



PLAY

Hollywood Orchestral Woodwinds Virtual Instrument

Diamond Edition

Users' Manual

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Welcome

About Hollywood Orchestral Woodwinds

This extensive library is the third installment of the very popular “Hollywood” series from EastWest. Like the two libraries that preceded it to market, it was recorded, engineered, and produced with the superior level of quality for which the EastWest brand is known. And like its predecessors, it was recorded in Studio 1 at EastWest Studios, giving all three libraries consistent sound and ambience.

Hollywood Orchestral Woodwinds was designed from the start to be the most detailed collection of orchestral woodwind instruments ever assembled. And the finished library lives up to the aspiration of its original design.

Like the two earlier releases in the EastWest Hollywood series, this library was sound engineered by Academy Award, C.A.S. (Cinema Audio Society), BAFTA, and Emmy award-winning sound engineer Shawn Murphy. He has recorded and mixed the scores for more than 300 feature films including Indiana Jones and the Kingdom of the Crystal Skull; Star Wars: Episode II - Attack of the Clones; Star Wars: Episode III - Revenge of the Sith; Star Wars: A Musical Journey; Jurassic Park; Jurassic Park The Lost World; Harry Potter and the Prisoner of Azkaban; Titanic; Minority Report; The Bourne Ultimatum; Saving Private Ryan; Munich; The Passion Of The Christ; X-Men: The Last Stand; Ice Age; and many, many others.



Studio 1 at EastWest Studios, during setup for the recording sessions

How to Use This and the Other Manuals

All documentation for the EastWest PLAY Advanced Sample System and its libraries is provided as a collection of Adobe Acrobat files, also called PDFs. They can be viewed on the computer screen or printed to paper.

Each time you install one of the PLAY System libraries, two manuals are copied to the file system on your computer:

- **The manual that describes the whole PLAY System.** This, the largest of the manuals, addresses how to install and use all aspects of the software that are common to all libraries.
- **The library-specific manual**, such as the one you are currently reading. This smaller document describes aspects that differ from one library to the next, such as the list of included instruments and articulations.

Using the Adobe Acrobat Features

By opening the Bookmarks pane along the left edge of the Adobe Acrobat Reader, the user can jump directly to a topic from the section names. Note that some older versions of Acrobat Reader might not support all these features. The latest Acrobat Reader can be downloaded and installed at no cost from the Adobe web site. (As an example of a hyperlink, you can click on the last words of the previous sentence (“Adobe web site”) to be taken directly to the Adobe site.)

When reading this and other manuals on the computer screen, you can zoom in to see more detail in the images or zoom out to see more of the page at once. If an included picture of the user interface, or a diagram, seems fuzzy or illegible, then zoom in using one of several means provided in the Acrobat Reader software. Note that images are clearest and screen shots most legible at 200% and next best at 100%.

The Master Navigation Document

Because the EastWest PLAY System is a collection of components, each with its own User’s Manual, a Master Navigation Document (MND) is provided to allow users to jump quickly between these PDFs when being read on the computer screen. This MND is a one-page file with hyperlinks to the PLAY System documentation and to all the library manuals. Hyperlinks to this Master Navigation Document are found on the title page of each chapter in each document. From there, you can open any other document in the collection.

As one example, if you’re reading some chapter in this documentation for the Hollywood Orchestral Woodwinds library, and need to open the manual for the PLAY System as well, go to any chapter title page and click on the link that says, “Click on this text to open the Master Navigation Document.” It will open in a new window on the screen. In that document, click on the icon for the PLAY System and its manual will open in the same window, hiding the MND. You now have both the Hollywood Orchestral Woodwinds

library manual and the PLAY System manual open in separate windows so you can refer to them both.

Separate Gold and Diamond Manuals

The Hollywood Orchestral Woodwinds virtual instrument is available in separate versions: Gold and Diamond. And each has a manual slightly different from the other, so it is important that you use the correct version of the manual. This is the manual for the Diamond Edition. If you have the incorrect version of the manual, contact Technical Support at EastWest.

Online Documentation and Other Resources

For the most up to date information, visit the support pages at EastWest's web site. There you can find:

- information made available after these manuals were written
- FAQ pages that may already list answers to questions you have
- suggestions from EastWest and other users of the EastWest PLAY System
- news about upcoming releases

The address is:

<http://support.soundsonline.com>

You can also visit the EastWest online forums. There you can read comments and questions from others who use EastWest products and post your own. The many forum participants are a good source of helpful information about both the technical and musical aspects of this software.

The address of the forums is:

<http://www.soundsonline-forums.com>

If you visit the forums to receive support from EastWest (instead of going directly to the support site listed above), make sure you post your support request in the Support forum and not in the General Discussion forum.



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Hollywood Orchestral Woodwinds, An Overview

The Woodwind Section for the Hollywood Orchestral Series

This EastWest virtual instrument contains a selection of woodwinds heard in both traditional and modern orchestras. The 13 included instruments fall into three families:

- Flutes
- Clarinets
- Double Reeds

The most common members of these families are, of course, included, but so are a few less familiar members, such as the E \flat Clarinet and the Bass Flute, in order to provide unique timbres and/or to extend the range of a family. See the tables starting on page 21 for more detail on the individual instruments.

Each instrument has been sampled in a solo performance. Of course, you can use multiple instances of any articulation file to create polyphonic writing or parallel lines.

The instruments were recorded in a wide variety of articulations, from staccatissimo to sustained notes to several kinds of realistic legato with sampled slurs between notes. The library also includes recorded performances of runs and unique woodwind-style effects.

These instruments can be used on their own or they can be integrated into a larger orchestral framework with other members of the EastWest Hollywood series: Hollywood Strings and Hollywood Brass (and once it's released, Hollywood Orchestral Percussion). All these members of the EastWest Hollywood series have been designed to work together to create an integrated orchestral sound:

- They were all recorded in the same studio.
- They were all recorded with the same microphones in the same positions within the recording space.
- They were all engineered by Sound Engineer Shawn Murphy.
- They were all programmed using the same practices and software.

So, even though they are sold as separate products and were released over the course of a few years, they form a single platform for orchestration and music realization.

Comparison of the Diamond and Gold Editions

The Gold Edition is mostly a subset of the Diamond Edition. It is intended for those with smaller or less capable computer systems, and for those looking for most of the features and power of the Diamond Edition but at a smaller price. Here are the differences:

- **Bit Depth:** the samples in the Diamond Edition are 24-bit; those in the Gold Edition are 16-bit.
- **Delivery:** the Diamond Edition is provided on a hard drive; the Gold Edition is provided on a set of DVDs.
- **Mic Positions:** The Diamond Edition includes samples from 5 independent microphone positions that can be mixed together to achieve control over both acoustic vantage and spaciousness of the sound; the Gold Edition provides a single mic position.

The list of articulations for the two libraries are the same.

