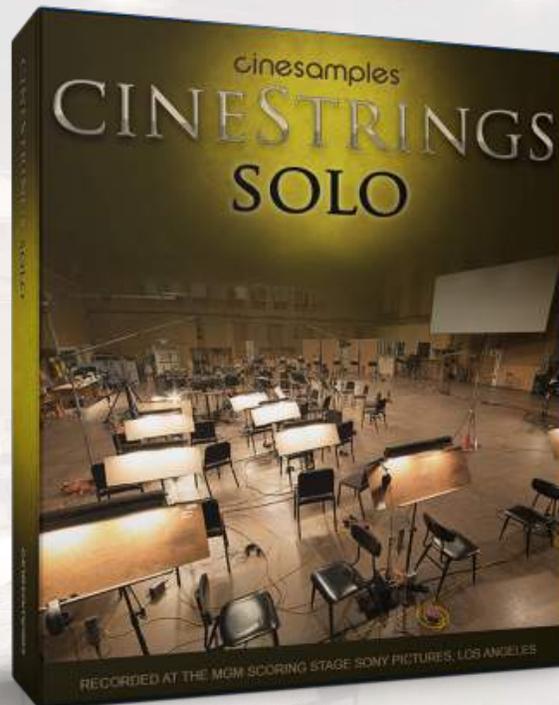


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CINESTRINGS



Recorded at the world famous MGM Scoring Stage at Sony Pictures Studios in Los Angeles, CineStrings SOLO is a deeply sampled solo strings library featuring some of the most realistic True Legato ever created for a virtual instrument.

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Introduction to CineStrings SOLO

CineStrings SOLO was recorded at the world famous MGM Scoring Stage at Sony Pictures Studios in Los Angeles. Recorded and mixed by veteran legend Dennis Sands, the CineStrings SOLO Library enhances our essential CORE collection with masterful performances and recordings of some of the greatest LA scoring musicians. This collection will function as an exceptional cinematic voice of its own in your sound palette. An expressly composer-friendly solo string library, CineStrings SOLO is intuitive, versatile and complements its predecessors beautifully in both usability and sound.

As with all CineSymphony libraries, the CineStrings SOLO library does not require you to purchase any additional sample playback software, and is licensed to work with the Native Instruments' free Kontakt Player. All you need is a sequencer like Logic, Cubase, Digital Performer, LIVE, Pro Tools, Cakewalk, or even Apple GarageBand and you'll be up and running. You can also use CineStrings SOLO with your favorite notation software such as Sibelius* or Finale.



*Please note that additional 'sound set' template files may be necessary for use within Sibelius, many of which can be found via third parties or created by the user manually.

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Dennis Sands

Dennis is one of the most sought after mixers in Hollywood. His credit list is a sight to behold (*Back to the Future*, *Forrest Gump*, *Shawshank Redemption*,



American Beauty, *The Avengers*), and includes some of our favorite scores. He continues to produce incredible-sounding mixes year after year, and we were enormously honored to have him on this project. His ears, equipment, and general expertise are crucial ingredients to giving this library its trademark Hollywood sound.

The Sony Pictures Scoring Stage

The Sony Pictures Scoring Stage is the largest motion picture scoring venue in the world. The main scoring area has remained unchanged since the 1930s to preserve its unmatched acoustics and unique ambiance. It measures 93' wide by 67' long by 34' high. One of the first scores recorded there was the *Wizard of Oz*

(Herbert Stothart), the success of which allowed the stage to become primarily dedicated to the art of the film score. John Williams has used the stage on many occasions for scores such as at *ET*, *Schindler's List*, *Minority Report*, and *Indiana Jones and the Kingdom of the Crystal Skull*. Some other recent scores recorded there have been *Toy Story 3* (Randy Newman), *Spider-Man* (Danny Elfman), *Alice in Wonderland*



(Danny Elfman), *Black Hawk Down* (Hans Zimmer), *Transformers: Dark of the Moon* (Steve Jablonsky), *Wall-E* (Thomas Newman), *The Amazing Spider-Man* (James Horner) and *Star Trek* (Michael Giacchino).

