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What's New in CineBrass 1.7

CINESAMPLES' ADAPTIVE LEGATO ENGINE

CineBrass CORE v1.7 has been rebuilt from the ground up to include the Cinesamples Adaptive Legato Engine featured in CineStrings SOLO, CineStrings CORE, and CineWinds CORE and PRO. It allows you to tailor the legato response to your own playing style, and 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.

TROMBONE ENSEMBLE TRUE LEGATO

We returned to the MGM Scoring Stage at Sony Studios to record True Legato samples for Trombone Ensemble. These samples are now seamlessly integrated with our previous Trombone Ensemble Articulations.

NEW PATCHES

- Trombone Ensemble True Legato (Brassy)
- Trombone Ensemble True Legato (Mellow)
- Ensemble Chords Articulations
- Ensemble Chords Sustains

v1.7 includes all features from v1.6.

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What's New in CineBrass 1.6

ENSEMBLE PATCHES

CineBrass Core 1.6 now includes the addition of several new 'Ensemble' patches. These new patches combine the core instruments (Trumpet, Horn, Trombone, Tuba) into a single patch stretched across the keyboard. These Ensemble patches encompass most of the primary short and sustain articulations of each instrument, the ranges of which can be adjusted on the SETTINGS tab of the user interface. We also include a new 'Chord Arranger' tool which automatically orchestrates chordal writing into the individual string sections as you play.

Beneath the EQ area in the SETTINGS tab, you can find the "Advanced Controls" which is a unique setting we created specifically for these ensemble patches. The four knobs control the range of the different instruments within one section. The advanced controls are set to the instruments' strongest pitch



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What's New in CineBrass 1.5

NEW INTERFACE/SCRIPTING

We've updated the interface to match the look of CineWinds and CinePerc. Along with this comes some exciting new functionality. There are now three tabs on each patch that will help you mold the instrument to your preference - the Mapping tab, the Mixer tab, and the Settings tab. You'll find detailed descriptions and directions for using these tabs further in the manual.

NEW PATCHES

- Two Horns Ensemble Articulations
- Two Horns Ensemble True Legato

We went back to Sony and recorded a two horn ensemble, including eighth note shorts, sustains and true legato transitions. This patch should fill in the gap between the solo horn and six horn patch, making it easier to create realistic divisi.

We've also included old school **Short/Long Patches** for people who may want more of a traditional setup. These consist of long patches with no legato and short patches that are 8ths only with velocity sensitive dynamics. A lot of people still work this way so we decided to take the liberty of setting up these presets. They utilize the same samples as the articulations patches.

IMPROVED INTONATION

We went through the entire library note by note and grossly improved the intonation. You can now play those high horn lines layered with trumpets without fear! This was the most work of all of the improvements and we are incredibly happy with the results.

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Introduction to CineBrass

Cinesamples is proud to present a newly updated version of one of our most popular libraries, CineBrass Core. We recorded CineBrass with Local 47 union musicians right here in LA at the Sony Scoring Stage, with master engineer Dennis Sands. After CineBrass originally released, we got a lot of feedback from the composing community on how it could be better, and decided to implement many of those ideas in this version 1.7.

CineBrass is revolutionary in its power and simplicity for recreating the sound of the orchestral brass section. The library was designed by composers, for composers, with direct feedback from the film music community during it's development. The result is a brass library that is easy to use, composer-friendly, and sounds great.

INSTRUMENTATION

Recording union players in Los Angeles allowed us to select from a pool of active Hollywood studio musicians, some of whom are members of the Los Angeles Philharmonic. These stellar players can be heard on countless film and TV projects including *Monsters, Inc.*, *Wall-E*, *Spider-Man 2*, *Family Guy*, and *The Simpsons*.

