TRUE KEYS
Pianos

Version 1.0 Product Manual

VI LABS™

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Table of Contents

What Is True Keys?

True Keys is the culmination of thousands of hours of work by highly skilled industry professionals. The result of that work is a piano virtual instrument unlike any before it. The engineers and software developers that worked on True Keys were simply told to go out and make the best piano Virtual Instrument possible.

The team consists of people who are passionate about the sound of pianos because they themselves play the piano as well. The VI Labs team analyzed other software on the market and included features that others had done well and improved on features that had been implemented in a less than stellar way.

Designing True Keys was no easy task. The piano is a beautiful and rich instrument that is full of soul. It is very difficult to capture the sound, essence and even the feel of the piano. We would not release True Keys if we did not feel that we had pushed the science forward and set the new bar for other companies to live up to.

Traditional keyboards and Digital Pianos with a sound engine built-in have hardware limitations that lead to corners being cut. Many software based pianos have stability and technology hurdles to cross that may limit their sound quality or even reliability in some cases. Still, others make models of pianos that are very efficient, but are essentially sounds built only off of mathematic equations and while some of them do sound very good, most people would agree that they are missing something, but they do not know exactly what that "something" is.

That was the question that led to the development of True Keys. At its core True Keys is one of the very few if not only high-end piano Virtual Instruments that is completely Sample Based.

From the roughly 16,000 individual audio files that were sampled on each of the three pianos we were able to give you plenty of velocity layers and support for sampled half pedaling and even sampled sympathetic resonance.

When we were finally able to build all these elements into the advanced scripting system found within the UVI Workstation, we were amazed with the results. Not only were the pianos lush and natural sounding, but they also felt fluid and responsive. It became easy to be immersed in the experience of what we were playing and began to transcend a virtual instrument. That is when we knew we had something you would enjoy.

After all, True Keys is meant to be a tool that helps you unleash your creativity upon the world. It was absolutely critical that True Keys had a personality and soul of a real piano.

The Pianos

The three pianos sampled for the True Keys collection are some of the most revered and exquisite instruments in the world. Each piano was well prepped and recorded in an acoustically controlled studio space, and thus the true sound of the instrument was unimpeded and held great detail once converted to a virtual instrument.

Consistent tone and response, careful tuning and sampling are equally shared among the three True Keys Pianos. As the sound is entirely sample-based, each sample had to be carefully voiced so they all interact as a complete instrument. The pianos offer a remarkably diverse tonal palate and can suit most any style of music.

True Keys American delivers the majestic sound of the Steinway D© concert grand. With powerful bass and robust overtones, this versatile instrument also has a dark delicate side, mellow and rich. It's a classic American sound and a staple of stages and studios worldwide.

Known for their precision voicing, exceedingly clear bell-like tone and warm rich bass, **True Keys German** puts you at the keys of the superb Bechstein© semi-concert grand. Being smaller than a full-size grand, it can be less obtrusive in a mix but still cut through when aggressively played.

Often crowned the World's best piano, **True Keys Italian** comes from the mighty Fazioli F308©. At 10'2" long, the immense power of this instrument with its long sustains and rich harmonics derives from increased string length in the bass. The una corda is particularly effective and allows the piano to go from whisper soft to a thunderous forte with even voicing across the entire range.

Getting Started

True Keys comes pre-loaded on a USB Thumb Drive to make installation quick and easy. When you open up your True Keys box you will find the thumb drive and then the registration card. True Keys utilizes the iLok authorization system to enable the software to function you will need to adhere to the following steps:

1) Go to **vilabsaudio.com** and register for a user account. Once you register you will be sent a confirmation e-mail at the e-mail address provided. Click on the link provided to confirm your account.

2) Once your account has been created scroll back over the account tab from the homepage at **vilabsaudio.com**. When you are logged into the website you should see an "authorize" tab under the account section on the website. You'll see the screen below:
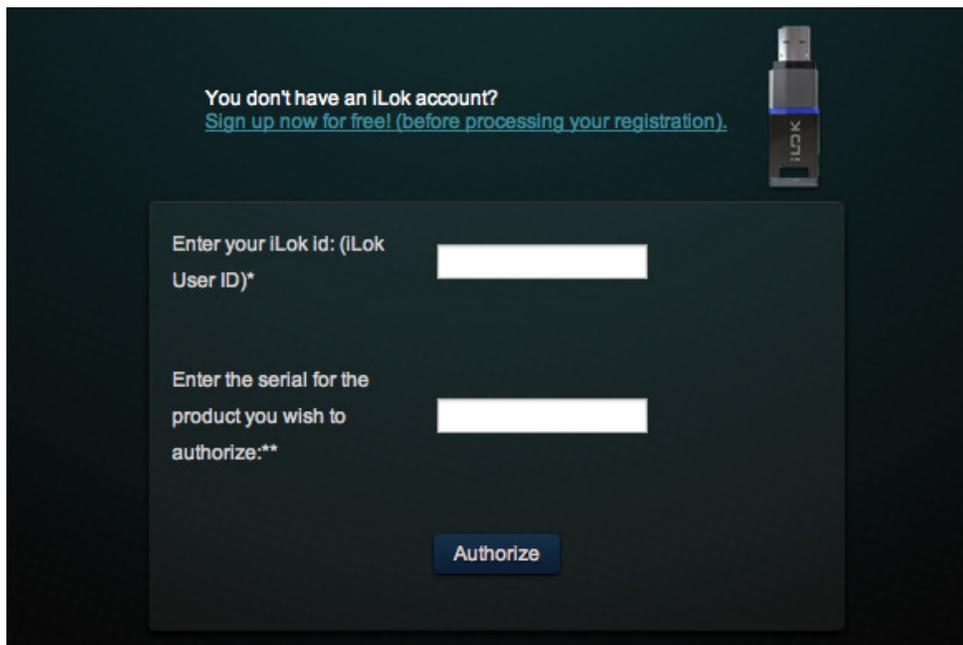
Important

