



Cinesamples presents the newest addition to our Artist Series: **TINA GUO!** This library offers an exquisitely unique and progressive take on the **Acoustic** and **Electric Cello**, as well as the traditional Chinese instrument, the **Erhu**. Encapsulating Tina's ultra-expressive and experimental performance style within a sample library is an undertaking that was accomplished through blurring the lines between music and sound design- a vital element of her music. The library distinguishes itself from traditional instrument libraries in that the key to unlocking its full potential is through approaching it from the mindset of a producer. An expansive arsenal of innovative sound design and composition tools introduces a multitude of new ways to explore and create fresh sounds that will certainly take your productions to the next level.



## TINA GUO



Tina Guo has developed an international multi-faceted performance and recording career as a classical acoustic cellist, heavy metal electric cellist, erhuist, and composer. Her distinctive sound and improvisatory style have been featured in major motion picture, television, and game scores. Taking her formal training from USC to new musical heights, she enjoys experimenting with a wide range of effects and digital processors, ever expanding upon her sound.

As Tina's distinguishes herself most remarkably through her live musical performances, her numerous appearances on arena stages have naturally taken her around the globe to countries including Denmark, Greece, Sweden, Germany, Russia, Spain, Italy, France, Japan and the UK, among many others. She has lent her talent to live film and game attractions and television events such as the The Grammy Awards, American Idol, Dancing With The Stars, The Sundance and Tenerife Film Festivals, Comic Con and the League of Legends World Championship.

Her extensive credit list as a studio musician features acclaimed Hollywood scores such as *Inception*, *Sherlock Holmes*, and *Iron Man 2*. Tina's cello work (acoustic and electric) can also be heard on major video game titles including *Call of Duty: Black Ops II*, *Diablo III* and Grammy-nominated (Best Score Soundtrack for Visual Media) *Journey*, to name just a few. She is also very well known for her work in television music on *Family Guy*, *The Mentalist*, *King of the Hill* and more, as well as various commercials for United Airlines, Mazda, Apple iPhone and more.

Tina performs on her Gand & Bernadel Cello made in Paris, France in 1880. On electric cello, she plays a customized Yamaha SVC-210 as a Yamaha Performing Artist, and exclusively through ENGL amps. Tina also plays an Erhu made in Shanghai, China.



## NEW INNOVATIONS

Reflecting the fact that Tina's sound and approach to her instruments are constantly evolving, the library includes a variety of inventive features that give the player the opportunity to similarly develop fresh sound in many new and different ways. These include:

- **The Phrase Builder:** A system for constructing melodic ideas using fragments of Tina's performances in a variety of playing styles
- **Drone Designer:** Create variable sonic beds by manipulating intensity and navigating through long samples of unfolding cello drones using the Mod wheel
- **Built-in Granular Synth FX:** Explore harmonically rich and complex sound design spread across the stereo field with left-right grainer functionality
- **Repeated Note Round Robin Staccatos (RNRRS):** A new function that automatically switches to a separate RR sample set upon repeating a short note, resulting in a far more natural cello sound and feel



Combine these with some more familiar, yet essential features for limitless sonic possibilities:

- **Chaos FX:** Randomly generate effects configurations that can be tweaked and/or saved as presets
- **Amp Modeling:** Tina's signature amp settings are accompanied by a selection of additional models, as well as a DI sample set for outside amplification
- **Arpeggiator:** Automate and sync arpeggiated groups of notes
- **Tempo-Synced Rhythm Loops:** Harness Tina's musical energy within your own compositions through a wide variety of loopable, pitch-assignable acoustic and electric riffs that can blend easily into any given tempo.



