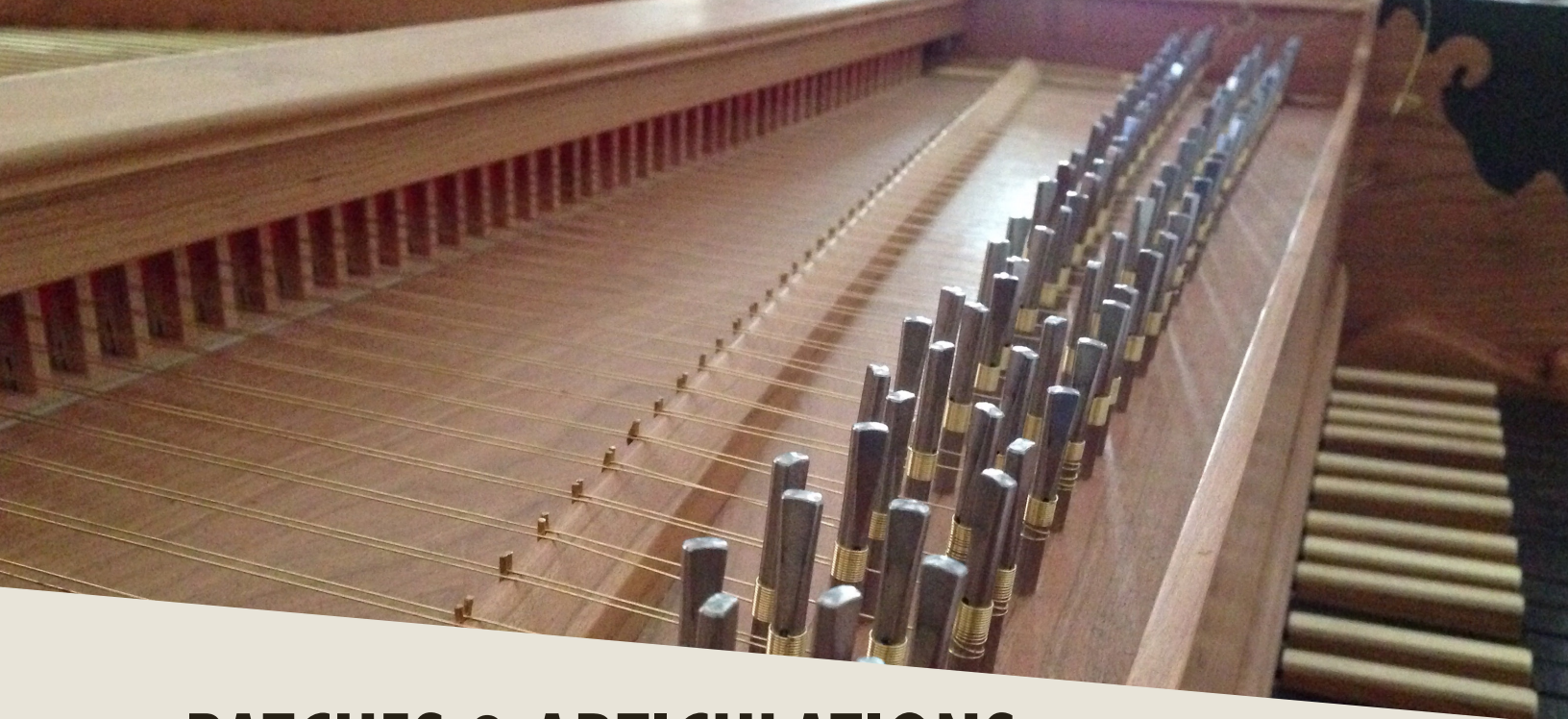
Tubular Bells was implemented like the original patch, without a functional damper mechanism. If you need damper behavior on your bells, consider Tubular Bells II, which has the damper mechanism faithfully recreated.

Harpichords on the other hand feature all the same capabilities as a piano, but extremely limited dynamics and, in the case of all the instruments sampled, no pedals. We allowed the use of the sus pedal here, but we have reduced the dynamic range of the instrument to match the real instrument.

Harpichords also feature multiple “stops” or settings, usually of different lengths of strings which can be combined to create the desired sound.

8' is the standard sounding length, while 4' sounds an octave higher than written. Combined they create a thicker, grander sound. For some instruments, a 'lute' or 'guitar'-like sound is also available via an additional mechanism. It is important to note that players cannot rapidly switch stops.





PATCHES & ARTICULATIONS

Classic Collection contains 11 unique instruments from two families of instruments: keyed/pitched percussion (mostly idiophones) and harpsichords. Several instruments include multiple articulations, stops, or other features which allow you to alter or shape their sound to fit the needs of your track or composition.

