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## What's New in CineWinds 1.2

### ENSEMBLE PATCHES

CineWinds Core 1.2 now includes the addition of several new 'Ensemble' patches. These new patches combine the core instruments (Piccolo, Flute, Oboe, Clarinet, Bassoon) 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.

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 range by default but can be changed to any value so long it is within the range of the instrument. Again, the user can also assign MIDI CCs to these knobs.

### DEEP DE-NOISING

We have painstakingly implemented a multi-layered de-noising process on every sample in the entire CineWinds CORE and PRO collection. The result is a tremendous improvement from the samples in previous versions.

### KONTAKT ENCRYPTION

With this update, CineWinds now works in both the full Kontakt sampler and the free Kontakt Player. Please note, however, that CineWinds only works with **Kontakt 5.3.1 and above.**

For more full compatibility information, visit our website at [cinesamples.com](http://cinesamples.com)

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## What's New in CineWinds 1.2 (cont'd)

### CHORD ARRANGER

In the Middle Left area, you can find our NEW exclusive feature called "Chord Arranger". By turning on this feature, the user will be able to play a chord and have the patch automatically assign it to an instrument, instead of using the basic instrument switch ranges. When activated, the script will divide the notes up and send them to different instruments - for instance with a wide voiced 3-note chord: the top note to flute / oboe, the middle note to oboe / clarinet and the bottom note to bassoon. The user can also choose between the settings "light" (one instrument per note), "medium" (two instruments per note) and "heavy" (3 instruments per note so long it is within their range). "Light" is the most realistic setting whereas "Heavy" is a very thick arrangement. "Medium" is often useful for block chord arrangements." Since the script is "listening" to the chord being played, there is a slight delay, so fast-short passages may cause problems.



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## What's New in CineWinds 1.1

### New Patches

CineWinds CORE

- Oboe 2 Articulations
- Oboe 2 True Legato

CineWinds PRO:

- Contrabass Clarinet Articulations

We've also included old school **Short/Long Patches** for people who may want more of a traditional setup. These consist of sustain patches with no legato and short patches that are one length only with velocity sensitive dynamics.

### Legato Volume

We've added a legato volume knob to the Settings page (in addition to the current Legato Speed knob) to allow you more control over the way the legato sounds.

### Short Release On/Off

Originally, the RL Trigger button at the very bottom right of the Settings tab would turn on/off the releases for the sustains. We found that few (if any) customers were using this feature, but some were asking we apply this idea to the half and quarter note shorts. Now this "Shorts Release Layer" On/Off button will instead let you turn off those short releases if you wish, in which case if you end the sample before it was naturally let go, a quick ADSR fade will be applied.

### Dynamic Adjustments and Other Tweaks

We spent a good deal of time adjusting the volume settings across both Core and Pro to try to even things out and make both libraries work better together. In any mockup some volume automation will be necessary, but now there is a more standard reference point given to you when the patches are first loaded.

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## Introduction to CineWinds

Cinesamples is proud to present our new flagship orchestral library CineWinds CORE, the first installment of the CineWinds Series recorded at the world famous SONY Pictures Scoring Stage under the watchful eye of master engineer Dennis Sands.

CineWinds CORE covers the principal instruments of the orchestral wind section in stunning detail and unparalleled recording precision. Each instrument was meticulously sampled to capture the perfect imperfections which subtly breathes life into your mockup. And as always we brought our intense focus to make these instruments



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## Dennis Sands

Keeping the trend we started with CineBrass, Dennis once again lent his legendary talent to this project. Dennis is one of the most sought-after mixers in



Hollywood. His credit list is a sight to behold, and includes some of our favorite scores (Back to the Future, The Avengers, Captain America, Shawshank Redemption, American Beauty). As usual, it was an honor to work with him. His contribution to CineWinds is a crucial ingredient that gives the 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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## TECHNICAL SPECIFICATIONS

- All versions of Kontakt v5.3.1 and above Native 64-bit support for stand-alone and plug-in
- Versions on both Mac & PC
- CineWinds is compatible with all major DAWs and with music notation software, using the Kontakt Engine.

### 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
- To load all main articulations patches with the full mix position it is recommended to have at least 2GB of FREE RAM available

### CineWinds CORE

- Requires minimum of 18GB of free hard drive space
- Any Compliant ASIO™ or Core Audio™ compliant device

### CineWinds PRO

- Requires minimum of 18GB of free hard drive space
- Any Compliant ASIO™ or Core Audio™ compliant device

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## Patches

### PATCH LIST

- 01 Piccolo Articulations
- 02 Piccolo True Legato
- 03 Flute Articulations
- 04 Flute True Legato.nki
- 05 Oboe 1 Articulations
- 06 Oboe 1 True Legato
- 07 Oboe 2 Articulations
- 08 Oboe 2 True Legato
- 09 Clarinet Articulations
- 10 Clarinet True Legato
- 11 Bassoon Articulations
- 12 Bassoon True Legato
- 13 CineWinds Ensemble Articulations
- 14 CineWinds Ensemble Sustains
- 15 CineWinds Ensemble Half-Step Trills
- 16 CineWinds Ensemble Whole-Step Trills



## True Legato Patches

What is True Legato? It means that we sampled all of the intervalic 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. For all sections we did this at multiple dynamic levels, using our dynamic morphing to blend seamlessly from piano to fortissimo.

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## Articulation 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, including 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 keyswitching, or with a continuous midi controller.