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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 *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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Patches

PATCH LIST

- | | |
|---|---|
| 01 Trumpets Ensemble Articulations | 12 Trombone Ensemble Sustains |
| 02 Trumpets Ensemble True Legato | 13 Tuba + Bass Trombone Articulations |
| 03 Trumpet Solo True Legato | 14 Cimbasso + Bass Trombone Articulations |
| 04 Two Horns Ensemble Articulations | 15 Trumpet Ensemble Effects |
| 05 Two Horns Ensemble True Legato | 16 Horns Ensemble Rips |
| 06 Six Horns Ensemble Articulations | 17 Low Brass Pads |
| 07 Six Horns Ensemble True Legato | 18 Full Ensemble Articulations |
| 08 Horn Solo True Legato | 19 Full Ensemble Sustains |
| 09 Trombone Ensemble Articulations | 20 Ensemble Chords Articulations |
| 10 Trombone Ensemble True Legato (Brassy) | 21 Ensemble Chords Sustains |
| 11 Trombone Ensemble True Legato (Mellow) | |

MULTIS

- Concert Order - Full Articulations Split Patches - Hrns-Tpts
- Concert Order - Full Articulations Split Patches - Trmb-Tuba-Low
- Concert Order - Full Articulations
- Horns + Tuba + Bass Trombone Articulations
- Low Brass Articulations
- Trumpets + Horns 8vb Articulations
- Trumpets + Horns 8vb True Legato
- Trumpets + Trombones 8vb Articulations
- Trumpets + Trombones 8vb True Legato
- Tutti Brass Ensemble Articulations - Minus Horns
- Tutti Brass Ensemble Articulations

We've also included old school **Short/Long Patches** for people who may want more of a traditional setup. These consist of long patches with no legato and short patches that are eighths only with velocity sensitive dynamics. A lot of people still work this way so we decided to take the liberty of setting up these presets. They utilize the same samples as the articulations patches.

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True Legato

True Legato means that we sampled all of the intervallic leaps throughout the ranges, both 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. We did this at multiple dynamic levels for all sections, using our dynamic morphing to blend seamlessly from piano to forte.

Articulations Patches

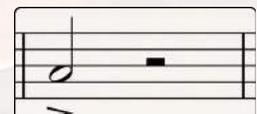
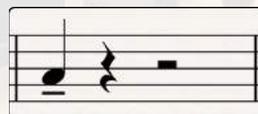
These patches contain sustain samples recorded at varying dynamics, as well as eighth note, quarter note, and half note shorts. We've arranged the interface so that you can decide exactly how these samples will be triggered and how the dynamics will be controlled. You can play a line that includes any sample at any dynamic by striking the keys at different velocities, using simple keyswitches, or by utilizing a continuous midi controller.

Eighths Staccato p to ff

Quarters Tenuto p to ff

Halves Marcato p to ff

Sustains with smooth dynamic morphing



All of the mapping in the Articulations Patches is dynamic, so you can select from five intuitive presets in the user interface. A custom mapping grid is offered for users who wish to customize the parameters beyond the presets. Every parameter and value is changeable and nearly any combination is possible. Of course, if you choose not to tweak, you can stick with one of the preset mappings (recommended).

Note: The Articulations Patches also contain legato samples for your convenience. They are the same samples as on the true legato patches, so playing legato on an articulations patch is the same as playing a true legato patch.

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The Mapping Tab - Articulations Presets

We have provided different preset options to trigger these samples based on the different ways most composers like to work. This means you can intuitively use one patch for many applications, create more dynamic and natural lines, and ultimately improve your workflow. In the main Articulations patches you can choose from a variety of presets in the form of buttons on the left side of the MAPPING interface:

- **Velocity Map** - The short articulations are mapped based on velocity from shortest to longest. Light taps will trigger the eighth note shorts, and hard hits will trigger half note shorts. Hold the sustain pedal down and hit a key to trigger the sustain samples, and overlap midi notes to trigger legato samples. Use the mod wheel to control dynamics for both long and short articulations.
- **Velocity Inverse Map** - Similar to the Velocity Map, except the shorts are mapped inversely; from longest to shortest as velocity increases. Holding the sustain pedal will still give you sustains and legato, and the mod wheel still controls all dynamics.
- **Keyswitch Map** - Playing soft will always trigger the sustain samples. Play with a velocity higher than 70 to trigger a short sample, and use keyswitches to decide which short you would like to use. Mod wheel controls all dynamics.
- **Keyswitch Velocity Dynamics Map** - Use keyswitches to choose between eighth note, quarter note, half note, or sustain samples. Velocity will determine the dynamics of the short notes, mod wheel will control dynamics of sustain samples.
- **MIDI CC Map** - Lower velocities will trigger sustain samples, and higher velocities will trigger short notes. Use mod wheel for dynamics. Controller #3 will let you choose which shorts are triggered - eighth, quarter, or half note shorts.