You should also keep handy a list of controllers used in this collection, which are standardized across the entire set:

MASTER CC LIST - CLASSIC COLLECTION

CC1 (mod wheel): Marimba Roll, Glasses Sustains Dynamics

Mic Settings

CC101: Close Mic(s) Volume
CC102: Close Mic Pan OR Width

CC103: Main Mic(s) Volume
CC104: Main Mic Pan OR Width

CC105: Ribbon/Far Mic Volume
CC106: Ribbon/Far Mic Pan OR Width

General

CC72: Release (ADSR) Time

CC75: Mechanical Noise Volume (keys, mechanisms, pedals)

CC76: Release Noise Volume (volume of sampled releases)

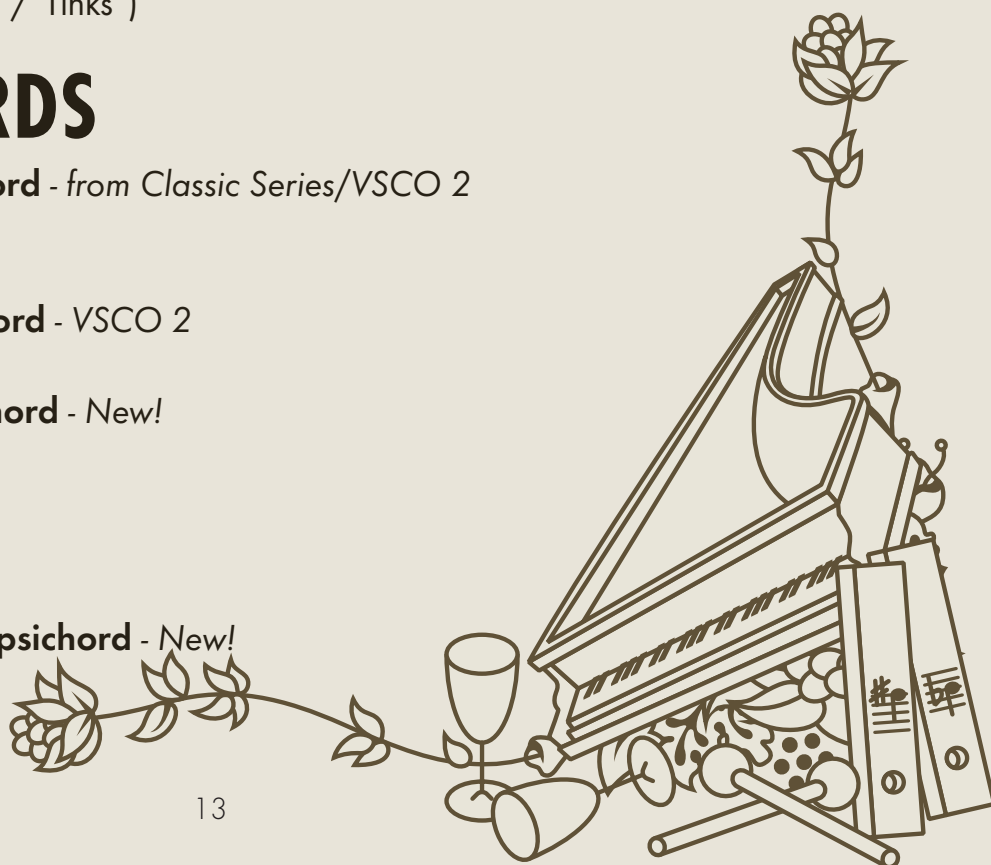
CC91: Reverb Send

PERCUSSION

- 01 Tubular Bells** - *from Classic Series*
 - » Normal Mallet
- 02 Marimba** - *Classic Series/VSCO 2*
 - » Hits
 - » Rolls (*modwheel/CC1 crossfading*)
- 03 Xylophone** - *Classic Series/VSCO 2*
 - » Soft Mallet
 - » Medium Mallet
 - » Hard Mallet
- 04 Glockenspiel** - *Classic Series/VSCO 2*
 - » Normal Mallet
- 05 Timpani** - *Classic Series*
 - » Normal Mallet
- 06 Handchimes** - *Classic Series*
 - » Strikes
 - » Additional FX (*other bells*)
- 07 Wine Glasses** - *Classic Series/VSCO 2*
 - » Fast Rubs (*modwheel/CC1 crossfading*)
 - » Slow Rubs (*modwheel/CC1 crossfading*)
 - » Short Rubs (*Staccato*)
 - » Strikes ("*Ticks*" / "*Tinks*")

HARPSICHORDS

- 08 Italian Harpsichord** - *from Classic Series/VSCO 2*
 - » 8'
 - » 8' + 8'
- 09 French Harpsichord** - *VSCO 2*
 - » 8'
- 10 Flemish Harpsichord** - *New!*
 - » 8'
 - » 4'
 - » 8' + 4'
 - » 8' Muted
- 11 "Unknown" Harpsichord** - *New!*
 - » 8'





TROUBLESHOOTING

If you are experiencing issues with the library, there are a few steps you can try to resolve the issues before contacting us. Below is a list of common possible problems and 'home remedies' that will work to fix them.