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Overview

The CineStrings SOLO library contains solo performances geared towards traditional writing and programming for the string soloists:

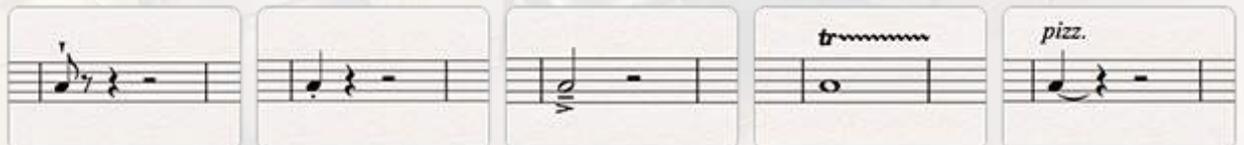
- **Violin 1**
- **Violin 2**
- **Viola**
- **Cello**
- **Bass**

Articulations included:

- Standard and Espressivo sustains with smooth dynamics
- Standard and Espressivo seamless legatos
- Spiccato @ 5-6xRR @ p through f
- Staccato @ 2-4xRR @ p through f
- Marcato @ 2-3xRR
- Pizzicato @ 5xRR @ p through f

Extra articulations included:

- Violin 1, Violin 2, Viola - Short Spiccato @ 5xRR
- Violin 2, Viola, Bass - Bartok Pizzicato @ 3xRR
- Violin 1, Violin 2, Viola - Tremolos @ p to f



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TECHNICAL SPECIFICATIONS

- Kontakt Player 5.3.1 or higher
- Kontakt (Player) 5.3.1 supports: Stand-alone, VST®, Audio Units, RTAS®, AAX® (Pro Tools® 11 and higher), ASIO, Core Audio®, WASAPI
- Native 64-bit support for stand-alone and plug-in versions on both Mac & PC
- CineStrings SOLO is compatible with all major DAWs and with other music notation software.

MINIMUM SYSTEM REQUIREMENTS

- PC: Windows 7® (32/64 Bit), Intel® Core Duo 2 GHZ or AMD Athlon 64, 6 GB RAM
- Mac: OS X 10.7 or higher, Intel® Core Duo 2 GHz, 6 GB RAM
- Minimum of 50 GB Hard Drive Space on 7200rpm drive. During the installation process, you'll need an additional 50 GB of space.

RECOMMENDED SYSTEM REQUIREMENTS

- PC: Windows 7®/8® (64 Bit) Intel® i7 (4th Generation) 3+ Ghz or AMD FX93xx 8- Core, 24 GB RAM
- Mac: OS X 10.7+, Intel® i7 (4th Generation) 3+ Ghz (or 2010 Mac Pro 12-Core) 24+ GB RAM
- 8 GB RAM is recommended for the Full-mix sample sets
- We highly recommend having SSDs run these samples. You will need 50 GB of free space. During the installation process, you'll need an additional 50 GB of space.

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Patches

SINGLE PATCHES

- 01 Violin 1 Articulations
- 02 Violin 1 True Legato
- 03 Violin 1 Pizzicato
- 04 Violin 2 Articulations
- 05 Violin 2 True Legato
- 06 Violin 2 Pizzicato
- 07 Viola Articulations
- 08 Viola True Legato
- 09 Viola Pizzicato
- 10 Cello Articulations
- 11 Cello True Legato
- 12 Cello Pizzicato
- 13 Bass Articulations
- 14 Bass True Legato
- 15 Bass Pizzicato

Note: When loading these patches for the first time they may load slowly as the sample cache builds. We recommend re-saving these patches after you first load them. On subsequent attempts they should load much more quickly.

EXTRA PATCHES

- 16 Chamber Ensemble Articulations
- 17 Chamber Ensemble Sustains
- 18 Chamber Ensemble Pizzicato
- 19 Chamber Ensemble Legato (Small)
- 20 Chamber Ensemble Legato (Large)
- 21 Violin 2 Bartok Pizzicato
- 22 Viola Bartok Pizzicato
- 23 Bass Bartok Pizzicato
- 24 Violin 1 Tremolo
- 25 Violin 2 Tremolo
- 26 Viola Tremolo
- 27 Violin 1 Vibrato Crossfade (CC2)
- 28 Viola Vibrato Crossfade (CC2)
- 29 Cello Vibrato Crossfade (CC2)
- 30 Bass Vibrato Crossfade (CC2)