Please make sure that you have created and iLok account before proceeding with this step. If the wrong information is input in the authorization screen it may delay the software registration and authorization process.

If you have any questions about your iLok account from your username to your password please visit **ilok.com** and confirm your registration information.

Once you are sure about your iLok account information enter your iLok username on the VI Labs website and the information from your True Keys registration card. As soon as that information is input into the system the iLok license will be sent over to your iLok account. The registration card should look like this:

3) Once you have completed the registration you can run the installers for UVI Workstation and the True Keys from the thumb drive to specify where you'd like to install the files.

4) Once the registration is complete, the iLok authorization is taken care of and the software is installed you should be able to run True Keys for the first time.

True Keys can be run in a standalone instance or within a host such as Pro Tools, Digital Performer, Logic, Cubase, or other popular software audio workstations.

To run from within a host software just add the UVI Workstation as an insert within the host and you will have access to True Keys.

To run True Keys in standalone mode look for the UVI Workstation that should be on your dock or program files. It looks like this:

Authorization

The registration process is the same whether you are on a Mac or PC. This section will take you through the process step by step.

Start with iLok

If you already have a free account at **ilok.com you can skip to step 5**

(If you need to purchase an iLok you should be able to order one from your preferred dealer)

1) Insert your iLok key (pictured below) into an open USB port on your computer.

2) With the key inserted visit **ilok.com** and select the "create new account" button or text at the top of the page. Look at the graphic example below:

3) Once the account has been created you can login with the information you've provided. Be sure to keep your iLok plugged in at all times so the account can be accessed properly. You'll see a screen load as you wait to access your account.
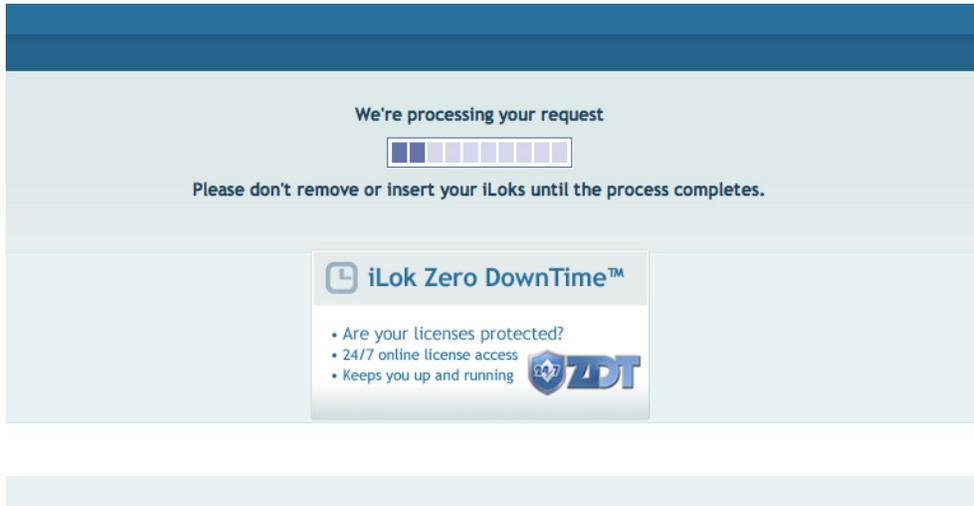
4) Once your account is loaded you should have a screen that looks similar to the screen below displaying your iLok key or keys in the case that you own multiple iLoks.
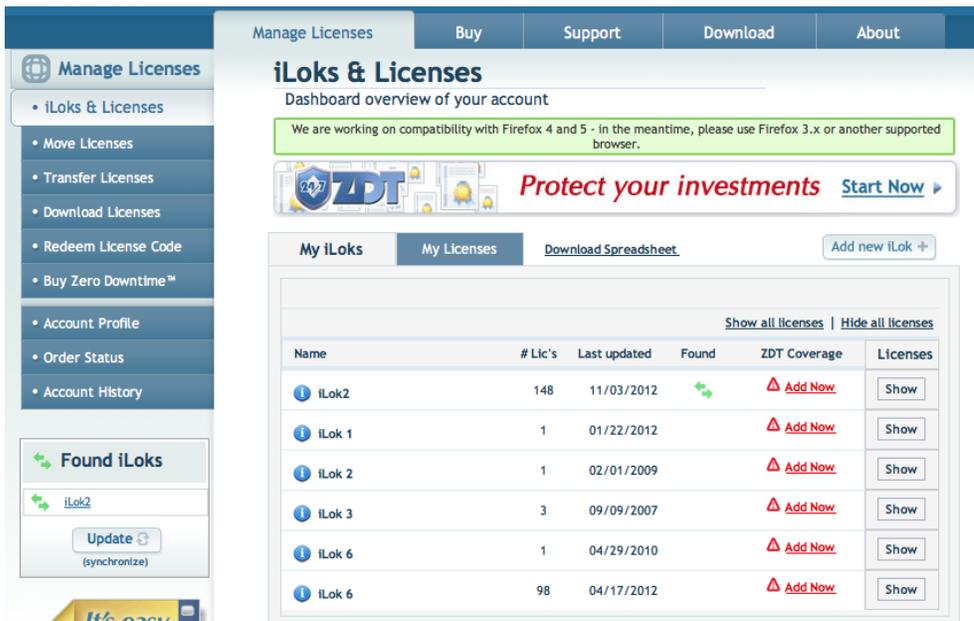
5) Once the iLok account creation and registration process is complete you will be ready to register the product on the www.vilabsaudio.com website. Start by visiting the VI Labs homepage and looking for the account tab on the top of the page. If you haven't created an account please click the "Create Account" tab as pictured below.
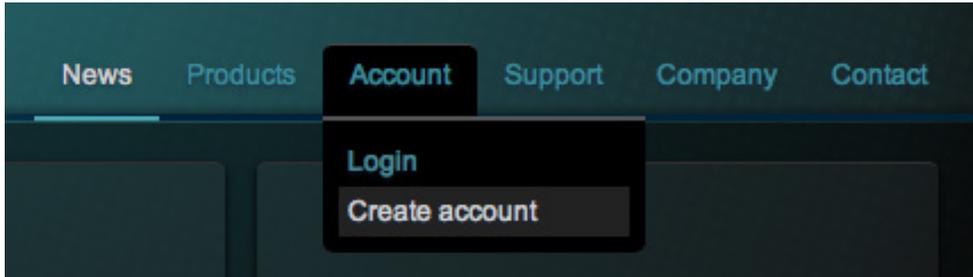
6) Once you click that link you will be presented with the account information screen. Once you fill everything out you'll be prompted to confirm your registration at the e-mail address you haveve provided. This will officially activate your account.