What's Included

This Hollywood Orchestral Woodwinds library (Diamond Edition) you purchased includes all the following:

- a complete set of sample-based instruments, enumerated later in this manual
- approximately 145 Gigabytes of 24-bit, 44.1 kHz samples
- the EastWest PLAY 3 Advanced Sample Engine
- the unique authorization code that identifies the license you bought
- manuals in Adobe Acrobat (.PDF) format for both the EastWest PLAY 3 System and the Hollywood Orchestral Woodwinds Virtual Instrument
- an installation program to set up the library, software, and documentation on your computer
- an Authorization Wizard for registering your license in an online database

One required item *not* usually included is an iLok security key. If you already have one from an earlier purchase of software, you can use it. Otherwise, you need to acquire one. They are available from many retailers that sell EastWest products, or you can buy one online at www.soundsonline.com.

Hardware Requirements

See the Play System manual for a complete list of the Hardware and Software Requirements for installing and running any PLAY System library.

Because both the size and complexity of many of the Hollywood Orchestral Woodwinds instruments are greater than in some other PLAY libraries, you will likely need an even more capable system than is recommended for those other libraries:

- Intel or AMD quad-core processor, or higher, running at a minimum of 2.66 GHz
- 8 GB of RAM or more
- a 64-bit operating system; and a 64-bit host when running PLAY 3 as a plug-in

Note that this is a recommended system, and is more powerful than the minimum of what is required.

Solid State Drives

There is no doubt solid state drives (SSDs) are a revolution for storing and streaming samples. While currently more expensive than traditional hard drives, the seek and retrieval times are almost instantaneous, which means you may be able to create even larger projects and/or to use lower latencies without needing workarounds to avoid disruption of the audio output. When using multiple products from the EastWest Hollywood series, SSDs may be your only option (in some cases, light programs are provided for other users), and the number of mic positions that can be accessed simultaneously may also be dependent on solid state drives. Installing 2 or more smaller SSDs with a true hardware RAID 0 solution offers the best performance. For professional users, we recommend consulting computer system specialists to achieve the best performance.

EastWest has done extensive testing in which PLAY 3 running with solid state drives for the samples and instruments was able to reproduce over 700 concurrent voices without any pops, clicks, or other artifacts that can occur when the same sequence streams from a traditional hard drive.

This data indicates that it is not the PLAY 3 software that provides the bottleneck in the data flow, but rather the “seek time” required to locate the many hundreds of samples on a traditional hard drive when they need to be streamed to the CPU all at once. For those composers and orchestrators looking to build large projects using the kinds of instruments that add realism through the use of complex cross-fades, solid state drives (along with more than 8 GB of RAM) can help make that happen.

Requirements for Sample Storage

The available space on the hard drive required for an installation of Hollywood Orchestral Woodwinds (Diamond Edition) is approximately 145 GB (Gigabytes).



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3. The Orchestral Woodwinds User Interface

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The Orchestral Woodwinds User Interface

Each PLAY library presents its own interface when one of its instruments is the current one, as specified in the Instruments drop-down in the upper right corner. (See below.)

Much of this interface is shared by all PLAY System libraries, and the common features are described in the PLAY System manual. The controls specific to Hollywood Orchestral Woodwinds, as described later in this section, are those listed on the next page. If you don't see a control described in this chapter, look at the PLAY System manual; that's the other manual installed on your hard drive during program setup.



Here are the controls described in this manual (and not in the PLAY 3 System manual):

- Performance (4 buttons)
- Round Robin Reset
- Stereo Double
- the graphical representation of the Envelope

Performance

There are five buttons grouped together in the Performance section. They include three buttons for turning on and off scripts specific to Hollywood Orchestral Woodwinds that can control performance parameters:

- Portamento Sim
- Repetition Sim
- Legato Sim

“Sim” is short for Simulation; that is, these buttons control scripts that help to *simulate* the named feature.

A fourth button turns on or off the restriction that a legato instrument should interpret all notes as monophonic (even when the notes overlap in time):

- Monophonic True Legato



The fifth button in the group, Round Robin Reset, is described in its own section below.

See the section on Performance Scripts, starting on page 14, for information on how to use the three scripts that have user-modifiable parameters: Portamento, Legato, and Repetition. You can also read there about using MIDI control codes to turn these scripts on and off.

When you first open an articulation, there are default settings (On or Off) for each of these three scripts, as chosen by the EastWest sound designers. If you want a different set of defaults, you will need to save the .ewi file that way and load your new version each time you need it.

Legato Sim Button

Legato is the style of playing notes in a phrase with no significant silence between them in order to produce a smooth and flowing melodic line. Use this button to turn on a legato effect for the articulation. This script-based effect is separate from the numerous actual Legato instruments included in Hollywood Orchestral Woodwinds. For information on how the Legato script compares with the Legato instruments, see the discussion starting on page 44.

Portamento Sim Button

Portamento, also sometimes called glissando, is the technique of a continuous slide in pitch from one note to the next note in the phrase. Portamento, as available with this script, is usually a short, anticipatory movement between the pitches of two adjacent notes.

Turning on the Portamento script in a phrase is a subtle way to increase a sense of realistic playing.

Repetition Sim Button

Repetition, in this context, refers to the playing of a single pitch more than once with no different notes played between them in the same phrase. Turning on this button causes repeating notes to sound slightly different, avoiding the sense of mechanical repetition. See a more complete description of the repetition script, starting on page 16, for more on how to use this feature.

Monophonic True Legato Button

Turning on this button causes a legato instrument to become monophonic. That is, if one note is still playing when another note starts, the first note will be terminated, even though the MIDI note has not yet reached the Note Off event. If you choose to turn off this behavior so that you can have more than one melodic line at once in a single instance of a legato patch, you run the risk of PLAY making inappropriate slurs from one melodic line to the other.

Round Robin Reset Button

A round robin articulation is one in which several different samples are recorded with all parameters, such as volume, speed of attack, and so on, being essentially constant. The PLAY Engine then knows to alternate between the two or more samples during playback. The goal is to avoid what's often called the "machine gun effect" in which playing the same sampled note repeatedly causes the unnatural sound of consecutive notes being mechanically identical.

Any articulation with "RR" in its name uses round robin technology. Those with an "x3," "x4," or the like in the name, use 3, 4, or more different samples for each note

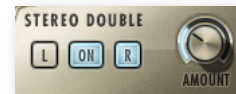


There's one potential problem with round robin technology, and one way to solve it is the Round Robin Reset button. The PLAY Engine remembers which sample should be played the next time the note sounds. If, for example, a round-robin patch contains two samples, A and B, and a piece uses that note 7 times, the PLAY Engine plays A B A B A B A. If the piece is played again from the beginning, the engine will play starting with B, because that's next in order. The second rendition will be subtly different. Being able to reset all round-robin articulations to the beginning of the cycle allows for consistent playback.

You can use this button to reset all round robin articulations on demand. Or use your choice of a MIDI note or MIDI control code to reset them one instrument at a time from a MIDI keyboard or the data stored in a sequencer project. See the description of the Settings dialog (in the main PLAY System manual) for more information about this articulation-specific approach.

Stereo Double Controls

This knob, with its three buttons, gives the user the option of using exclusively the left stereo signal or right when “Stereo” is selected from the Channel Source drop-down. For any other setting, this control has no effect.



The knob lets the user determine the spread of the signals, how far apart the ear perceives the stereo channels to be. A value of 0% brings the two channels together at the center (unless the Pan knob positions the output differently), and is the equivalent of turning off the controls with the button to the left of the knob. A value of 100% calls for the maximum spread available. Select between the left and right signal with the L and R buttons, respectively.