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The Mapping Tab *(continued)*

You can adjust any of the presets should you desire, and the Custom Map button provides you with a blank set of assignments if you want to build your own. Simply adjust how each articulation will be triggered using the provided parameters - Velocity, Keyswitches, Sustain Pedal, or Continuous Midi Controllers.

- Short/Sustain Order - If you decide to split sustain samples and short samples based on velocity, this will control whether high velocities trigger shorts and low velocities trigger sustains, or vice versa.
- Short/Sustain Split - This will let you choose at which value the above-mentioned split will occur. For example, you may want velocities above 100 to trigger sustain samples and below to trigger shorts.
- Sustain Dynamics - Choose how the dynamics of the sustain samples will be controlled; with a controller or by velocity (the latter is not recommended).
- Short Dynamics - Choose how the dynamics of the short articulations will be controlled; with a controller or by velocity.
- Staccato Overlay - This feature will layer the eighth note samples over the sustain samples on high velocity. This feature is useful for simulating sforzandos.

Note: If you decide to use keyswitches, you are provided with a latching or non-latching option. When a latching keyswitch is pressed, you will be stuck in that articulation until a different keyswitch is triggered or another parameter takes you to another articulation. If you choose non-latching, the keyswitch will need to be held down continuously in order to trigger that articulation.

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The Mapping Tab *(continued)*

DOUBLE/TRIPLE TONGUING

On the articulations patches, we have added a feature that will allow you to easily play quick, short repetitions. For double-tonguing, hold down the non-latching C# keyswitch, displayed on the Kontakt keyboard in green, while playing eighth note samples. A second round robin will be triggered on the release of the key, allowing you to play quick passages without having to program them, or break your controller by hammering on the keys. For triple-tonguing, hold down the D# keyswitch. This script will calculate the time between attack and release, and play a third note equally spaced after the release. Give it a try!

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The Mixer Tab

We've included Full Mix, Close, Room, and Surround mics as mixing options in CineBrass. You can load and unload the different mic samples from your RAM manually by using the on/off switches above their respective faders, and apply reverb using the send knobs in conjunction with the blue reverb knob/switch in the bottom right. Click the "Preset" button below the reverb knob to choose from seven 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 presets on the left. The various options make use of 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

This tab provides you with even more control over the way the instrument will behave. The first thing you will notice in the top left section is the large Legato Speed knob and Legato Volume knob. These are useful if you want to adjust the length of the legato transitions, or if you want to tweak the volume of the transitions in relation to the sustain samples. When playing a very fast passage for example, you might want to turn up the legato speed and/or turn down the legato volume. Both of these knobs can be mapped to a CC controller.

The mono/poly mode switch allows you to control whether the instrument will be completely monophonic - for single lines - or polyphonic. Our custom polyphonic legato scripting can play multiple legato lines at once. This will work best when playing parallel lines that don't stray too close together, or when playing chords.

You can use the On/Off switch next to the Legato Speed Knob to turn the legato transitions completely off. This will cause the patch to behave more traditionally - just sustain samples and shorts - so that you can play chords or combinations of notes without the legato scripting getting in the way.

Beneath the Legato Speed Knob there is a dynamics fader that will allow you to compress the dynamic range of the instrument. For example, if you are controlling dynamics with the mod wheel, this slider will allow you to "zoom in" on a specific dynamic range and have the sound of the instrument affected less by extreme changes in the mod wheel's position.