## PATCH LIST

1. Electric Cello Phrases
2. Electric Cello Phrase Builder
3. Electric Cello Rhythmic Loops
4. Electric Cello FX
5. Electric Cello Drones
6. Electric Cello Articulations
7. Acoustic Cello Phrases
8. Acoustic Cello Phrase Builder
9. Acoustic Cello Rhythmic Loops
10. Acoustic Cello FX
11. Acoustic Cello Drones
12. Acoustic Cello Articulations
13. Erhu Phrases
14. Erhu Phrase Builder
15. Erhu FX
16. Erhu Articulations



## TECHNICAL SPECIFICATIONS

- Kontakt (Full) 5.3.1 or higher
- Kontakt (Full) 5.3.1 supports: Stand-alone, VST®, Audio Units, RTAS® (PT 9 + 10), AAX® (Pro Tools 11 and higher), ASIO, Core Audio®, WASAPI
- 32-bit and 64-bit support for stand-alone and plug-in versions on both Mac & PC
- CS Artist Series: Tina Guo is compatible with all major DAWs
- PC: Windows 7®/8® (64 Bit), Intel® i5 (second gen) 2.2+ GHZ or AMD Phenom II X4, 10 GB RAM (6.7GB free required to load ALL patches)
- Mac: OS X 10.7+, Intel® i5 2.2+ GHz (or 2008 Mac Pro 8-core Xenon), 10 GB RAM
- 9 GB of free hard drive space required
- 7200rpm drive recommended (SSD not required)



## PATCH TYPES

### The Phrase Patches

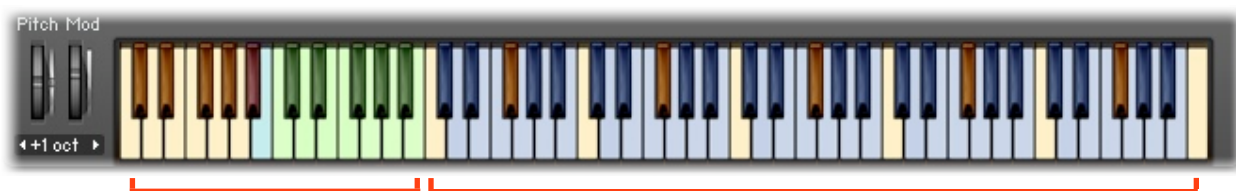
The phrase patches allow you to call upon small, beautifully distinct performances that capture Tina's signature melodic phrasings for use as central motifs or in support of your own. The phrases are presented in two separate patch types for each instrument: the **Phrases** patch and the **Phrase Builder** patch.

The Phrases patches have each entire recorded phrase laid out, one after another, for easy access. Alternatively, our new Phrase Builder patches are set up for you to construct your own phrases using bits and pieces of the full phrases found in the Phrases patch.

The Acoustic Cello phrase patches include Asian, Classical, and Middle Eastern phrases; the Electric Cello phrase patches consist of 4 different Wah phrases, rapid downward scale phrases, and FX phrases (separate set of samples from the FX patch); and the Erhu phrase patches contain a variety of exotic phrases using many different types of scales.

### The Phrase Builder

The Phrase Builder patch allows you to use your keyboard to rearrange and combine short segments of the full phrases found in the Phrases patch to create your own new melodies. This patch divides the keyboard up into two main sections: the lowest two octaves consist of preset keyswitches followed by assignable keys, and the rest of the keyboard is filled with phrase samples and their respective fragments:



The yellow and blue keys found from C1 onward to the right side of the keyboard are the phrases and fragments that you can use to create your own phrases.

The yellow C's and F#'s are the full phrases from the Phrases patch, while the blue keys that follow are the separate segments of those full phrases. You can access the different styles of the phrases by choosing from the Phrase Style drop down menu on the interface.





You can assign any full phrase or fragment from the right side of the keyboard to the set of green keys found on the left, between C0 and B0, by using the Learn Mode function. To do so, simply press the B $\flat$ -1 keyswitch (red on the keyboard) or click the [Learn] button on the interface to activate Learn Mode. Then, hold down the green key that you wish to assign a phrase or segment to, and play the key that contains the phrase or segment itself. This will assign the phrase or segment onto the held green key, turning it red.