The Master Button and Pre-Delay Knob in the Reverb Controls

The common features of the Reverb Controls are explained in the main PLAY System manual, but the Hollywood Orchestrals Woodwinds user interface includes two features not in all PLAY libraries:

The Master Button

When this button is pressed and the On light is illuminated, the Reverb for this instrument applies to all the other instruments in this instance of PLAY, including instruments from libraries that do not include a Master button.

If the Master button is already engaged in another instrument in the current instance of PLAY, and the Master button is pressed in a new instrument, then the settings in the user interface (UI) of the new instrument become the settings for all instruments in this PLAY instance.



The processing of high-quality reverb can be very CPU-intensive and it is often the case that you want to use the same reverb on all the instruments in an audio track. Engaging the Master Reverb button allows you to run a single instance of the reverb processor and have the effect apply to multiple instruments.

Reverb Master On will make all other instruments share this reverb and its settings. This is designed to conserve DSP resources by using one reverb for all instruments.

OK

When you engage the Master button, PLAY puts up a warning message, as shown above, to remind you that the reverb settings in this instrument will now apply to all instruments in this instance.

The Pre-Delay Knob

Increasing this level delays the onset of the reverb so that the initial section of the sample is unaffected. This feature allows the sound of each attack to maintain its true color while the rest of the note still gains the benefit of the reverb effect.

The Graphical Representation of the Envelope



The Envelope Controls are described in the main PLAY System manual because they are common to all PLAY System libraries. Only some libraries include the graph, as shown here, so it is included in the manuals for those libraries only.

Note that the total width of the graph represents the total length of all phases of the envelope. Therefore, when you change something in one part of the graph, for example, the length of the decay, you may see the slopes of other components, the attack and the release, change as well because those phases become a larger or smaller percent of the whole; this is as expected.

The Browser View

The Browser behaves identically among all PLAY System libraries. Read the main PLAY System manual for information about how to use that view.

Performance Scripts

The Hollywood Orchestral Woodwinds Virtual Instrument includes three user-modifiable, built-in scripts that can provide extra realism to phrases that take advantage of their benefits:

- The Portamento script provides a sliding pitch between consecutive notes in a phrase. This can be used to emulate the subtle portamento that occurs, for example, when an instrumentalist uses his breath to bend a note a little at the beginning or end of a sounding note.
- The Repetition script changes the quality of the notes when a single pitch is played multiple times in quick succession. Although similar to what can be achieved with Round Robin patches, the effect can be used on any articulation, not only those with “RR” in the name.
- The Legato script creates a more flowing and connected sound for notes in a continuous phrase.

The scripts themselves are not modifiable by the user, but important parameters can be adjusted using MIDI control codes. See details of how to use the control codes in the descriptions that follow.



In order for a script to actively affect the notes in an articulation file, the script must be activated in the PLAY user interface. The image above shows the Legato script turned off and the other two scripts turned on. In addition, the appropriate MIDI Control Code must not be turned Off; that means if MIDI values are being generated for the On/Off code on this channel, as in the table below, they must currently be in the range 64 to 127; if

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MIDI CC values are not being generated, the Control Code is considered On (as long as the light in the user interface is On).

The effect of engaging the Portamento or Legato effect is subtle. The goal is the sound of smooth, connected playing and not anything so pronounced that it will draw attention to the effect itself. These two scripts share many features in the ways they affect the sound; that is, the Legato script includes a small portamento component and vice versa.

MIDI Control Codes

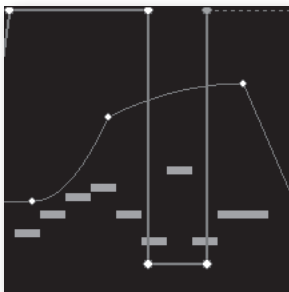
These MIDI values can be controlled in standalone mode by adjusting the controls (knobs or sliders) on a “control surface” or MIDI keyboard. When run as a plug-in inside a sequencer or other host, you can create a controller envelope to automatically adjust values during playback. See the documentation from your hardware or software for information about how to change the values of control codes.

The following table lists the codes that affect these scripts. Note that the MIDI Control Codes have no effect unless the corresponding script is turned on in the PLAY interface.

Code	Portamento	Repetition	Legato
5	Time		Time
65	On/Off		
68			On/Off
69		On/Off	

The three On/Off control codes all work the same way: a value 64 or higher turns the script on and any other value (0–63) turns the script off.

CC 5 affects the duration of the portamento or legato. The possible values are 0–127. The higher the value the longer the effect takes to complete; that is, you should set higher values to make the sound more pronounced. Use your ear to find the right values for each note in the phrase.



The image at the left shows two envelopes affecting the Portamento script in a host. The nine white horizontal bars are the notes. The light-gray line that jumps from the top to near the bottom and back to the top is CC 65 that turns the script on and off so that only some notes use portamento. The curving line near the middle is CC 5, setting the effect’s “Portamento time” parameter for each note individually. (Note that the middle section, when the CC 65 line is near the bottom, CC 5 actually has no effect because the script is turned off at that point.)

Monophonic Behavior

Both the Portamento and Legato scripts change the instrument so that it can play only one note at a time whenever the script is turned on. If a note is still playing when a new

note starts, the first note will end at that moment. This behavior allows for no ambiguity in how the notes form a phrase.

One consequence of this behavior is that if you want two concurrent legato lines—or one legato and one non-legato line—played with the same articulation, you need to open the same articulation file more than once and turn on the Legato script where appropriate. Of course, the same rule holds for the Portamento script.

Repetition Script

When playing consecutive notes of the same pitch, the use of a single sample over and over in quick succession can sound mechanically identical, which is called the “machine gun effect.” The Round Robin patches are one way to fix this problem. The Repetition script solves the same problem in another way. For any articulation, this script uses one or more of three randomly selected options to keep the sound a little different on each repetition:

- Use the sample for a nearby note (for example, a half step higher or lower) and retune it to the needed pitch.
- Start the note a tiny amount before or after the specified start time.
- Detune the sample a few cents (hundredths of a semitone) higher or lower.

This variability gives the sound a more human, less robotic, feel. After all, what human instrumentalist plays every note exactly on pitch and at exactly the notated time?

The producers have selected which of these three approaches will be used for each articulation file—and how much variability to allow—to achieve the most realistic behavior. That is, some patches randomly use all three approaches, while others may use only one or two of them.

Note that Repetition scripts do not have the equivalent of the Round Robin Reset button to ensure an identical sound every time the same track is bounced to audio. The randomness of the results is a feature. You need to decide how important exact repeatability is when selecting either a round robin patch or the Repetition script.

The Articulations Control and Keyswitches

In the center of the Player view is a control that lists the articulations available in the current window. Often this list is short, containing only the one articulation given in the instrument name, and perhaps its release trails on a separate line. The image at the right shows the control for a Legato Slur instrument.



The checkboxes at the left of the control allow you to deactivate any articulation (turn it off while leaving its samples in memory) or, separately, to unload the samples from memory. The small knobs in the third column allow you to adjust the loudness of each articulation without affecting the loudness of the others.