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The Settings Tab *(continued)*

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 to prevent the dreaded “machine-gun effect.” When set to Cycle, the engine will just cycle through the round robin samples in the same order every time. The RR reset, when set to ON, will reset the order of the round robin cycling 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 make it reset in 1 second, and all the way up will cause it to reset in 10 seconds.

Turning on the Sample Start control will let you use the knob to advance the sample start position. This will make the attack of the note sound less realistic by cutting off some of the attack, but can lead to increased tightness and responsiveness from the instrument.

The Release Delay knob allows you to control how long after you release a key the release sample will play, and the Release Trigger switch allows you to turn releases off completely. This will sound less realistic but require less CPU.

We have also provided multiple effects for your convenience - HiPass and LowPass filters, Delay, Stereo Imaging, Chorus, Flanger, Distortion and Compression. When using these built-in Kontakt effects keep in mind that they can be very heavy on your CPU.

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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® (Pro Tools® 11 and higher), ASIO, Core Audio®, WASAPI
- Native 64-bit support for stand-alone and plug-in versions on both Mac & PC
- CineBrass is compatible with all major DAWs and with music notation software.

MINIMUM SYSTEM REQUIREMENTS

- PC: Vista® / Windows 7® (32/64 Bit), Intel® Core Duo 2 GHZ or AMD Athlon 64, 4 GB RAM
- Mac: OS X 10.7 or higher, Intel® Core Duo 2 GHZ, 4 GB RAM
- Minimum 2 GB RAM - **3.2 GB** needed to load all instruments in all mic positions.
- Minimum of **11 GB** of Hard Drive Space needed for CORE/ **22 GB** for PRO

NOTE: CineBrass is a next generation library and uses cutting edge scripting techniques, which can be very CPU intensive. For best results you should run this library at a buffer of 256 or higher.

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Credits

SAMPLING CINEBRASS

Sampling in Los Angeles is no easy task. Especially when you want to do it the right way. This library is the first of it's kind, because it is the first commercial library to be recorded under a special **AFM** (American Federation of Musicians) Sampling Agreement. The product of this, is that for every purchase, a percentage of the sales go directly to the musicians who played on the **CineBrass** session. Not only does it go to the musicians, but we've extended it to the copyists, the engineers and everyone who had a critical role in producing the library. Important to note that this does not effect the user agreement, and **CineBrass** can be used like any other Cinesamples library in your music productions.

Why do this? We want to keep recording here in Los Angeles, with the best musicians, at the best scoring stages in the world. We are grateful to the **AFM** for having the vision to do this with us, and we look forward to extending this to all our future libraries.



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Credits *(continued)*

CINEBRASS CORE CREW

- Produced by: Michael Barry and Michael Patti
- Programmed and Scripted by: Greg Schlaepfer
- Session Coordinator: Dan Negovan
- Engineer/Mixer: Dennis Sands
- Recordist: Kevin Globerman
- Assistant Engineer: Adam Michalak

CINEBRASS PRO CREW

- Produced by: Michael Barry and Michael Patti
- Programmed and Scripted by: Greg Schlaepfer
- Musician Contractor: Noah Gladstone
- Music Preparation: Steven Juliani Music
- Session Coordinator: Dan Negovan
- Engineer/Mixer: Dennis Sands
- Recordist: Kevin Globerman
- FX Producer/Co-Session Leader: Michael A. Levine
- Associate Producer: Sam Estes
- Assistant Engineer: Adam Michalak
- Sample Editors: Kevin Globerman, Tom Brissette

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CINEBRASS CORE v1.6 UPDATE CREW

- Produced by: Michael Barry and Michael Patti
- Project Director: Tim Starnes
- Ensemble Patches Scripted by: Patrick O'Neil and Will Bedford
- Assistant: Ben Chrisman

CINEBRASS CORE v1.7 UPDATE CREW

- Produced by: Michael Barry and Michael Patti
- Project Director: Tim Starnes
- Scripted by: Will Bedford
- Mixed by: Tim Starnes
- Assistant: Ben Chrisman
- Documentation: Elisa Rice
- Sample Editors: Corey Britz and Elvis Bates

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