The light blue B-1 key functions like the yellow keys from C1 and upward in that it plays the different phrases and segments linked to the assigned red keys in sequential order, starting from C0 and continuing up the assigned keys chromatically. Once it reaches either an unassigned green key or the last B0, the playback will end. For example, if you have C0 and D0 assigned to a segment, hitting the B-1 key will only play back C0, as C $\sharp$ 0 is unassigned.

The set of yellow keys in C-1 through A-1 can be used to switch between different presets quickly. Before you start creating custom phrases using the green keys and the Learn mode, please select an open phrase preset slot where you can save your presets. Once you find a group of segments that you wish to keep, simply edit the text just above the [Phrase Preset] area to a name of your choice, and press [Save].



Each of the yellow keys in C-1 through A-1 are assigned to one of the 10 preset slots, and will allow you to quickly switch to different presets.

As the phrases of this patch do not sync to a given tempo or key signature, we have included knobs for you to change the playback speed and pitch of the phrases and segments.



This patch is designed for you to mix and match sequences of assigned phrases and segments from all different styles together to create brand new melodic ideas. Experimentation, trial and error are all part of the intended approach to this patch, meant to offer a slightly more unconventional and fresh way to compose melodies!



## *Connecting the Segments*

When creating your own phrases using the segments on the right side of the keyboard in the phrase builder patch, the playback of the phrase-assigned left-hand keys may not connect the

different phrases in the most natural way, potentially resulting in pauses or pops in the sound. We have included two knobs in the back-end of Kontakt (click the wrench icon in the top-left of the GUI and then the “Phrase Handler” tab) that can help with the transition between different segments within the phrase builder patch.



The [fade\_time] knob adjusts the length of the crossfade between samples when using the playback button to play through assigned phrase segments. The [start\_offset] knob adjusts when the phrase builder will begin playing the next assigned phrase. Tweaking these knobs can help with creating a more natural transition, and eliminating any gaps between the segments, respectively.

It is also important to note that it is possible to change to a different phrase segment before finishing the preceding segment, although to achieve this, you will need to avoid using the phrase builder tool. It can be done in your DAW simply by entering the corresponding segments' notes at the lengths you wish to have them played.



## The Rhythmic Loops Patches

The Rhythmic Loops patches offer yet another way to incorporate Tina's sound into your compositions. They feature a number of Tina's electric and acoustic rhythmic chugs and arpeggios that can easily enhance your original grooves, ostinatos or transitions.



Each loopable performance has been beat-mapped and set to sync with your chosen tempo. To assist in blending this instrument into your mix, a Panning knob is included and can be found to the right of the Key knob. The interface displays the meter of the selected rhythm loop, the original key that the loop was recorded in, and of course, the key that the loop is currently playing in. You can change the key of the loop by using the Key knob, or by using the keyswitches displayed in green on the Kontakt keyboard. We do, however, recommend you stay close to the original recorded key to avoid the artifacts of pitch shifting as much as possible.



\*\* For your reference, the original Acoustic Cello rhythmic loops were recorded around 120 BPM, while the Electric Cello rhythmic loops were recorded around 80 BPM.





## The FX Patches

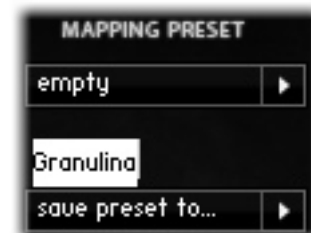
The FX patches are fantastic tools for some truly unique and interesting sound design. They feature samples of Tina's trademark improvisatory, progressive sound to use as a basis from which to explore pitch and pan shifting, along with the copious possibilities of the built-in granular synth effect, exclusive to these instruments. Combining these customizable parameters with all the capabilities of the FX Tab and its chaos function can make for endless amounts of creative sound design experimentation.

The Granular Synth effect takes tiny slices of the audio (known as grains), starting from the beginning of the sample, and plays overlapping grains at a given speed as set by the Grain Step knob, resulting in a distinct, layered sound. To find out a bit more about what happens "under the hood", scroll down past the list of instrument parameters.