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4. Instruments, Articulations, and Keyswitches

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Instruments, Articulations, and Keyswitches

The Hollywood Orchestral Woodwinds virtual instrument is a library designed to create orchestrations of the kind heard in movie soundtracks—but, of course, it can be used for many other types of music, as well. And it mixes well with other virtual instruments from EastWest, so feel free to add in strings, guitars, percussion, voices, whatever you can imagine. This library and all other libraries in the same EastWest “Hollywood” series are designed to work together particularly well; they include the same variety of microphone positions and other features that help them blend into a unified sound.

For the purpose of the tables in this chapter, the library can be grouped into three sets of instruments based on how the sound is generated:

- Flutes (no reed)
 - › Flute
 - › Flute 2
 - › Piccolo Flute
 - › Alto Flute
 - › Bass Flute
- Clarinets (single reed)
 - › Clarinet
 - › E \flat Clarinet
 - › Bass Clarinet
 - › Contrabass Clarinet
- Double reeds
 - › Oboe
 - › English Horn
 - › Bassoon
 - › Contrabassoon

The various articulations of these 13 instruments are enumerated in the three tables that follow. You might want to print out the pages containing these tables as a reference.

The characteristics of these orchestral instruments are not described in this manual because they are members of standard instrumental families. A few, such as the Bass Flute and Contrabass Clarinet, are uncommon, though their usage can be easily extrapolated from the more common members of the family.

The one instrument that needs some explanation is the one called “Flute 2.” It is a standard transverse flute, just like “Flute,” but it was played by a different flautist who sat in a slightly different position on stage. In other words, no samples are shared between

“Flute” and “Flute 2,” so if played together in unison, they will not collapse into a single performance.

The Tables of the Instruments

The sounds of each instrument are provided in the form of one or more instrument files (with extension .ewi in the Browser view), often representing separate articulations. Within some instrument files may be several articulations that can be selected in one of several ways:

- through the on-screen UI
- with keyswitch notes
- by moving the Mod Wheel

The Categories of Articulations

For all instruments in this library, the list of instruments is divided into categories. In the Browser, they appear as separate folders:

- 01 Long
- 02 Short
- 03 Effects
- 04 Keyswitch
- 05 Legato

(The number at the start of each category name is there to make sure this list always appears in this order within the Browser.) These categories appear as section headers within the following table to help you find instrument files in the tables and in the Browser.



Note that not every instrument has articulations files in every folder. It is especially for the less common instruments where you may find missing folders. And the E-flat Clarinet and Contrabass Clarinet actually use no subfolders, collecting all the articulation files in a single folder each.

A Note on Dynamics in Hollywood Orchestral Woodwinds Instruments

As discussed in multiple places within EastWest manuals, there are several ways you can affect with MIDI parameters how loudly an instrument should play:

- MIDI Velocity
- the Mod Wheel, CC 1
- Volume, CC 7
- Expression, CC 11

Volume and Expression work on any and all instruments. Volume should be used to set a loudness level relative to other instruments. And Expression should be used to shape the continually changing dynamics, timbre, and expressiveness of each instrument. Neither Volume nor Expression change the timbre of the instruments, only the loudness.

Hollywood Orchestral Woodwinds instruments use either MIDI Velocity or the Mod Wheel—or occasionally both—to affect the sound of the instruments when they are played louder or softer. As a general rule, in this library:

- Staccato and Marcato: use Velocity
- Sus Accent: uses both Velocity and the Mod Wheel to affect different parts of the sound
- the rest: use the Mod Wheel

For more detail, see the description of specific instruments later in this chapter.

Many Hollywood Orchestral Woodwinds instruments rely on the Mod Wheel to cross-fade between samples instead of selecting which sample to play based on the MIDI Velocity parameter of each note. This approach gives the composer much more in the way of continuous control over both the loudness and the timbre. But this control comes with a price: greater use of the computer's resources, especially the RAM and the processors. As is mentioned in some of the instrument descriptions below, PLAY might be playing up to 6 concurrent samples for each note (not including release trails).

Use the guidelines elsewhere in this section to learn whether to use Velocity, the Mod Wheel, or both, but if you find that an instrument is not responding to one of the ways of specifying loudness, investigate using other means to get the dynamics you're looking for.

Overview of the Instruments in Hollywood Orchestral Woodwinds

The following 3 tables, which extend over several pages, list the instrument files available for each instrument. A check mark in a cell indicates that an .ewi file as named at the left of the row is available for the solo instrument named at the top of the column.

These tables do not explore the articulations available within each instrument file; that level of detail is provided later in this chapter.

When one orchestral instrument (for example, the Alto Flute) does not include an articulation you're looking for, you may be able to try one of the following approaches to get an approximation of the sound you want:

- Use that same patch from a different section. You may be able to mask differences in timbre with the use of EQ, and/or by doubling with a different patch from the correct section.
- Use a similar patch from the correct instrument. Then experiment with changing the AHDSR envelope and/or other parameters to bring the sound more into line with the sound you want.

You may find that the sound is close enough to what you wanted in the first place that no one will notice, especially in the middle of multi-part writing.

The page numbers in the last column are hyperlinks to descriptions and features available for that instrument file; click on any number (when the manual is viewed on a screen) to jump to that page.