8) Once the registration is complete you can go back to the **vilabsaudio.com** website and login to your account. When you click the login option you should see the following screen:

9) Once you are logged into your account there will be an "authorize" option under the account tab on the homepage. If you click there you will see the following screen:
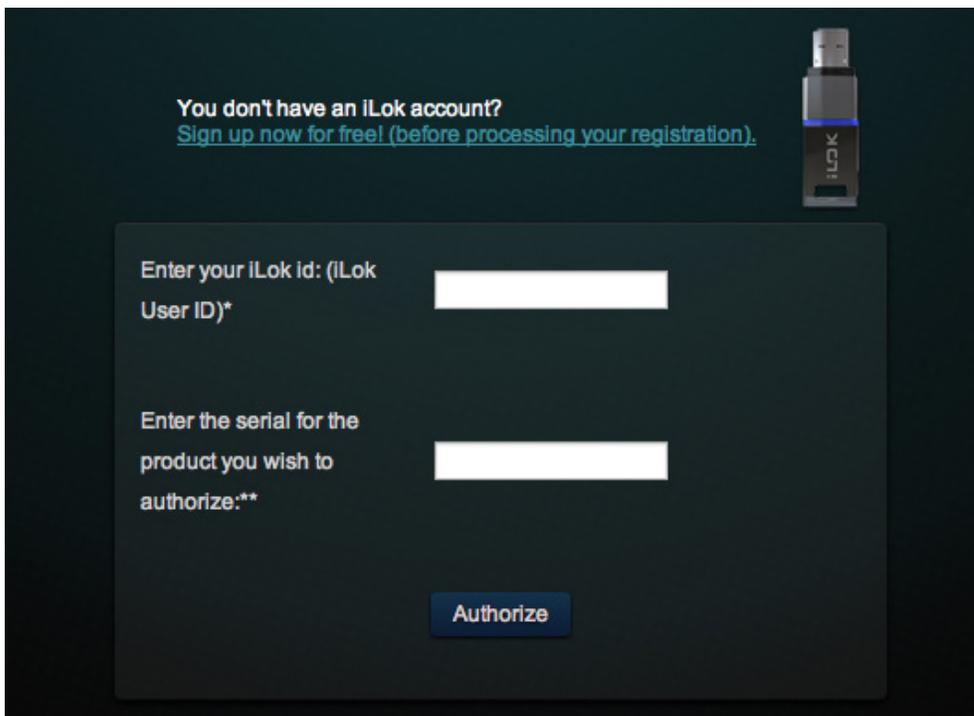
10) Enter your iLok.com username in the top space followed by the registration number from the registration card you found in the True Keys box with the USB Thumb Drive. Type the information in and hit the Authorize button.