### Instrument Parameters

**Presets:** Included are basic setting configurations that you can select in the drop-down menu directly under "Mapping Preset". Be aware that each note can have its own individual knob settings. To save your own mapping presets, replace the text above the second drop-down menu and select an empty slot from it. The new preset will then be available to select in the top drop-down menu.



**Apply To All:** By default, any change made to the four knobs and the Granular FX toggle will only apply to the current note. The "Apply To All" button applies the controls' values of the current note to all notes. (This will not save over the currently loaded preset.) Take note that if you tweak knobs and save a preset without clicking the "Apply To All" button, the preset will apply and save the tweaked settings on the last played note. This allows you to save separate knob configurations for each note in one preset.



**Reset Defaults:** The "Reset Defaults" button restores the factory defaults to the controls. (This will not save over the currently loaded preset.)

**Pitch:** The pitch knob allows you to raise or lower the relative pitch of a given sample in increments of half-steps, up to twelve either way. It is important to keep in mind that by changing the pitch alone, you are also proportionately changing the length of the sample. This function is set by default to the mod wheel.

**Pan:** The pan knob allows you to alter the amount of signal being sent to the left and right channels. By default it is set to C (Center), sending equivalent signal to both channels.

**Granular FX toggle:** The "Granular FX" toggle allows you to activate and deactivate the granular synth effect. By default, the toggle is set to "Off".

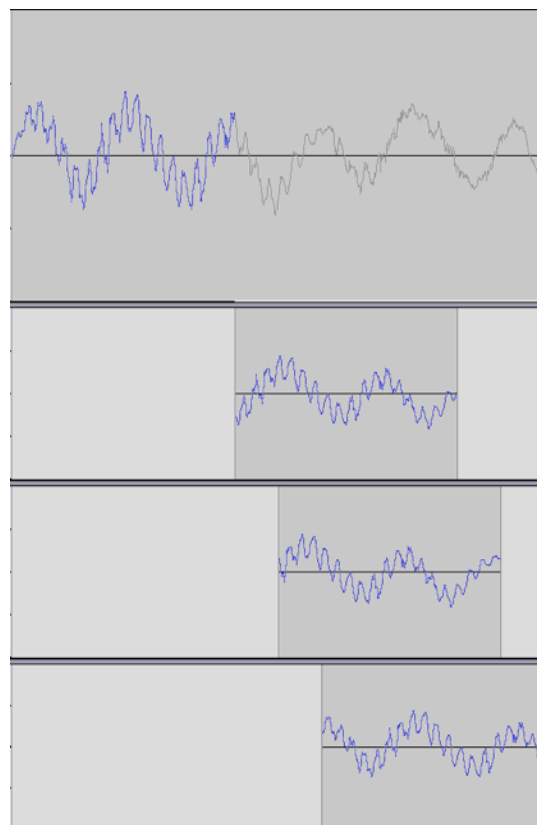
**Grain Step:** The Grain Step knob, allows you to set the frequency at which a new grain will be triggered (in milliseconds). This knob has no function unless the Granular FX toggle is tuned on.

**Grain Width:** The Grain Width knob allows you to widen or narrow the stereo effect of the granular synth. The stereo effect takes the grains and alternately pans them left and right. When set to maximum, the grains will play back, hard-panned to each side, and when the knob is pulled back to the mono, the effect narrows within the stereo field. This knob has no function unless the Granular FX toggle is tuned on.

### How Granular FX works

To get the most out of the FX patches, it is important to have at least a basic understanding of how the Granular Synth effect works, as this will allow for more conscious decision-making when it comes to tweaking and automating the Grain Step and Width knobs. An overview of what happens when a note is played (while the Granular FX toggle is activated) is as follows:

The sample is triggered from the beginning and plays for a short duration (creating the first grain). Then, a second grain is taken (the starting point of which is set approximately by the grain step value) and begins playing on top of the previous one. A third grain is taken from the starting point of the previous grain plus (+) the grain step value, and plays on top of the others. This process repeats at the rate set by the Grain Step knob, creating a unique and manipulatable soundscape.