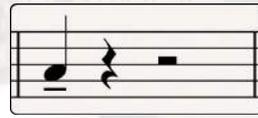
Eighths Staccato p to ff

Quarters Tenuto p to ff

Halves Marcato p to ff

Sustains with smooth dynamic morphing

Half Step and Whole Step Trills



All of the mapping in the Articulations Patches is dynamic, so you can select from 5 intuitive presets in the user interface. We have provided a custom mapping grid 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 are not a tweaker, you can stick with one of the 5 preset mappings (recommended).

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## Mapping

We've provided different preset options to trigger these samples based on the various ways most composers like to work - the idea being that 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. Velocity will determine the dynamics of the short notes, and the mod wheel will control dynamics of sustain samples.
- 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. The 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 the mod wheel for dynamics. Controller #3 will let you choose which shorts are triggered - eighth, quarter, or half note shorts.

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## Mapping (cont'd)

You can adjust any of the presets, or 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 choose 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 split mentioned above will occur. You may want velocities above 100 to trigger sustain samples and below to trigger shorts, for example.
- 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.
- Vibrato Control - Choose which CC will be used to switch back and forth between vibrato sustains and non-vibrato sustains.

Note: If you decide to use keyswitches, you are provided with a latching or non-latching option. Latching means when the key is pressed you are now 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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## Mapping (cont'd)

### 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.

The screenshot shows the '03 Flute Articulations' patch in the CINEWINDS CORE software. The interface includes a top control bar with 'Output: st. 1', 'Midi Ch: [R] 1', 'Voices: 0 Max: 300', and 'Memory: 259.31 MB'. Below this is a navigation bar with 'MAPPING', 'MIXER', and 'SETTINGS' buttons. The main area is divided into two panels. The left panel shows a list of mapping options: VELOCITY MAP, VELOCITY INV MAP, KEYSWITCH MAP, KS VEL DYN MAP, MIDI CC MAP, and CUSTOM MAP. The right panel contains two tables of settings.

SHORT/SUSTAIN ORDER	SHORTS ON HIGH VEL -
SHORT/SUSTAIN SPLIT	DISABLED
SUSTAIN DYNAMICS	CC #1
SHORT DYNAMICS	CC #1
VIBRATO CONTROL	CC #2

LEGATO	PEDAL -	HOLD PEDAL DOWN
SHORT 1/8	VELOCITY -	99 ● 127
SHORT 1/4	VELOCITY -	55 ● 98
SHORT 1/2	VELOCITY -	19 ● 56
HS TRILL	VELOCITY -	1 ● 8
WS TRILL	VELOCITY -	9 ● 18

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## The MIXER Tab

We recorded CineWinds in a way similar to CineBrass and have included the same set of mixing options: Full Mix, Close, Room, and Surround. However, this time we have also included a new Spot microphone that gives you an ultra-close, intimate sound. 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 behaves. The first thing you'll notice in the top left section is the large Legato Speed knob - this knob affects the way the legato transitions will be triggered and crossfaded. The instruments have been optimized so that they sound the best with the position at 12 o'clock - if you turn it down you will hear more of the legato transition, which can make slow lyrical lines sound better, but can make faster lines start to sound strange. Turning the knob up will play less of the legato samples, allowing for faster, agile lines, but will remove some of the realism when you play at normal or slower speeds. Every knob on this page can be automated, so feel free to draw legato speed automation so it can conform to your needs on the fly.

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

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.



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## The SETTINGS Tab *(cont'd)*

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.

Across the bottom of the Settings tab, you’ll see more sample controls. The Round Robin switch, when set to “Random” 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’ve stopped hitting any MIDI keys. How long it will take to reset is controlled by the RR reset knob - all the way down, it will wait 1 second to reset, and all the way up, it will wait 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, 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 a release sample will play, and the Release Trigger switch allows you to turn releases off completely if you so choose.

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.

On that note: **Please keep in mind that CineWinds 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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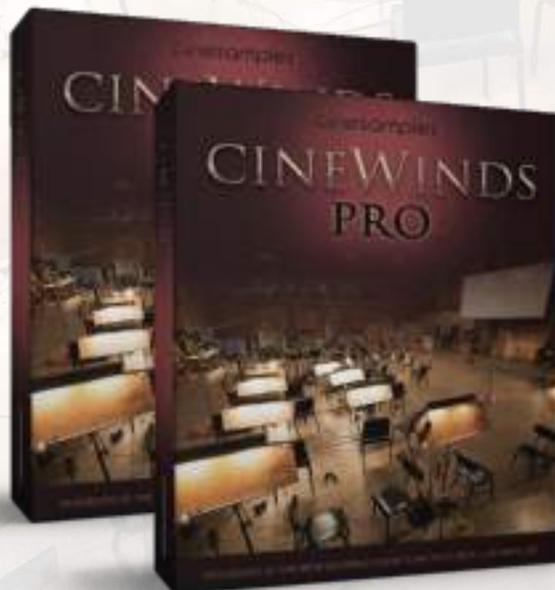
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## The Original CineWinds CORE Crew

- Produced by Michael Barry and Michael Patti
- Programmed and Scripted by Greg Schlaepfer
- Project Coordinator: Dan Negovan
- Engineer/Mixer: Dennis Sands
- Recordists: Kevin Globerman, Dave Lawrence
- Associate Producer: Sam Estes
- Assistant Engineer: Adam Michalak
- Sample Editors: Kevin Globerman, Dave Lawrence
- Quality Assurance: Alex Bornstein, Antonio Andrade
- Recorded at Sony Pictures Studios in Los Angeles, CA

## CineWinds 1.2 Update

- Producers: Michael Barry and Michael Patti
- Ensemble Patch Scriptors: Patrick O'Neil and Will Bedford
- Project Coordinator: Tim Starnes
- Sample Editors: Jonathan Kranz, Casey Merhige, and Carl Fredrick



**Enjoy CineWinds!**