TRUE KEYS

Serial Number

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Visit:
www.vilabsaudio.com/support
for Registration Instructions

11) Within several minutes the True Keys license will arrive at your www.ilok.com user account. When you login to your account you will have a notification at the top of the page that says "you have new licenses".

12) Click that notification and then move the True Keys license to your iLok. Once this step is finished True Keys will be fully authorized and ready to run.

Visit **vilabsaudio.com** and go to the support section to watch a video that details the step-by-step registration process.

Installation

True Keys uses the UVI engine and includes UVI Workstation as the player. You do not need any additional software to use True Keys. The True Keys USB drive contains both Mac and PC versions of the installer as well as UVI Workstation for both platforms.

To begin installation, insert the USB drive and choose the appropriate UVI Workstation installer (Windows 32bit, Windows 64bit, Mac OSX 32/64bit). This will begin installation of UVI Workstation. It may attempt to install Pace drivers for iLok in case you are using an iLok for the first time. After UVI Workstation has been installed, you may now use the Windows or Mac installer for True Keys.

Here you have the option to choose the installation folder if you want to install to a location other than the default. Each piano can be installed individually or all together. Approximately 20-23GB free space is needed per piano with 63GB for all three.

A warning dialog will appear if your installation disk does not have the required space. During installation, you will see a progress bar and a notification indicating a successful installation. True Keys is now installed and ready to use.
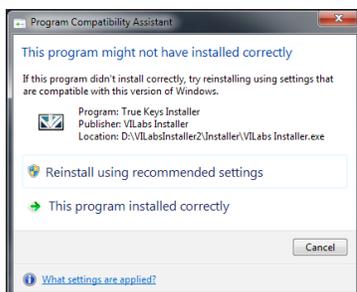
(special note) *Windows users may see a message after closing the installer. You may ignore by clicking "This program installed correctly" or cancel.

Loading True Keys in
UVI Workstation

Now that both UVI Workstation and True Keys are installed, you're ready to set up UVI Workstation and load a piano. In this section, we'll cover the use of the Workstation as it relates to True Keys. UVI Workstation is a powerful application itself, and much more about its operation can be found in the UVI Workstation manual. It is also located on the included flash drive.

Launch the standalone UVI Workstation application. This version has a file menu at the top in which you can access the Audio and MIDI Settings dialog. Here you may select your soundcard, sample rate and buffer size. A high quality soundcard with low latency drivers will give best results. Low buffer sizes of 64 to 256 will decrease latency but will increase CPU workload. You can also select your MIDI device in this window. Click OK to keep your selections.

True Keys Pianos consists of one large .ufs file per piano. If you used the default installation path, you may skip to the loading steps below. If you chose a different installation location for True Keys earlier, you may load a piano manually by selecting the ufs file in the browser. Double-click to load, then navigate to your installation folder. If you load the ufs files in the plug-in UVI Workstation, the pianos will now remain in the Soundbanks list unless the ufs files are moved to another folder.

Another option is to add your installation folder to the Sound Banks search paths. Click the Preferences button at the top and click the Sound Banks tab. Click "Choose SoundBank folder location" to select the True Keys folder you created. Close UVI Workstation and relaunch.

There are two views available in UVI Workstation: Single and Multi. When UVI loads up, it will be in Single view. Double-click to open browser, and navigate to the piano ufs files or choose one from the Soundbanks list. Selecting a ufs file will provide a thumbnail and description of the piano along with a patch list of M5p files for full microphone, single microphone and lite versions.

While True Keys is designed to be very efficient with system resources, the single microphone and lite patches are provided for additional performance and minimal resource use. Selecting a single microphone or lite patch gives a description of which samples are loaded.

To load a piano, double-click an M5p patch listed in the center column, and True Keys will begin loading the keygroups. A keygroup in UVI or in MachFive 3 can be one sample or a group of samples. In the case of True Keys Pianos, all of the microphone positions are grouped in one keygroup. A progress bar indicates the loading of the keygroups. Once loading is complete, the piano's default interface will fill the UVI info page. True Keys is now ready to play!

Check your audio settings by clicking keys on the UVI keyboard. You should have sound from the piano. You can select your MIDI input channel by clicking in the top left on A1 and selecting a channel or Omni. If UVI is successfully receiving MIDI from your controller, a blue dot next to A1 will flash and you should be able to play True Keys at this time. The next section will cover the features of True Keys and the various interface controls.