## The Drones Patches

Another compelling aspect of the cello that we wanted to capture and offer to the user in a new and different way is its ability to carry out long, expressive beds, or drones, that can provide a basis from which to develop evolving soundscapes, pads and swells. The full drones Tina recorded range from 70 seconds up to over 200 seconds long, so this patch includes mod wheel functionality that helps to smoothly navigate through the full-length samples.

### *The Electric Cello Drones Patch*



The Electric Cello Drones patch splits the keyboard into two sections:



The **left side** of the keyboard consists of three different parts:

- **Red Keys** (B $\flat$  and B): on/off keyswitches for the [Release Layer] button.
- **Green Keys** (the following C through B): change the base pitch of the drones.
- **Blue Keys** (the following C through G): play back drones played in their full length.

The **right side** of the keyboard splits these long drones in to multiple smaller segments spread across the 20 blue keys. Additionally, the start times of the segments have been set to trigger when crossing through ranges of modulation wheel values. Holding down a key will loop the given drone segment. Then, engaging the mod wheel will begin crossfading through the segments.

**Release Layer:** This button, when activated, tells the patch to trigger release samples to play when a blue key is let go.

**Key Knob:** Changes the base note of the current drone, altering the pitch of the entire sample. (performs the same function as the Green Keys) The original recorded base note is also displayed for your reference.

**Pan Knob:** The pan knob allows you to alter the amount of signal being sent to the left and right channels.

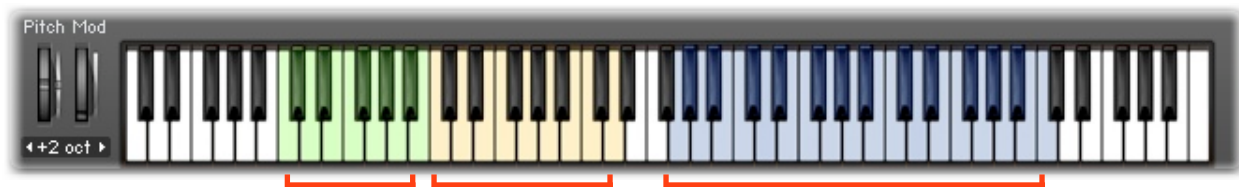


### The Acoustic Cello Drones Patch



The Acoustic Cello Drones patch behaves slightly differently from the Electric Cello Drones patch. The patch consists of two different types of samples: low sustained intervals, and tremolos.

The keyboard is split into three sections for this patch:



- **Green Keys** (bottom C through B): change the pitch of the low sustains only, offering a full octave range for these samples.
- **Yellow Keys** (the following C through D): play back the low sustained intervals. The intervals are based off their relation to C and increase as you move to the right. For example: C will play a unison, D will play a major second, E will play a major third, G will play a perfect fifth, etc. It's also possible to create chords and inversions using these intervals in different keys.
- **Blue Keys** (the following G through C): play back the tremolos at their assigned notes' pitch classes, meaning the green keys and the Key knob have no effect on these samples.

**Key Knob:** Changes the base note of the current sustain, altering the pitch of the entire sample. (performs the same function as the Green Keys) The original recorded base note is also displayed for your reference.

**Pan Knob:** The pan knob allows you to alter the amount of signal being sent to the left and right channels.



## Single Note Fills / Articulations



Tina's musicality, as characteristically emotional and evocative as it is, simply does not not justifiably translate through straight-forward sampling. The best way to capture Tina's signature expressiveness is through phrases and creative sound design. Bearing that in mind, we've included an articulations patch, principally intended to fill in gaps between the phrases and effects. To offer suitable versatility for filling these gaps, the articulations patches include shorts, pizzicato, quarter notes and sustains for the Acoustic Cello; shorts, pizzicatos, tremolos, harmonics and sustains for the Electric Cello; and finally tremolos and sustains for the Erhu.

