

USER'S GUIDE



cinesamples

Introduction

Thank you for purchasing Cinesamples' CineOrch sample library for KONTAKT 4!

This manual has two main sections. First, we've provided a simple explanation of how the mappings are laid out in the different CineOrch patches. Lastly, this manual contains a reference guide for all the interface controls.

Mapping

The mappings in CineOrch’s patches are easy to use because they not only are logically mapped across the keys as well as compatible with an 88-key MIDI keyboard, but their keys as displayed on Kontakt’s GUI are also color-coded to distinguish the different key ranges. The following is an explanation of the mappings for each patch.



The “Low Chords” Patch

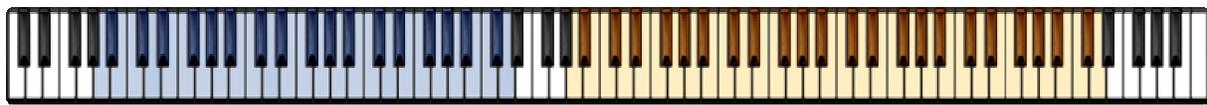
In this patch, the keyboard is essentially divided in half. The bottom half of the notes are all major triads, while the upper half are all minor triads. These chords are not only available in every key, but also different inversions as well. For example, the lowest key ranges of the major and minor sections are root position chords, while the higher key ranges are in the first inversion, having the 3rd in the bass. In classical music theory, these chords are known as “6/4 chords”.



The “Tutti Chords” Patch

In this patch, the keyboard is divided into three main sections of chords. The lowest section on the keyboard contains all the major chords, while the middle section has the minor chords. The highest section has augmented triads. In each of these sections, the lowest inversions are mapped to the lowest portion of the keyrange, while each higher octave within the section is mapped with higher inversions of the chords--making it very intuitive to use.

There are also two keyswitches in this mapping, **A-0** and **A#-0**, which allow you to switch between the default sustain/staccato notes and the marcato articulation respectively.



The “Tutti Octaves” Patch

There are two main keyranges in this patch’s mapping. The bottom half of the keyboard contains all the marcato articulation samples, while the top half has the sustain/staccato layer.

Interface Controls

The patches in CineOrch feature a very simple but powerful interface. Here is a list of all the controls and their corresponding functions in each patch.



The “Low Chords” Patch

Monophonic - This button controls whether notes are polyphonic or monophonic. While in monophonic mode, only one note will sound at a time. This control can be automated by right-clicking on the button and assigning it to a MIDI CC #. That way you can dynamically enable and disable this mode within your sequence or performance.

Dynamics on CC -With the dropdown menu set to this option, the dynamics are controlled by a MIDI continuous controller, allowing you to smoothly morph between different dynamic layers. Which CC # operates the dynamics can be set in the adjacent field.

Dynamics on Vel - When the dropdown menu is set to this option, the dynamics are purely controlled by how loudly or softly you press the keys. You can change the velocity curve using the dropdown menu to the right. When this control is set to “Curve: Normal”, the keys’ velocity function normally, with a linear response. When set to “Curve: Quiet”, the dynamics are biased towards the quiet dynamics, while the “Curve: Loud” setting will favor the loud velocities.



The “Tutti Chords” Patch

Tighten Staccato - This knob adjusts the start point of the staccato samples, letting you tighten their attacks. When set to 0%, the entire natural attack for the staccatos will be played, while at 100% they will be condensed as much as possible to provide a faster, more rhythmically-precise attack.

Monophonic - This button controls whether notes are polyphonic or monophonic. While in monophonic mode, only one note will sound at a time. This control can be automated by right-clicking on the button and assigning it to a MIDI CC #. That way you can dynamically enable and disable this mode within your sequence or performance.

Sloppy RR - When enabled, this adds additional imperfect samples to the round-robin chain, not only adding variation, but also increasing realism by introducing the natural imperfections of a real orchestral performance.

Marcato Art. - With this button enabled, the samples switch from the sustain/staccato articulation to the marcato articulation. As well as being able to automate this button by right-clicking on it and assigning it to a MIDI CC #, there are also two keyswitches at the bottom of the 88-key keyboard range which enable and disable the marcato articulation. **A-0** disables the marcato articulation, while **A#-0** enables it.

Dynamics on CC - With the dropdown menu set to this option, the dynamics are controlled by a MIDI continuous controller, allowing you to smoothly morph between different dynamic layers. Which CC # operates the dynamics can be set in the adjacent field.

Dynamics on Vel - When the dropdown menu is set to this option, the dynamics are purely controlled by how loudly or softly you press the keys. You can change the velocity curve using the dropdown menu to the right. When this control is set to “Curve: Normal”, the keys’ velocity function normally, with a linear response. When set to “Curve: Quiet”, the dynamics are biased towards the quiet dynamics, while the “Curve: Loud” setting will favor the loud velocities.

Stacc on High Vel / Low Vel - This dropdown menu controls whether quiet notes are played as staccato as opposed to sustained, or whether loud notes are played as staccato, depending on your personal preference.

Vel Split - This field allows you to set the point between 1 and 127 where the velocity is split between the staccato and sustain articulations.



The “Tutti Octaves” Patch

Tighten Staccato - This knob adjusts the start point of the staccato samples, letting you tighten their attacks. When set to 0%, the entire natural attack for the staccatos will be played, while at 100% they will be condensed as much as possible to provide a faster, more rhythmically-precise attack.

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Vel Split - This field allows you to set the point between 1 and 127 where the velocity is split between the staccato and sustain articulations.

Contact

If you have any questions or comments, we'd love to hear from you! Our customer support email address is:

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