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Sus Expressive	✓	✓		✓	✓	
Sus Accent	✓	✓	✓	✓	✓	
Sus NV VB	✓	✓	✓	✓		
Sus NV VB Full	✓	✓	✓	✓		
Sus NV VB Full Niente	✓	✓	✓	✓		
Legato Repetitions RRx4	✓	✓	✓	✓	✓	26
02 Short	Flute	Flute 2	Piccolo	Alto Fl	Bass Fl	27
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Run Down Major Scale	✓	✓	✓			
Run Up Minor Scale	✓	✓	✓			
Run Down Minor Scale	✓	✓	✓			
Run Up Whole Tone Scale	✓	✓	✓			
Run Down Whole Tone Scale	✓	✓	✓			
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Trill WT	✓	✓	✓			
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Keyswitch Sus Short	C0–C#1	C0–C1	C0–C1	C0–F#0	C0–E0	
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05 Legato	Flute	Flute 2	Piccolo	Alto Fl	Bass Fl	32
Legato Slur					✓	33
Legato Slur Auto-Tempo	✓	✓	✓	✓		
Legato Slur Auto-Tempo Full	✓	✓	✓	✓		
Legato Slur Auto-Tempo Full Niente	✓	✓	✓	✓		
Legato Slur Velocity-Speed Full	✓	✓	✓	✓	✓	
Legato Slur Velocity-Speed Full Niente	✓	✓	✓	✓		
Legato Slur Velocity-Speed	✓	✓	✓	✓		
Legato Slur Accent	✓	✓	✓	✓	✓	
Legato Slur Accent Full	✓	✓	✓	✓		
Legato Slur Accent Full Niente	✓	✓	✓	✓		
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Sus Expressive	✓		✓		
Sus Accent	✓	✓	✓	✓	
Legato Repetitions RRx4	✓		✓		26
02 Short	Clarinet	E♭ Clar	Bass Clar	Cbs Clar	27
Marcato Short Double Tongue RRx4	✓		✓		27
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03 Effects	Clarinet	E♭ Clar	Bass Clar	Cbs Clar	28
Run Up Octave Chromatic	✓				28
Run Down Octave Chromatic	✓				
Run Up Major Scale	✓				
Run Down Major Scale	✓				
Run Up Minor Scale	✓				
Run Down Minor Scale	✓				
Run Up Whole Tone Scale	✓				
Run Down Whole Tone Scale	✓				
Trill HT	✓		✓		28
Trill WT	✓		✓		
Repetitions Slow	✓				29
Effects (FX) Long	✓		✓		29
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Sus Vibrato	✓	✓	✓	✓	25
Sus Non-Vibrato	✓	✓	✓	✓	
Sus Expressive	✓	✓	✓	✓	
Sus NV VB	✓	✓	✓	✓	
Sus NV VB Full	✓	✓	✓	✓	
Sus NV VB Full Niente	✓	✓	✓	✓	
Sus Accent	✓	✓	✓	✓	
Legato Repetitions RRx4	✓	✓	✓	✓	26
02 Short	Oboe	Eng Hrn	Bassoon	Cbassoon	27
Marcato Short Double Tongue RRx4	✓	✓	✓	✓	27
Staccato Double Tongue RRx5				✓	27
Staccato Double Tongue RRx9	✓	✓	✓		
Staccatissimo Double Tongue RRx5				✓	
Staccatissimo Double Tongue RRx9	✓	✓	✓		
Shorts MOD SPEED	✓	✓	✓	✓	27
03 Effects	Oboe	Eng Hrn	Bassoon	Cbassoon	28
Run Up Octave Chromatic	✓		✓		28
Run Down Octave Chromatic	✓		✓		
Run Up Major Scale	✓		✓		
Run Down Major Scale	✓		✓		
Run Up Minor Scale	✓		✓		
Run Down Minor Scale	✓		✓		
Run Up Whole Tone Scale	✓		✓		
Run Down Whole Tone Scale	✓		✓		
Trill HT	✓	✓	✓		28
Trill WT	✓	✓	✓		
Repetitions Medium	✓		✓		29
Repetitions Slow	✓		✓		
04 Keyswitch	Oboe	Eng Hrn	Bassoon	Cbassoon	29
Keyswitch Sus Short	C0-A#0	C0-A#0	C0-G#0	C3-G#3	
Keyswitch Runs FX	C0-G0		C0-G0		
<i>continued</i>					

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Legato Slur				✓	33
Legato Slur Auto-Tempo	✓	✓	✓	✓	
Legato Slur Auto-Tempo Full	✓	✓	✓	✓	
Legato Slur Auto-Tempo Full Niente	✓	✓	✓	✓	
Legato Slur Velocity-Speed	✓	✓	✓	✓	
Legato Slur Velocity-Speed Full	✓	✓	✓	✓	
Legato Slur Velocity-Speed Full Niente	✓	✓	✓	✓	
Legato Slur Accent	✓	✓	✓	✓	
Legato Slur Accent Full	✓	✓	✓	✓	
Legato Slur Accent Full Niente	✓	✓	✓	✓	
Legato Slur Runs	✓			✓	33
Legato Staccato Runs	✓	✓	✓	✓	

Instrument Types

The following paragraphs explain many of the various types of instruments (.ewi files) available in Hollywood Orchestral Woodwinds. The principles described here apply across all instruments where the described articulation is available.

01 Long

The instrument types in this folder include various types of:

- Sustain, abbreviated “Sus”
- Legato Repetitions, abbreviated “LegRep”

Sustain

All Sustain instruments continue to play audibly as long as the note is held. They are a good choice for slow-moving lines that need a consistent sound no matter how long the notes are held.

The dynamics of the Sustain patches are controlled with the Mod Wheel. The further you push it up, the louder the sound. By using the Mod Wheel instead of Velocity to control loudness, you can create a realistic crescendo and/or decrescendo during a held note.

When you play any note in one of the patches, all 3 dynamic layers start to play simultaneously, but only one or two of them are audible at any one time, as controlled by the Mod Wheel. This approach increases the voice count in PLAY and makes more demands on the computer processor, but produces much more realistic dynamics.

There are several variants for the Sustain patches, described below:

Vibrato, Non-Vibrato, “NV VB”

You have a choice between using vibrato (a subtle wavering of the pitch that provides extra warmth) or not. If you intend to use one or the other approach consistently, then the Vibrato or Non-Vibrato patch provides the right sound. If you need the ability to control the amount of vibrato in a line (even changing mid-note), the various “NV VB” patches lets you use the Mod Wheel to control how much vibrato is heard. Note that the “NV VB” patches with “Full” in the name work a little differently from those that do not have “Full” in the name.

Without “Full”: When the Mod Wheel is in about the bottom half of its range, the sound moves from *pp* up to *mf* and always with no vibrato. Then at about the midpoint of the range, while the volume continues to increase toward *f*, the sound uses more and more vibrato. That is, vibrato is heard only in the louder half of the dynamic range.

With “Full”: In these patches, the vibrato and loudness are controlled independently. Vibrato is still controlled with the Mod Wheel (CC 1), but the loudness is controlled with the MIDI “Expression” controller (CC 11). Pushing the Mod Wheel to a higher values gives you more vibrato. Pushing the CC 11 controller to a higher value gives you a higher volume.

Niente

Some of the “Full” patches include “Ni” in the name, which is short for the Italian phrase “al niente,” meaning “to nothing,” indicating that the loudness can be reduced to very, very soft.

Sus Expressive

This patch adds an expressive feel to the notes with a slower attack and a gently increasing vibrato.

Sus Accent

In this patch, each note starts with a separately controlled attack, giving each note the sound of being accented. Like other Sus patches, The Mod Wheel controls the loudness of the sustain, but here the Velocity of the MIDI note controls the strength of the attack.

Legato Repetitions

This patch provides retongued repetitions to create the sound of repeated notes within a sustained phrase. For each note, this patch plays both a sustained non-vibrato note and a short note to act as the retongued attack. It is this start of each note that participates in the 4-way round robin (as indicated by “RRx4” in the name). This patch is designed for repeated notes within an otherwise legato phrase, but you may find other circumstances in which it works in your compositions

02 Short

Articulations included in the 02 Short folder include varieties of:

- Staccato
- Staccatissimo
- Marcato

Important Note on Reverberation and Short Articulations

Be aware that, in general, short articulations do not include release trails. But there is some reverberation at the end of the main sample once the instrument stops playing. This approach allows you to play fast passages without building up a lot of overlapping reverberations. Therefore, when playing a phrase of staccato notes, be sure to hold the MIDI notes long enough to hear the natural reverberation of the recording studio in the short rests between the sounding notes (if your tempo allows it).

Even when there are no rests between short notes, be sure to hold the last note of the phrase long enough to let the reverberation of that last note ring.

Staccato and Staccatissimo

The term “staccato” refers to any note of short duration that is not connected legato to the following note. Staccatissimo is like Staccato, but with notes of even shorter duration. In the names of the articulation files, Staccatissimo is abbreviated “StacSs.”