Using True Keys
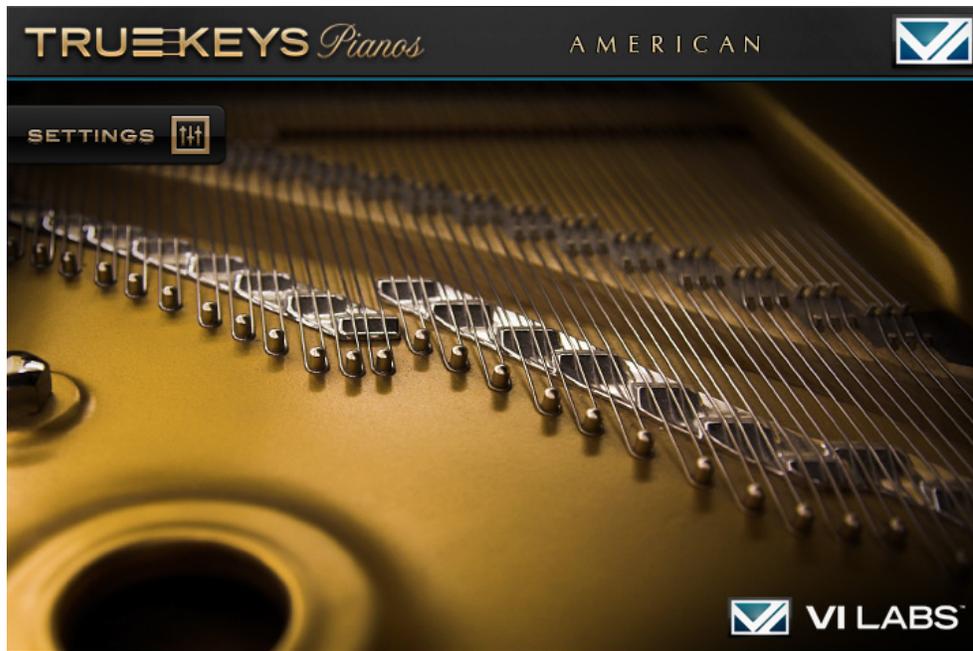
True Keys was designed to bring you the sound of three of the finest concert grands in an intuitive and easy to use way while still giving you access to deeper features. A single interface gives you control of all the most important mechanical aspects of the piano as well as microphone mixing and MIDI response. Each full piano patch contains release samples, pedal and key noise samples and sympathetic resonances. Three microphone positions are available as well as a stereo mix of all microphones as a fourth selection. A single knob controls Tone, and a wide collection of convolution reverbs are included. Every component of the piano's sound is adjustable and can be turned off if needed. Samples can be loaded or unloaded and be switched on and off with ease. MIDI response and polyphony limits can be set as well, all from one easy to use interface.

Click on the Settings button (seen in the screenshot above) to access the True Keys interface.

The Interface

The True Keys interface was designed to be intuitive and easy to use while still giving you access to deeper features. Below we will discuss each aspect of the main control interface.

Release Volume

The dampers of a grand piano mute the singing string after releasing a key and keep the string muted until the key is pressed. The trails of sound left over as the dampers quench the motion of vibrating strings are an important and often overlooked quality of real pianos. Bass strings have considerable mass and energy when struck compared to shorter strings, so it takes time for the damper to stop the vibration of the string after a hard strike. The strings of the treble are dampened much faster by the dampers, but being close to the high undamped strings, there are often residual trails of sound after releasing the key. The amount of energy the damper has to absorb is dependent on hammer velocity and time the strings sustain, so True Keys release samples are timed and voiced to match the velocity levels and time

a key is held before release. Most notable are the carefully selected staccato release trails. The sound of staccato playing in True Keys Pianos is full of resonant trails without the use of reverb, just as you'd hear after quickly striking and releasing the key of a real piano. For added realism, release trails are triggered when releasing notes held with the sustain pedal. The release magnitude is determined by how many times a note is struck in a given time just as repeatedly struck strings in a real piano take longer to fully dampen. Use the Release Volume knob to raise or lower the volume of the release trails. Turning the knob down to Off disables these samples from playing.

Pedal Noise

As the damper pedal on a grand piano raises and lowers the dampers, the familiar sound of the damper pedal is heard. Your sustain pedal will trigger these samples depending on the up and down direction. The volume of these damper noises can be adjusted with the Pedal Noise knob, or they can be disabled by turning to Off. If you're using a continuous control piano-style pedal, the pedal noise in True Keys will also respond to the speed in which you press and release the pedal. Press slowly, and the sound is soft whereas fast pedal motion causes a louder thump-like sound.

Key Noise

The thumps of the keys and hammers returning to rest after being released have been sampled separately and are available with this knob. They are off by default, but simply turn the knob up if you want these extra sounds. They're included on all microphone positions but are most effective from the Close perspective due to the hammers' proximity to the microphones. Volume of key noises is also tied to the velocity in which the key was played.

Resonance Volume

The rich full resonance created when notes are struck with pedal down is adjusted with the Resonance Volume knob. In a real piano, the dampers are lifted from all strings when the sustain pedal is pressed. This allows notes played to sympathetically resonate with the entire

piano and adds to the fullness and length of the sustain. And as each note has its own character, the overtones vary and evolve naturally over time as the sustain decays. Only real samples can deliver this sound, and the result in True Keys is natural and rich pedal resonance. You may increase Resonance Volume for more of a "wash" effect or decrease for a tighter sound. Turn off to disable all pedal down resonance. Notes are still sustained with the sustain pedal as usual, but the resonance will not be present.

True Pedal Action
This feature carefully mimics the quality in a real piano in which the sympathetic resonances track the damper pedal action. With True Pedal Action on, you can play and hold a note followed by sustaining with pedal, and the resonance fades in depending on time between pressing keys and pressing pedal. If you continue to hold the keys down and then release the pedal, the sound of the notes continues but the pedal down resonance is muted. When the dampers are raised after playing and holding keys, the sustaining tone begins to sympathetically vibrate other strings. This sound is stopped when the pedal is released even if the played keys are still held. By default, this feature is turned off. With it off, only keys struck while the pedal is down will produce pedal resonance. True Pedal Action does use CPU and disk resources, but for the most authentic pedal effect, turn this feature on. This feature also increases the amount of key to key sympathetic resonance when using the sustain pedal.