### *The Arpeggiator*



The articulations patches for the Acoustic and Electric Cellos feature an Arpeggiator tool, generally best utilized with the sets of shorts or pizzicatos. The tool enables you to arpeggiate a group of held notes upward, downward, or in a random order depending on the Mode you select. Please take note that the Arpeggiator will only work for the short, pizzicato, and the quarter note articulations, which is why the Erhu version of this patch does not feature this tool.

### *Instrument Parameters*

**Mode:** The Arpeggiator has three different Modes: Up, Down, and Random. Choosing the Up mode will set it to play a triggered group of notes beginning from the lowest sequentially to the highest before repeating. Likewise, choosing Down sets it to play from the highest to lowest note before repeating. The Random mode plays any of the triggered notes in random order.





**Step Duration:** The Step Duration knob allows you to choose the note value of each of the arpeggiated notes.

For example, choosing 1/16 will have the arpeggiated notes play in 16th notes, while setting it to 1/8T will have the arpeggiation play in 8th note triplets.

**Steps:** The Steps knob allows you to set the number of arpeggiated notes that will be played before the Arpeggiator cycles back to the beginning of the arpeggiation.

For example, if you set the Steps knob to 6 in the Up mode for a 4-note chord, the Arpeggiator will play through the 4-note arpeggiation one and a half times before returning to the beginning of the arpeggiation. Please note that in the Random mode, there is no defined start of an arpeggiation, and the Steps knob will play no role in this mode.

**Sync:** The Sync button is a useful function to have when using the Arpeggiator in your DAW (It plays no role in Kontakt as a standalone program). It forces the arpeggiation to begin precisely at the quantized Step Duration value location on your sequencer's grid, instead of starting the arpeggiation immediately where the MIDI note is located.

For example, if your Step Duration value is set to 1/4, and your MIDI notes are triggered somewhere between beats 3 and 4, turning on the Sync button will set the Arpeggiator to start the arpeggiation at beat 4, while having the Sync button off will have the arpeggiation start at the MIDI note location between beats 3 and 4.



### ***Sustain Crescendo Effect***

This library's expressive sustains were recorded to include a natural crescendoing element in the samples. At low velocities, the samples will start at a low dynamic level, slowly crescendoing to a louder volume, at which point they begin to loop. In cases where this swelling effect is not desired, using a higher velocity will automatically shift the sample start directly to the louder portions of the samples, effectively avoiding the natural crescendo before looping.

### ***Repeated Note RR Staccatos (RNRRS)***

One of the stand-out features of these patches is the incorporation of RNRRS, or Repeated Note Round Robin Staccatos (shorts), which employ a special type of round robin implementation that offers a much more natural cello sound and feel. Two separate sets of staccato samples were recorded, the first of which consists of single notes performed individually, including all natural decay, and the second of which plays back notes that were performed one after the other, capturing the back-and-forth bowing of a live cello player. When playing repeated staccatos, this patch automatically plays the first note from the first set of individual staccatos, and then switches to the second set for additional notes.



## AMP MODELING / MIC SETTINGS



All of the Electric Cello patches in this library feature a drop-down box that contains several different amp modeling selections for you to choose from. They each come with their own set of knobs to alter EQ, room tone, and various other parameters. We recorded Tina's amp setup, available as the first option in the menu if you want her particular sound with no additions. While this and the "Clean", "Twang", "V-30", and "UK70s" settings provide good places to start when molding your electric cello sound, we've included a DI (Direct Input) Box option as the final, and inherently, most versatile option. The intention here is to select this setting, and then add (or bus to) additional amp modeling and FX plugins. This enables you to make all decisions on what gear the electric cello's direct signal is put through, from the ground up.



As the signal of this sample set is naturally much weaker than its amplified counterparts, you may choose to add some gain before and/or after the signal goes through the outside plugins.



## Acoustic Cello / Erhu Mic Settings and IR

The interface for the Acoustic Cello and Erhu patches contains a different set of controls in the place of the Amp Model feature.



In this area of the interface, you can access the controls for the type of impulse response used in the reverb for the patch, the stereo width of the patch, the volume levels of the two mic positions, and the amount of signal for each that is sent to the reverb.