Double Tongue

Some short articulation files indicate that they use the technique known as double tonguing. This lets the instrumentalist achieve a faster sequence of notes by stopping the airflow alternately with the tip of the tongue and with the back of the tongue against the palate. The tongue moves in the same pattern as when saying “tiki tiki tiki.”

Marcato

When used in a score, the term “marcato” indicates that every note is to be accented. This articulation contains notes of a short duration that begin with a strong accent.

These are Round Robin instruments with 4 sets of samples in rotation.

Shorts MOD SPEED

Each one of these instruments allows you to use the Mod Wheel to move continuously among several short articulations. As you push the Mod Wheel up from the bottom, the articulations you hear proceed from the shortest (staccatissimo) to longer to marcato. Near the top of the Mod Wheel’s range, the generated notes play a short attack and a sustained note. Use this patch when you need a variety of note lengths, most of which are short.

Each of the four included articulations sits in about a quarter of the Mod Wheel's 128-value range. As you move from 0 to 127, you pass through:

- Staccatissimo
- Staccato
- Marcato Short
- Marcato Short played simultaneously with a Sustain

03 Effects

The instruments in this folder fall into several types:

- runs on several different scales
- trills
- flutter tongue
- repetitions
- special effects (FX)

Runs

These patches are scales recorded to a single MIDI note. Four different scales are included:

- Chromatic
- Major
- Minor
- Whole Tone

All of these runs cover a full octave and are available in two directions: upward and downward. Note that the MIDI note always specified the lowest note in the scale, whether going up or down. The speed of the scale is fixed, so if you need a scale at a specific tempo, it's best to use one of the other patches and play the scale note by note.

Trills

A trill is the rapid alternation between two notes either a half tone or a whole tone apart. Any file with "HT" in the name contains a half-tone trill. And with "WT" in the name, it contains a whole-tone trill.

This instrument responds to the Mod Wheel to control the volume. It does not respond to MIDI Velocity. When you play a MIDI note, the samples for all three dynamic layers start playing, with the Mod Wheel controlling whether, and how much of, each layer is audible. This approach allows you to increase or decrease the loudness during the trill.

Flutter Tongue

When a flautist flutters his tongue while playing, similar to the rolled R in some languages, it produces a characteristic sound captured in the several Flutter Tongue files in this library.

The Mod Wheel affects the loudness, allowing a continuous crescendo or decrescendo mid-note. Velocity does not control loudness for these instruments.

Repetitions

Each MIDI note in these patches is the sound of the instrument playing a single note repeatedly. If you need fewer repetitions than available in the whole sample, then end the MIDI note after the number of repetitions you're looking for. In some cases, the repeated notes are available at different speeds: slow, medium, and fast. The advantage of using one of these patches over just repeated MIDI notes, is that the transitions between repetitions are exactly correct for the sampled instrument.

Starting with update 1.0.1 of the instruments, repetitions synch with the host tempo.

Effects (FX)

A few 03 Effects folders contain patches that feature recordings of the instrument playing sounds beyond the usual diatonic notes, including squawks, breathy sounds, glissandi, and the like. It's best just to listen to the range of sounds and see whether you can use any of them. In some cases, these effects are divided into separate files for sounds or phrases of long and short duration.

Sing

The Flute contains an articulation called Sing RR. This is the sound of the flautist vocalizing into the flute while also blowing across the mouthpiece. This creates a sound which is a mixture of the human voice and the usual flute timbre.

04 Keyswitch

If you are not familiar with how to use a keyswitch instrument in PLAY, see more information in the main PLAY System manual.

The three tables below spell out which articulation is assigned to each keyswitch note. If no articulation is available on a specific note, using that keyswitch note results in no sound being produced until a working keyswitch note is played.

There are two types of keyswitches in the Hollywood Orchestral Woodwinds library, though some instruments may have only one, or even none, available. Those with "Sus_Short" in the name provide a selection of the most commonly used articulations from the 01 Long, 02 Short, and 03 Effects folders. Each instrument has different useful articulations (for example, the contrabassoon is rarely called on to play trills); therefore, the Sus_Short keyswitch files for different instruments feature different articulations. See the tables below for specifics.

The range at the top of each column, such as "CO-EO," specifies the range of pitches used as keyswitch notes.

HOLLYWOOD ORCHESTRAL WOODWINDS

KEYSWITCHES: FLUTES

	Flute	Flute 2	Piccolo	Alto Fl	Bass Fl
KS Sustain Short	C0–C#1	C0–C1	C0–C1	C0–F#0	C0–E0
Sustain Non-Vibrato	C0	C0	C0	C0	
Sustain Vibrato	C#0	C#0	C#0	C#0	C0
Sustain Expressive Vibrato	D0	D0		D0	C#0
Sus NV VB				D#0	
Sustain Accent			D0	E0	D0
Legato Repetitions RRx4	D#0	D#0	D#0	F0	D#0
Staccato RRx4				F#0	
Staccatissimo Double Tongue	E0	E0	E0		
Staccato Double Tongue	F0	F0	F0		E0
Marcato Short Double Tongue	F#0	F#0			
Sing RR	G0				
Flutter Tongue	G#0	G0	F#0		
Trill HT	A0	G#0	G0		
Trill WT	A#0	A0	G#0		
Repetitions Fast	B0	A#0	A0		
Repetitions Medium	C1	B0	A#0		
Repetitions Slow	C#1	C1	B0		
Effects (FX)			C1		
	Flute	Flute 2	Piccolo	Alto Fl	Bass Fl
KS Runs FX	C0–G0	C0–G0	C0–G0		
Run Down Octave Chromatic	C0	C0	C0		
Run Up Octave Chromatic	C#0	C#0	C#0		
Run Down Major Scale	D0	D0	D0		
Run Up Major Scale	D#0	D#0	D#0		
Run Down Minor Scale	E0	E0	E0		
Run Up Minor Scale	F0	F0	F0		
Run Down Whole Tone Scale	F#0	F#0	F#0		
Run Up Whole Tone Scale	G0	G0	G0		

HOLLYWOOD ORCHESTRAL WOODWINDS

KEYSWITCHES: CLARINETS

	Clarinet	E♭ Clar	Bass Clar	Cbs Clar
KS Sustain Short	C0–A#0		C0–A0	
Sustain Non-Vibrato	C0		C0	
Sustain Expressive	C#0		C#0	
Sustain Accent	D0		D0	
Legato Repetitions RRx4	D#0		D#0	
Staccatissimo Double Tongue	E0		E0	
Staccato Double Tongue	F0		F0	
Marcato Short Double Tongue	F#0		F#0	
Trill HT	G0		G0	
Trill WT	G#0		G#0	
Effects (FX) Long	A0		A0	
Effects (FX) Short	A#0			
	Clarinet	E♭ Clar	Bass Clar	Cbs Clar
KS Runs FX	C0–G0			
Run Down Octave Chromatic	C0			
Run Up Octave Chromatic	C#0			
Run Down Major Scale	D0			
Run Up Major Scale	D#0			
Run Down Minor Scale	E0			
Run Up Minor Scale	F0			
Run Down Whole Tone Scale	F#0			
Run Up Whole Tone Scale	G0			