Repedal
A very important feature of any acoustic piano is the ability of the pianist to repedal notes and chords. This is how a pianist can catch a chord with the pedal (notes struck quickly followed by sustain pedal to catch the remaining tone) and is often used to blend and control phrasing. When keys are played on a real piano then released, the damper doesn't immediately stop the vibration of the string. By lifting the dampers with the pedal before the string has fully muted, the effect of repedaling is heard. The repedal in True Keys is specifically tailored and responds much like the actual pianos. As with the release trails,

the bass strings have more energy and thus are able to be repedaled longer and more often whereas the treble notes must be repedaled quickly in order to catch any of the sustain. Leave this feature on for realism or turn off to conserve CPU usage.

Tone and Reverb

The Tone knob will brighten or darken the overall sound and provides users a quick and easy way to fit the pianos into the mix. High quality convolution reverbs have been selected to compliment the pianos and give them a sense of space. The reverb is turned off by default. Raise the wet/dry mix knob to activate reverb. The drop down list will then be active with 22 different room types which are sorted by small, medium and large spaces.

Microphone Selection and Mixing

Each piano in True Keys was sampled with multiple microphone setups placed at different regions around the piano. The setups were chosen to provide versatility and character so as to work with any style. Each feature of the piano sound has its own microphone position samples which are carefully voiced and phase aligned so they can be mixed in complimentary ways. Close has a punchy modern sound with a wide stereo image and deep bass. Player is recorded from the pianist's perspective and has a more distant sound with plenty of hammer attack. Side offers a warmer tone while capturing the full sound as it's projected with the lid raised. Side is also mono and mid-side compatible. The Mix position is provided as a "best of" combination of the three microphone positions for a quick and less processor intensive option.

The full patch for each piano allows the loading of all possible sample groups. By default, these extra samples are not loaded into RAM at first. Clicking any yellow load button loads that feature's samples into RAM. A blue progress indicator will change to a blue checkmark once loading is complete. The smart loading techniques employed in True Keys keep memory requirements low and load only the samples needed for that specific feature. When microphone position samples

are loaded, that position lights up and is now active. The volume faders have a range of -20 to +3db for creating custom mixes. The blue power buttons mute or enable the sound, but the samples remain loaded. The button and volume slider are dimmed when the samples aren't loaded or powered on. Any sample group can be unloaded from RAM by clicking the blue checkmark. Only one sample group can be loading or unloading at a time. When Mix is powered on, any other microphone positions are turned off and vice versa.

*Please note that running multiple microphone positions will increase CPU and disk usage. If you encounter any issues with playback, multiple tracks can be bounced and mixed outside of True Keys. The Mix position is also a great solution when all three microphone positions are needed.

*Making volume adjustments or turning microphone positions on and off during playback may cause a glitching sound. This is normal and is part of the complex process of delivering 4 stereo microphone perspectives within one interface. To avoid glitches, pause any playing while adjustments and loading are taking place.

Sympathetic Resonance
Like the resonance that occurs with the sustain pedal down, the key to key sympathetic resonance in a real piano also contributes to its rich sound and helps reinforce harmonics in chords and octaves. Sympathetic and pedal resonances are the glue that bind the overall tone together. This is most easily demonstrated on a real piano by pressing one note gently so it doesn't sound then striking other notes which set off sympathetic vibrations in the strings of the key being held. True Keys uses samples which carefully emulate the harmonic intensity and variation of resonances in the actual pianos. The Sympathetic Resonance section allows you to control the polyphony and volume of the harmonics. Click and drag the blue number up or down to change the polyphony limit. Increasing harmonic polyphony above the default limit will increase CPU and disk usage. The Resonance Amount knob controls the volume or disables this feature

when set to Off.

Una Corda

The una corda (or soft pedal) on a grand piano shifts the hammers laterally and changes the sound in two ways. Hammers normally hitting three strings hit only two, hammers hitting two hit only one, etc. which lowers the volume. Also, the softer part of the hammer hits the strings which produces a more muted timbre. Therefore the una corda pedal alters volume and voicing in ways only obtainable with a grand piano. Click the yellow load button to load the una corda samples. Load times will vary depending on the number of microphone positions currently loaded. Once una corda is loaded, the blue power button will be on and the una corda pedal CC value becomes brighter. The CC field can be used to change the particular MIDI control that activates una corda. The default is 67 for soft pedal. If you don't have a second pedal for una corda, you can select another CC value to use a different controller (e.g. CC 1 for mod wheel) to switch between regular and una corda samples. As with microphone positions, the blue power button can be used to disable una corda function without unloading the samples from RAM.