The Impulse Response drop-down menu allows you to select the type of reverb that is utilized in the Reverb section in the **FX Tab**, where you can further configure its settings.







## THE FX TABS

To provide further customization of sound for all of the patches, they each contain a second window, accessed by clicking the FX Tab, located at the top-right of the interface. The Acoustic Cello and Erhu FX window, laid out like a rack mount setup, allows you to incorporate four built-in Kontakt plugin effects: EQ, compression, delay, and reverb. The Electric Cello's FX Tab, modeled after an effects pedal board, involves a dynamic system of virtual stomp boxes.

**Chaos:** The Chaos button, found at the top-center of both FX windows, randomizes the settings for all displayed parameters, creating brand new sounds with each click of the button. It offers an easy, yet captivating way to explore the instruments' capabilities, and could serve as a catalyst for any number of inspiring sonic ideas.

### Acoustic Cello / Erhu FX



The Acoustic Cello and Erhu FX window allows you to add EQ, compression, delay, and reverb onto your patch. It gives you access to the main parameters of each to tweak these plugin effects to your liking. A few presets can be accessed in the drop-down menu at the top-left corner of the window, but you can always create your own, and/or experiment with the [Chaos] function, then save your custom preset using the ten open preset slots. Please note that these are the Kontakt built-in plugins, and can potentially be very heavy on your CPU.



## Electric Cello FX



The Electric Cello FX window expands the instrument's sound palette exponentially by giving you control over eight different effects: transient, compression, analog tape sound, distortion, phasing, chorus, reverb, and delay.



Like the rack mount FX window, the pedal board includes several presets to start you off, but you can also save custom presets after coming up with your own all-original effects. This window facilitates numerous sound design approaches that can be used in conjunction to develop all sorts of tailored configurations that will give your instruments completely unique sonic qualities. You can:

- manually tweak combinations of pedals and settings,
- randomize the pedals' settings with the [Chaos] button,
- fuse presets by engaging the [Preset Morpher] slider.



**Preset Morpher:** The [Preset Morpher], which can be found at the bottom of the Electric Cello FX window interface, is yet another interesting way to experiment with Tina’s cello by blending two pedal board presets together, creating something of a middle-ground between the two.



By default, the [Preset Morpher] value is set completely to the left (Off). To activate the Morpher, first select a primary preset using the drop-down menu labeled “FX Preset” at the top-left of the of the FX window (or simply use whatever un-saved current configuration the effects are set to- just be aware that they will change as you morph the sound with the slider.). Next, choose a secondary preset with the drop down menu labeled “Morph Preset” at the bottom, to the right of the slider.

Then, by moving the slider to the right, you change the values of the pedal parameters from your primary preset values, moving closer to those of the secondary preset’s pedals. The secondary preset does not affect the pedals’ on/off settings, nor the pre/post settings of the compressor and the delay pedals, which are all dictated by the primary preset. So, knobs that may not be active in the secondary preset will still move with the slider, as all knobs (bypassed or not) have a set value in a given preset.

Please note that the [Preset Morpher] does not affect the Transient Master, Compressor, or Tape pedals, as well as the Time knob of the Delay pedal due to CPU spikes and sound pops created by changing these parameters.

**Additional Notes:** To select both the “post” and “pre” settings on the compressor and delay pedals, simply hold “Shift” and click to activate them.

We have also included an [All Off] button as a quick way to switch all pedals off at once.





## THE ARTIST SERIES: TINA GUO CREW

- Artist : Tina Guo
- Produced by Michael Barry and Michael Patti
- Scripted by Patrick O'Neil
- Engineer / Mixer : Adam Schmidt
- Sample Editors / Kontakt Programmers : Michael Hobe, Sam Estes, DongRyun Lee
- Graphic Editors : Emily Streigerwald, R. Armando Morabito
- Quality Assurance: R. Armando Morabito, Ryan Taubert, Anne Dern, Casey Merhige



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