SPLIT PATCHES

- 31 Violin 1 Short Spiccato
- 32 Violin 1 Spiccato
- 33 Violin 1 Staccato
- 34 Violin 1 Marcato
- 35 Violin 2 Short Spiccato
- 36 Violin 2 Spiccato
- 37 Violin 2 Staccato
- 38 Violin 2 Marcato
- 39 Viola Short Spiccato
- 40 Viola Spiccato
- 41 Viola Staccato
- 42 Viola Marcato
- 43 Cello Spiccato
- 44 Cello Staccato
- 45 Cello Marcato
- 46 Bass Spiccato
- 47 Bass Staccato
- 48 Bass Marcato
- 49 Chamber Ensemble Spiccato
- 50 Chamber Ensemble Staccato
- 51 Chamber Ensemble Marcato

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Patches *(continued)*

ARTICULATIONS PATCHES

Our basic Articulations Patches by default include Spiccato, Staccato, Marcato, Legato (Standard and Espressivo), and Sustains. Some instruments also include Short Spiccato.

TRUE LEGATO PATCHES

What is **True Legato**? We sampled all of the intervallic leaps throughout the ranges, upwards and downwards, for each instrument. When you play a True Legato patch, it instantly analyzes the intervals you play, then plays the appropriate transitional leap between the notes. The result is a smooth and realistic legato performance.

EXTRA PATCHES

Some instruments include additional articulations such as Tremolo and Bartok Pizzicato (the string is snapped back onto the fingerboard), and Vibrato Crossfade.

The Vibrato Crossfade (CC2) patches also function similarly to the True Legato patches, with the additional functionality of being able crossfade between the standard (STD) sustain and the espressivo (ESP) (more vibrato) sustain styles at any point using MIDI parameter CC#2. This added flexibility allows you to mix and match a STD legato transition with an ESP sustain, or an ESP legato transition with a STD sustain, all in realtime while playing.

SPLIT PATCHES

We have included every articulation as separate patches. They are derived from the master articulation patches and allow you to save memory space, for example, if you only need a Spiccato and a Sustain patch. While this may increase your track count, many composers choose to have several patches loaded and switch via track instead of keyswitch or velocity.

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The Mapping Tab



The new mapping system allows for articulations to be blended together, using polyphonic keyswitching or overlapping velocity/CC ranges. This allows for even more flexibility for tailoring **CineStrings SOLO** to your individual needs. For example, you could combine a Marcato articulation with a Spiccato for a harsh attack. You may add articulations using the **+ Add Articulation +** button (a maximum of 6). You may subtract articulations using the **X** on the right.

In the above example, holding the pedal down will provide two legato playing styles depending on velocity. Playing with the pedal up will trigger short articulations whose length depends on velocity.

ACCENT OVERLAY

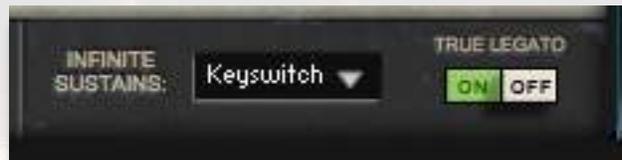
Located at the bottom of this tab is the Accent Overlay control. It layers an additional articulation (Marcato, Staccato, Spiccato) over the attack of sustains. Turning on **ACCENTED LEGATO** adds this layer to the legato transitions. Both of these functions respond to velocities above the adjustable **VEL THRESHOLD** (to the right of the volume knob), allowing you to simulate many different styles of bow attacks and create unique playing styles on the fly.

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The Mapping Tab *(continued)*



Infinite Sustains

On the lower right corner of the mapping tab is the **Infinite Sustains** control. By default, it's activated by a green Keyswitch with **True Legato** on. Following a legato transition, sustains play without a natural bow change within the looped sample. This is understandably an unnatural occurrence, but it provides the necessary bow length needed in slower tempi.



This is a non-latching Keyswitch. Hold it down before transitioning to a note you want played with an infinite bow.

Note: The split patches do not have a mapping tab.

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The Mixer Tab



We recorded CineStrings SOLO in a way similar to CineStrings CORE, CineWinds, and CinePerc. There are four mixes available: Full Mix, Close, Room, and Surround. You can load and purge the the samples of each mix from your RAM manually by using the **ON/OFF** switches above their respective faders. You can apply reverb using the send knobs in conjunction with the reverb return knob/switch in the bottom right. Click the “Preset” button below the reverb knob to choose from different impulse responses taken from the famous Bricasti M7 hardware reverb. An EQ is also available on the right if you would like to tweak the sound further.