Half-Pedal

The damper pedal on a real piano is analog and not simply limited to on or off, up or down. Like a clutch in a car, there is a sweet spot within the travel of the pedal in which the dampers aren't fully resting on the strings, but they're not yet lifted clear to let the strings ring freely. Using this sweet spot musically is called half-pedaling and is a rather complex sound. As the dampers are lifted from the strings, they lose ability to dampen as the transition is made to full pedal down. True Keys implements this feature using actual samples triggered while the pedal is in the sweet spot. Load Half-Pedal by clicking the yellow load button, then once loaded and on, slowly press the pedal about half way down while playing notes. You will hear the normal release trails, but as you press the pedal further, the trails get longer until the pedal has entered the full sustain range. Half-pedal works with Repedal to allow even more chord blending and slow pedaling. The volume of the

half pedal samples is also controlled with the Release Volume knob. MIDI CC for sustain is 64, but you may change this to other CC values if needed.

The half-pedal center field becomes active when half-pedal is loaded and has a range of 2-126. Similar to a real piano, you can set the point of the sweet spot in which half-pedal range is active. Raising this value requires pressing the pedal down further before reaching the half-pedal point. Adjust this value if needed to suit your pedal and playing style.

*This feature does require the use of a "piano-style" continuous control pedal to get the variable input needed. Half-pedal will not respond to a standard on/off style pedal. A suggestion for those without a continuous sustain pedal is to set the CC value on the interface to another controller such as mod wheel (CC 1) to activate the half pedal effect.

Sostenuto Pedal CC
True Keys supports full sostenuto pedal function as found on a real grand piano. Play and hold any combination of keys, then press down the sostenuto pedal and release the keys. The sustain of those keys is held, and only their pedal down resonance will be affected by the damper pedal. Sympathetic resonances can come from notes held by sostenuto pedal and are dampened when pedal is released. The default MIDI controller value is 66, but it can be set to any other value.

Repetition Strikes
As a string is repeatedly struck in a piano, particularly with the damper pedal down, each successive strike does not always sound the same as the one before. This occurs as the hammer hits the string at various phases of the vibration of the string causing some strikes to sound brighter or duller. This feature in True Keys adds variety and natural variation to repeated notes. Pedal down rolls in the bass sound more realistic. You will hear those occasional bright strikes in the tenor and treble regions. You can turn this feature on and off with the Repetition

Strikes button.

MIDI Response and Dynamics

Many controls are available to determine how True Keys responds to MIDI input and uses polyphony. The Custom Polyphony field can be used to limit or increase the number of simultaneous voices available. The default value of 80 gives great results, but you may increase this value for more simultaneous voices or lower it to limit CPU and disk usage.

If a piano key is pressed slow enough that the hammer doesn't have the momentum to hit the string, you get a silent strike. The Velocity Threshold can be used to set this value and allow keys to be pressed without striking and making a sound. This is useful when you want to press and hold silent keys and trigger sympathetic resonances from them. The Velocity Threshold works with the other dynamic controls in that you can raise the minimum velocity needed to trigger a sound, but the full dynamic range of the pianos is still available. The threshold value can be set from 1 to 126. If Key Noises are turned on, keys will still produce noises upon release even during a silent strike below the Velocity Threshold value.

The Sens knob controls the volume curve of the piano. Raising this value above 40% will make the middle velocity volume lower but still allow full volume at loud velocities. Lowering this value reduces the dynamic range of volume by boosting the middle volume range. This setting has no effect on the velocity steps or voicing. Setting to a full negative value eliminates all dynamic range.

The Dynamics knob sets the point for the minimum softest volume possible. The default is 95% and provides a very soft volume at the lowest incoming MIDI velocity. Raising above 95% further reduces the softest volume possible while lowering this value raises the volume of the softest velocities. Think of a linear slope from softest to loudest. Lowering this value levels out the volume from soft to loud. Try lowering this setting instead of compression for interesting results.

The Vel Curve setting helps match the MIDI output of your keyboard to the dynamic steps of the pianos. Most MIDI keyboard have some degree of control over the touch sensitivity (usually hard, medium, soft), but the Vel Curve can do this much better as it remaps incoming MIDI velocity. Click and drag the diagonal blue line to adjust the curve. Curving down decreases sensitivity and gives a muted softer tone while fortissimo requires harder key strikes. Pushing the curve up increases sensitivity and brightens the sound while requiring less key velocity. Alt+click on the Vel Curve to return to the default linear response setting.

Using Velocity Threshold, Sens, Dynamics and Vel Curve together can produce a very wide range of MIDI response and tonality. You can increase both the Sens and Vel Curve to achieve a brighter tone but still having full volume range. Or you can decrease Sens and pull Vel Curve way down for a mellow tone with less dynamic range.

Saving and Loading Custom Presets
So you've arrived at the perfect settings making use of every feature, and now you want to save the setup for future recall. UVI allows saving of a uviws file called a Multi which is a snapshot of the entire UVI Workstation instance.

To save a multi, you must first enter the multi view by clicking the multi view button in the top center. Look for the wrench icon on the far left and choose "Save Multi" to save your preset. You can then load this file at a later time with all the settings intact. A fast way to loud a multi is simply double-click from a computer folder, and standalone UVI Workstation will launch and load the file. If you're using True Keys in a host, click "Load Multi" and select the .uviws multi file from your hard drive. If you save a multi with many sample groups loaded in True Keys, the multi may take longer to load.