KEYSWITCHES: DOUBLE REEDS

	Oboe	Eng Hrn	Bassoon	Chassoon
KS Sustain Short	C0–A#0	C0–A#0	C0–G#0	C3–G#3
Sustain Non-Vibrato	C0	C0	C0	C3
Sustain Vibrato	C#0	C#0	C#0	C#3
Sustain Expressive Vibrato	D0	D0	D0	D3
Sustain NV VB		D#0		D#3
Sustain Accent		E0		E3
Legato Repetitions RRx4	D#0	F0	D#0	F3
Staccatissimo Double Tongue	E0	F#0	E0	F#3
Staccato Double Tongue	F0	G0	F0	G3
Marcato Short Double Tongue	F#0	G#0	F#0	G#3
Trill HT	G0	A0	G0	
Trill WT	G#0	A#0	G#0	
Repetitions Medium	A0			
Repetitions Slow	A#0			
	Oboe	Eng Hrn	Bassoon	Chassoon
KS Runs FX	C0–G0		C0–G0	
Run Down Octave Chromatic	C0		C0	
Run Up Octave Chromatic	C#0		C#0	
Run Down Major Scale	D0		D0	
Run Up Major Scale	D#0		D#0	
Run Down Minor Scale	E0		E0	
Run Up Minor Scale	F0		F0	
Run Down Whole Tone Scale	F#0		F#0	
Run Up Whole Tone Scale	G0		G0	

Because the Contrabassoon extends down below C1, the keyswitch notes are situated at a higher octave, starting at C3. Even when you do not have these tables open, you can always use the blue notes in PLAY's on-screen keyboard—or the names in the Articulations window—to find the correct octave.

05 Legato

For most woodwind instruments, a legato sound is created with a slur that joins the two consecutive notes without a fresh attack at the start of the later note. This slur occurs only when there is no significant gap between the end of the earlier note and the start of the later note. In addition, the two notes have to be at most an octave apart. Moving from D3 to D4 generates a legato slur; moving from D3 to D#4 does not.

Legato Slur

The basic slur legato patch creates a slur between notes as long as there is no delay between the end of the first note and the start of the following note. Plus, the interval between the two notes has to be no more than an octave.

Because these patches always start playing 3 sustain samples (in addition to cross-fade between them based on the Mod Wheel) and also use separate samples to provide the slurs, be aware that the patches use more computer resources than most of the simpler instruments.

Some Legato Slur articulations include the text “Auto-Tempo” or “Velocity-Speed” in the name. These names refer to the two different ways mono-legato scripts can work. Auto-Tempo adjusts interval start times and envelopes based on how fast notes are played. In contrast, Velocity-Speed adjusts these parameters based on the MIDI Velocity parameter of the notes. Depending on which one you use, either the higher the note’s velocity or the faster the speed of the passage, the further the interval start times get pushed in and, therefore, the shorter the envelope attack setting becomes.

Full and Full Niente Patches

Those patches with “Full” in the name include independent control over vibrato and loudness. The higher the value of the Mod Wheel (CC 1), the more vibrato is heard. The higher the value of MIDI Expression (CC 11), the louder the sound of the instrument. (This behavior is similar to what’s available with the Sus “Full” patches in the 01 Long folder.)

In the “Full Niente” patches, it’s possible to reduce the loudness down to almost silence (the phrase “al niente” in Italian).

Legato Slur Repetitions

This patch is similar to the basic Legato Slur except that it also uses separate samples to handle repeated notes. For example, if in a phrase 3 notes of the same pitch are played consecutively without space between the notes, the second and third occurrences use a retongued version of the note to achieve the correct sound.

Slur Runs

These patches provide a slur legato sound with a lot of portamento that works well in very fast runs. Each note can be held indefinitely, so if you want to, for example, run up to a last note and hold it, you can use this patch for both the run and the held note.

The characteristic sound occurs only when the interval between consecutive notes is either a minor second or a major second. Larger intervals do not create the strong slur.

Dynamics for this instrument are controlled with the Mod Wheel, not Velocity. And, as with the basic Legato Slur patch, this one uses a lot of resources because each note uses 3 voices for the 3 dynamic levels playing concurrently, plus another 3 voices for the samples of the slurs. When playing a fast run, the voice count can easily exceed 40 for only this one patch.

Monophonic Behavior in Legato Instruments

By default, all legato instruments in this library are monophonic. By allowing only one note to play at a time, PLAY makes sure that there is no ambiguity about what two notes should have a legato transition between them.

It is possible to turn off the monophonic behavior with MIDI Control Code 22. When in the top half of its range, 64–127, the controller preserves the default behavior. But whenever CC 22 is in the range 0–63, polyphonic behavior is turned on. You do need to listen to the output carefully to see whether there are unwanted legato slurs between notes in different polyphonic voices. If so, one remedy is to move those two voices to separate MIDI tracks.



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Orchestral Technique in Hollywood Orchestral Woodwinds

This chapter discusses ways to use Hollywood Orchestral Woodwinds to achieve the traditional sound of instruments in an orchestra. The information in this chapter applies equally well to all the various EastWest libraries.

Setting Up Templates

The simplest way to work with any large orchestral ensemble is to set up templates once you have gotten to know the sounds and how all the features of PLAY work. You might, for instance, have a comedy template that has a lot of staccato articulations, effects, and crescendos; and/or an epic template that includes a lot of legato patches. Obviously, the more computers you have and/or the more capable the computers, the bigger your templates can be.

Once you have decided what patches will go inside each template and have made sure they will all fit into your available RAM, you should load everything and save the setup for each instance of PLAY to its own .ewi file or, if you have multiple instances of PLAY loaded inside a sequencing program or VST host, it is as simple as saving the sequence or VST host file. This will remember everything inside. If you are using multiple computers, make sure you have created a track in your sequence for every program on every computer.

One last thing to consider when deciding which computer will load which sounds is the amount of work each computer will have to do. Make sure to spread the sounds that you use most onto different computers so one computer doesn't end up carrying a majority of the load.

Remember that if you're running Hollywood Orchestral Woodwinds on more than one computer concurrently, you will need an iLok security key and a license for each computer.

The next stage is crucial and highly subjective. All PLAY libraries responds to three different volume controllers: CC7 (volume), CC11 (expression), and the Mod Wheel (CC1). It is highly recommended you record a CC7 message at the beginning of every track. Spend some time to set the initial volume of every track at a level in natural balance with the rest of the ensemble. This is tricky and will never be perfect, but the more time you spend on the setup the more time you'll save later. If you will be using Hollywood Orchestral Woodwinds exclusively, the balance of instruments is easier than if you're bringing in instruments other than only woodwinds. If, for example, you're using Hollywood Strings,

Hollywood Brass, and other EastWest libraries in addition to Hollywood Orchestral Woodwinds, then start by playing the french horns, some big string ensembles, and your noisiest percussion really loud and at the same time; that will give you a reference of what the loudest passages will be like. Together, they should be at least 3 dB below 0. Then adjust the other instruments to blend with these loudest instruments.

