



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



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Requirements and Installation

Step 1 - REGISTER YOUR PRODUCT

First if you do not have an iLok account, you will need to create one on this page: <https://www.ilok.com/%23!home#!registration>

After that you can input your product's serial number and iLok ID on the following page in order to register your product: <https://www.acousticsamples.net/index.php?route=account/authorizeilok>

Step 2 - ACTIVATE YOUR LICENSE

To activate your product(s) on your computer, you can perform the steps below:

- Open iLok License Manager from your computer's applications
- Sign in to your iLok account
- Click the **Available** tab (or access **Available Licenses** via the menu **View** at top)
- Drag & drop the license(s) to your computer or iLok dongle in the left column

Step 3 - DOWNLOAD AND INSTALL UVI WORKSTATION

The free player UVI Workstation that powers AcousticSamples soundbanks can be downloaded from the following page: <https://www.acousticsamples.net/uveworkstation>

Step 4 - DOWNLOAD AND INSTALL YOUR LIBRARY

AcousticSamples libraries can be downloaded as RAR files from the page [Downloads/Serials](#) on your AcousticSamples account.

Once downloaded you can then extract the RAR file with [WinRar](#) (Windows) or [The Unarchiver](#) (Mac)

You will get a UFS file that you need to put in the following default locations:

Macintosh HD/Library/Application Support/UVISoundBanks (on Mac)
C:\Program Files\UVISoundBanks (on Windows)

After that your soundbank will appear in UVI Workstation's Soundbanks list.

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 suitcase is noisy, and there is no way around it, so we added an AMP noise button so that you can get some 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 more or less

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

b- The **tine height** 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 losing 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 independent 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 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 then 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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