UVI Engine

True Keys is powered by the UVI Engine. The advanced scripting capabilities and other functionality made it a clear choice.

Please refer to the VI Labs website at **vilabsaudio.com** in our support section or visit the official UVI website at **uvi.net** to download the latest version of the UVI engine as well as the latest UVI specific manual for an in-depth guide to operating features specific to the UVI Engine.

Standalone Player

The standalone UVI Player will enable you to load True Keys without opening an outside sequencing host such as Pro Tools, Cubase, or Sonar. If you want to practice or just run through some basic ideas the standalone mode will work well for that.

In a live situation it can also be nice to run the standalone mode to keep system resource usage down to a minimum.

When running the standalone UVI Player you can control individual MIDI and Audio settings by going up to the file drop down and clicking Audio & MIDI settings. Be mindful of your device and buffer settings to get the best performance.

With the standalone version, you can load the ufs files of the pianos manually, but they won't remain listed in Soundbanks upon the next launch. Add your custom Soundbanks folder to the list under UVI Settings.

Using in a Host

To use True Keys within your Digital Audio Workstation (DAW) first make sure your DAW supports plug-in formats. The UVI engine will operate in any host that works with AU, VST, RTAS, or MAS formats.

Since True Keys operations inside the UVI Workstation in order to use True Keys within your DAW you'll need to call UVI Workstation within your session on an audio track, AU track, or instrument track depending on how your sequencer handles virtual instruments.

To get MIDI into UVI Workstation, you need a MIDI track (or instrument track). The MIDI or instrument track must be record-enabled in order to receive MIDI from an external source into UVI Workstation.

Support

If you have any questions while running True Keys you can visit our website at **vilabsaudio.com/support**. This will give you access to our website resources and youtube support videos.

You can e-mail us directly at **support@vilabsaudio.com**

Phone support is available at **888 391 7078**

VI Labs phone hours are from Monday through Friday from 9 am until 5 pm Eastern Standard Time.

Optimization

In order to run True Keys as efficiently as possible it is important to have the proper hardware and software optimzations and specifications in place to ensure trouble-free operation.

Hardware Suggestions

We suggest running Intel based processors from the "i" series and beyond. In our testing Intel based processors performed the most reliably. Core 2 Duo systems will also work, but some features may not be available.

True Keys will operate with 2GB of RAM, but we strongly suggest 4GB or more for fluid operation.

A 7200 RPM hard drive is required for operation, but an SSD is also highly recommended.

We have done extensive testing on Intel, OCZ, Crucial and Otherworld Computing SSD's and suggest that users with extensive sample based systems move to SSD's. The Otherworld computing Mercury Extreme Pro G is the preferred drive of VI Labs currently.

Visit our website for music system optimization guides on both Mac & PC based operating systems.

Frequently Asked Questions

Q: What computer should I use to run True Keys?

A: Generally, we suggest using an Apple Mac based machine. Any model released in 2010 or later should run True Keys with no problems. If you run into any issues please refer to the opti- mization guide located on the previous page.

If you prefer to use a PC with True Keys we suggest purchasing a model optimized for audio. In our tests the Sweetwater Sound Creation Station computers performed the best. To learn more about Creation Station PC's please visit this link:

http://www.sweetwater.com/creation_station/

We also tested with HP Workstation computers. They worked quite well in our benchmark tests as well so we suggest those as well. To learn more about HP Workstation machines please follow this link:

http://www.hp.com/united-states/campaigns/workstations/z620_features.html#.ULpz7qX- OvzI

Q: My Audio or MIDI connectivity isn't working.

A: If you are having issues with Audio/MIDI connectivity please refer to the UVI Workstation manual to address the issue. You can find a copy of the manual on the flash drive that came with True Keys, or visit www.vilabsaudio.com/support for a current PDF manual.

Q: I only need one or two of the pianos. Do I have to load all three?

A: No, in fact, when you run the True Keys installer it will give you the option to load individual pianos or to load all three from the flash drive.

Q: Is it possible to get True Keys Pianos on DVD's or CD's instead of a Flash Drive?

A: Unfortunately not, but with more and more machines now coming without optical media drives we felt that going with a flash drive was looking forward to the future. Shipping on a flash drive makes installation incredibly fast and easy with a one click install.

Q: Do I need an iLok key to run True Keys?

A: Yes, VI Labs uses the iLok system for software protection. Using the iLok gives you the flexi-bility to load True Keys on as many machines as you need without obtaining a separate license or ID. You simply insert your iLok on the computer you have True Keys loaded on and begin playing.

Q: Are additional effects available besides tone control and reverb?

A: Yes, UVI Workstation offers a suite of effects and additional mixing options. Please refer to the UVI Workstation manual for more information. It's also included on the True Keys flash drive in the "manuals" folder.

Q: When should I use the single microphone and lite patches of the pianos?

A: If you do not need to mix microphone perspectives and want to conserve system resources, the individual patches are available. Unlike the full patch, the other microphone positions will be grayed out and unable to load. The lite patches go a step further by excluding una corda and half-pedal load options as well. If you use all the options and want to mix microphones, use the full patch. Otherwise use the individual and lite patches for best performance.