For quick and easy access to different mixing options, cycle through the mixer presets on the left. The various options make use of the different mic configurations’ unique sound and will give you tremendous flexibility when working in a variety of cinematic settings.

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The Settings Tab



The Settings Tab provides further parameters for controlling the instruments' sound.

LEGATO CONTROL

CineStrings SOLO features a brand new adaptive legato engine, built from the ground up. This new engine features extra interface controls, allowing you to tailor the legato response to your own playing style.

Adaptive Legato

The legato script in CineStrings SOLO is designed to respond musically to your performance. The engine detects your playing speed and intelligently adjusts the interval speed to match. This means you can play slow, expressive lines and fast runs in a single performance, without touching the speed dial. Additionally, the intensity parameter responds to velocity.

By holding the 'ALT' key (Option key on Mac) while dragging the speed or intensity dial, you can specify the range of each adaptive parameter – from fully responsive to fixed.

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The Settings Tab (*continued*)

Speed – This dial adjusts how far the engine transitions into each legato sample. Setting this parameter to a low value will sound more realistic and expressive for slow playing, while a high value will allow for fast and agile playing.

Intensity – This parameter boosts or reduces the volume of legato intervals.

Preserve Ambience – If this is enabled, the natural reverb tail from the scoring stage will be preserved between notes when playing fast legato. If you are only playing slow lines, or using an additional reverb effect, this setting can be turned off to reduce CPU usage.

Quantize Mode - In any True Legato instrument, there will be some lag when playing note-to-note transitions. This is usually compensated for by moving all notes slightly to the left in the sequencer, or by using a track pre-delay. The problem with most legato libraries is that the timings of each note are inconsistent; the first note in a phrase will sound immediately, while subsequent notes will be delayed. The Quantize Mode tackles this problem by calculating the legato lag time, and applying the same delay to non-legato samples. This means you can quantize a performance, shift the MIDI to the left, and the timings of each note will be consistent.

DYNAMICS CONTROL

Below the Legato controls, you will find options for modulating the amount of change in dynamics of the patch.

Dynamics - This knob is by default set to CC#1 (modwheel) and controls overall volume and velocity. Control click on the **Dynamics** knob to assign a different MIDI Continuous Controller. You may change the amount to which the volume and velocity can be changed from lowest to highest CC#1 setting by altering the **Dyn/Volume Range** and **Vel/Attack** meters to the left of the knob. See our tips and tricks section of the manual.

Map to Short Velocity - By default, the **Dynamics** knob only applies to long notes. This switch allows you to affect short articulations with the same knob.

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The Settings Tab (*continued*)

The section on the right of the Settings tab offers a full array of standard filters and processors to tweak the sound to fit any mix.



Across the bottom of the Settings tab, you will see more sample controls. When set to Random, the **Round Robin** switch will randomly cycle through different short samples. When set to Cycle, the engine will just cycle through the round robin samples in the same order. Turn **RR RESET** on to reset this cycle back to position 1 after you have stopped hitting any MIDI keys. The **RR RESET** knob controls how long it will take to reset. Turning it all the way down will cause the reset occur in 1 second, and turning it all the way up will cause the reset to occur in 5 seconds.

Turning on the **Sample Start** control will let you use its knob to advance the sample start position. This will make the attack of the note sound less realistic, but can lead to increased tightness and responsiveness from the instrument. This is particularly useful for live performance.

Increasing the **Legato Release Delay** maintains a legato performance, even with small gaps between the notes. This makes it easier to achieve the “retrigger legato sample,” or re-bowing the same note, performed by releasing and then pressing the same note quickly. This is an actual sample of the instrument re-bowing the same note. See our tips and tricks section of the manual.

The **Short Release** switch releases Marcato samples at the same time you release the keys. Otherwise, Marcato samples will play their full duration.

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Tips and Tricks

No matter how great a library is, programming a piece of music to sound like it's played by humans is hard work. Triggering samples of great players and asking them to pour their hearts into a melody are two very different things. That emotion and musicianship must come from you, the MIDI programmer! Sometimes that involves adjusting a line, transition or crescendo to make it sound as performed as possible. Here are some advanced settings and techniques to aid you. These explanations go above and beyond the basics that were covered previously in this manual.