1. Samples could not be found warning.

Generally the best solution is to re-extract the files from the .zip archive, or re-download the archive. Never move any of the folders or files in the 'Classic Collection' folder to another location as this will break the program. If you wish to move the library, move the Classic Collection folder itself with everything left inside as-is.

2. Instrument uses up too much memory or CPU, or I experience clicks/dropouts while playing.

Increase your DAW's audio driver buffer size and ensure your computer's CPU is in 'Performance' mode. If using a laptop, plug it in. Avoid excessive polyphony.

3. Library fails to register in Sforzando/ARIA.

Make sure you update Sforzando/ARIA to the latest version. You can do this by

going to the settings tab and selecting 'Player Update', then 'Engine Update' as well after that.

4. Instrument takes a long time to load.

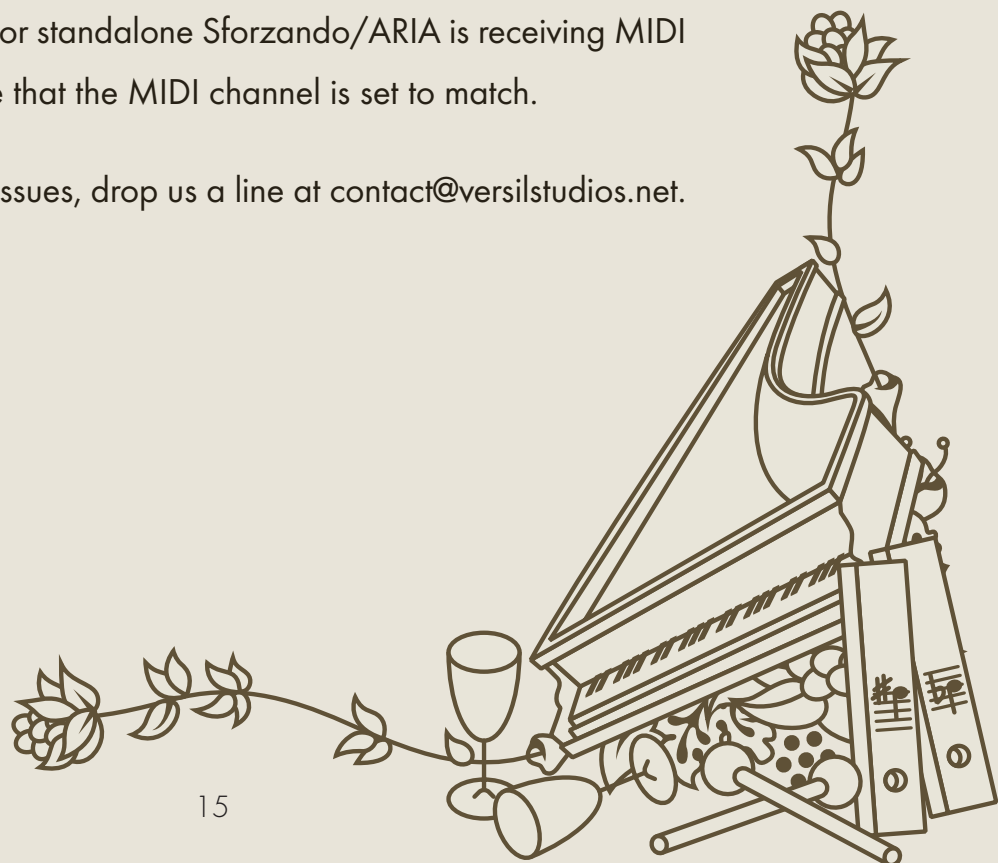
On Windows 10 devices or devices with 'realtime protection' anti-malware systems, such systems will attempt to scan the literally thousands of samples that Sforzando/ARIA needs to load before letting Sforzando/ARIA load them. It is strongly advised that you at least temporarily disable such 'realtime protection' systems while loading libraries, or set up an exemption for your folder or drive of sample libraries.

It is always recommended to use a solid state drive (SSD) from which to stream samples. A 256 GB external drive can be had for the price of a decent dinner with a drink and can hold this very library over 200 times over, while also speeding up load times significantly vs. a mechanical hard drive.

5. Instrument won't respond to MIDI input.

Make sure your DAW or standalone Sforzando/ARIA is receiving MIDI from your device, then ensure that the MIDI channel is set to match.

If you have any other issues, drop us a line at contact@versilstudios.net.





CREDITS

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All of our customers over the past decade!