Please note that after much experimentation, we've determined that a smoothly connected bow-change style of legato yields the best results when implemented into our system of creating realistic legato instruments. We auditioned many transitions and this is the best sounding. While there are other approaches to legato, the results of those did not meet our standards. Our goal is to create something easy to use and playable right out of the box. We found a balance between flexibility and realism, which may not encompass every type of transition. The bow change legato is the most realistic sounding for our method of recording.

SOFT ATTACK

On all sustains, if you play between 1-10 keyboard velocity you can create a slightly softer attack - but only on the lowest dynamic layer. This is done with an altered ADSR fade.

TIMING

For those of you who like to have a more quantized sequence, there are two things that can help. With all of our short articulations, there is a slight pre-roll before the body of the note. While there is bow noise and other things happening in this small window of time, this could cause a small "delay" in your programming.

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Tips and Tricks *(continued)*

For short articulations we recommend either one of two things. 1) Activate and adjust the **SAMPLE START** (on the bottom of the Settings page). Remember this will cut off the attack a bit. Or 2) shift the MIDI tracks in your DAW earlier by 50ms + the delay of your sound card buffer (i.e., a buffer of 1024 is around 24ms).

The legato transitions when played normally (not a fast moving line) will take roughly 150ms to land on the next note when the legato speed knob is at 12 o'clock (50%). Turning this knob up will help speed up these transitions if you require it. When using the default setting, we recommend nudging your MIDI notes earlier by 150ms to make the samples land right on the desired beat in your sequence.

DYNAMIC RANGE

From our perspective, performed dynamics and actual loudness are two different things and should be controlled separately for the best results. It is recommended to set CC7 (volume) defaults at the beginning of your tracks to 90 or so, to act as an overall volume trim. Use this to set broad levels. Then use CC1 (Modulation) to help bring expression and life to your string lines.



The **Volume Range** slider eradicates the need to use CC11 / CC7 in combination with CC1 for users who prefer to use a single controller.

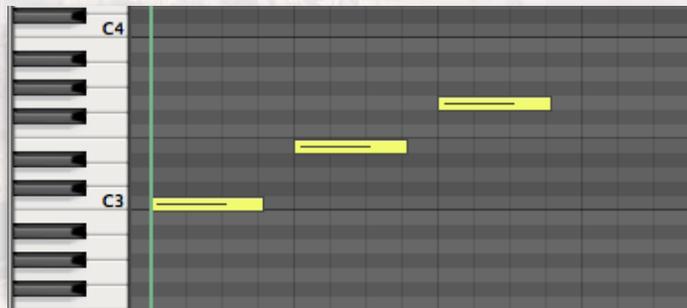
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Tips and Tricks *(continued)*

LEGATO FINE-TUNING



You may find it useful when writing legato passages to utilize the **Legato Release Delay** knob found on the bottom of the Settings page. The knob delays the time between the actual release and when the release is actually applied. If you set this all the way down (or off) then the following example will play as a series of sustains.



If you move this knob all the way up, these notes will be a series of legato transitions instead of sustains because the previous note's release is delayed long enough to overlap with the next note. Moving this knob to 0 triggers a fresh sustain if there is any gap between notes. Turning it up will play legato transitions during passages with small gaps between the notes.

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Credits

CINESTRINGS SOLO CREW

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Project Director: **Tim Starnes**

Patches Scripted By: **Will Bedford**

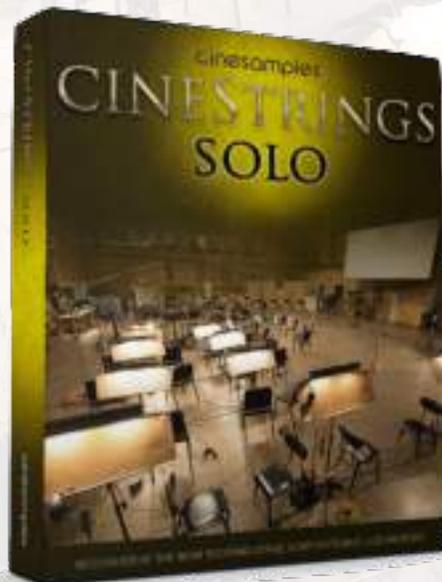
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ENJOY CINESTRINGS SOLO!



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