It's recommended you not use MIDI volume (CC7) for any other purpose than this volume setting at the start of each track. Use CC11, or the Mod Wheel when appropriate, to change volume and breathe life into your compositions. This way, CC7 acts as a limiter and keeps everything from getting out of whack. Also, at a later time you can easily change the prominence of an entire track in the mix by adjusting this single CC7 level at the start of the track.

You should save the sequence before moving on. Then go to your matrix editor (or whatever it's called in your sequencer) to set up windows that display CC7, CC11, and CC1 (Mod Wheel) information. You will be editing these last two a lot, so it's a good idea to make these windows easy to access. Label your saved templates and you're ready to go.

Opening Multiple Instances of PLAY

With the PLAY 3 software, it's possible to open more than one instrument in each instance you run—and this is true whether running PLAY in standalone mode or within a host. But there are often compelling reasons for spreading instruments across multiple instances. (An “instance” is each open window running PLAY. If, for example, you see exactly 4 PLAY windows inside your sequencer—or on your desktop when running standalone—then you have opened 4 instances.)

The main reason for opening the PLAY software more than once—especially when using PLAY as a plug-in within a sequencer or other host—is to be able to take full advantage of the multiple cores available in today's high-end computers. If, for example, your computer's CPU has 4 cores, then each of the 4 cores can be independently running separate instances.

Sequencers typically assign all the processing in any given instance of a plug-in to a single core. So, in one case, if you load all your instruments into a single instance of PLAY, the work of running all those instruments will be restricted to a single core, which is less efficient than spreading the work across all the cores. But, in another case, if you create at least as many instances of PLAY as there are cores in the CPU, the sequencer can assign the instances across all the cores, which most likely means you can open more instruments and play them back without problems.

As a general rule, if you're using more PLAY instruments than you have cores in your computer, then it's best to open at least as many instances as you have cores. Let's say you have a 4-core computer and are planning to open 10 PLAY instruments. You could open 4 instances of PLAY and spread out the patches 3, 3, 2, and 2 per instance. Or you could open 10 instances with one instrument each. Or some arrangement in between. The exact arrangement that's best for you depends on which instruments, how consis-

tently each is heard through the piece, the complexity of the instruments (cross-fades are often using more CPU resources at once than other patches), and other factors. If you come up with an arrangement in which each instance is using about the same number of voices as the other instances, then you're likely using your instances efficiently.

Prepping the MIDI Controllers

It is recommended that you tell PLAY what MIDI Control Codes to look for by sending some Control Code messages after loading the patches and before the first notes are played. When playing live, that can mean tweaking each of the knobs, sliders, and wheels enough to send some data to PLAY. In a sequencer, you can draw a short sloped envelope for each controller before the first notes. This advice applies to the Mod Wheel (CC 1), CC 7, CC 11, and any other Control Codes in your project.

Creating a Soundscape

Whether listening to an orchestra live on a stage or from a stereo recording, we're all used to hearing the sounds of the various instruments coming at us from different directions. In a traditional symphonic layout for an entire orchestra, for example, we expect the violins to be on our left, and the cellos and basses on our right. There are two reasons we might want to continue this practice. The first is to trick the listener's ear into perceiving a recording of a live performance. Even when everyone understands that the piece was created inside a computer, emulating a traditional sound can have its benefits. The second reason is that it's easier for the human ear to hear two similar sounds as separate when it perceives them as arriving from different locations. If the trumpets and the trombones are doubled, or even playing an octave apart, they will stand out from each other better when they seem to be in separate locations in the soundscape that surrounds us.

Panning

As was done with EastWest's ground-breaking Symphonic Orchestra, Hollywood Orchestral Woodwinds is different from most other collections of orchestral samples in that the panning of the various instruments to the traditional locations on the sound stage is built in to the stereo samples. The French Horns, for example, are already louder in the left channel. Therefore, one can leave the panning level at "center" for all instruments and they will be correctly placed on the stage in the final mix. Of course, if you want to adjust the panning to achieve your own sound and/or a non-traditional placement of instruments, that can be accomplished either in the PLAY interface or in the host sequencer.

ADVANCED: The previous paragraph has one exception: the Close microphones. These samples were recorded with the stereo mics directly in front of each instrumental section. The Close mic articulations use the Pan control to move the playback of those samples to the same perceived space as the Main, Mid, and Surround samples. The image at the right shows the 4 microphone-specific Pan controls for one of the Clarinet articulations. The clarinet player sits on stage to the audience's left. This image shows the way the file opens with no user changes. Note that the Main, Mid, and Surround Pan controls are in the center because those samples were recorded with the stereo mics centered at the center of the studio; no panning adjustment is necessary. The Pan control for the Close mics (the left-most knob) is turned to the left so that when all four sets of samples are played together the sound cues position the clarinet in a consistent location. In this library, the Close mics for all the instruments are panned to the left because that's where the woodwind section usually sits when the entire orchestra is on stage.



The “spread” of the sections in Hollywood Orchestral Woodwinds is smaller than in Symphonic Orchestra. If you want a wider feel, you can pan the instruments a little to achieve that effect.

Note that the natural panning within all the samples in the whole EastWest Hollywood series has one subtle feature that reverb plug-ins do not offer: correctly timed reflections from all surfaces. To understand this concept, consider a double bass player who is 5 meters from the wall to our right and 45 meters from the wall to our left. We are seated half way between the walls. The reflection from the right wall, which will be louder in our right ear, travels 30 meters (5 plus 25); the reflection from the left wall, louder in our left ear, travels 70 meters (45 plus 25). That 40-meter difference means that the reflection arrives in our right ear approximately one-ninth of a second sooner than in our left ear, a significant difference. And the other instruments all have their characteristic left/right delay based on where they sit on the stage. It is impossible for a single digital reverb to achieve that level of realism.

Proximity Clues

Panning left or right is not the only way to separate instruments. It is also possible to move them forward and backward. This can be achieved in three ways:

1. Dynamics relative to timbre
2. Delay
3. Presence (Diamond Edition only)

1. When most musical instruments change from being played louder to softer the timbre of the sound changes. Even if you let someone else adjust the volume control on your stereo, you can still tell whether the trumpet you're hearing was played loud or soft based on the instrument's tone; most instruments have a harsher sound when played louder. So, in an orchestral mix, if the trumpets seem to be played loud, but the volume level of that instrument compared to others is softer, then the ear assumes the trumpets are farther

away. Adjusting independently the timbre—with velocity parameters and/or a cross fade using the Mod Wheel or CC 11—and the volume of the sound, you can move individual instruments forward or backward.

2. Because sound travels at a fixed speed of approximately 340 meters per second (1100 feet per second), the ear uses very small time delays to judge relative distance. If two oboes play staccato notes simultaneously, and one is 15 meters (50 feet) further away, the note from the more distant oboe arrives 0.044 seconds later. That's about one twenty-third of a second, a short time but noticeable to the ear. It's very easy in a sequencer to delay a track by a specific time—either with a Delay plug-in or by shifting the notes in the sequencer's Piano Roll view—and thereby achieve this effect.

3. As discussed in the section covering the 5 mic positions (not available in the Gold Edition), the farther you are from an instrument in a concert hall the more the natural reverb of the hall contributes to what you notice. (You still hear the echoes from the walls when you're close by; you notice them less because of how loud the instrument is. It's harder to hear the crinkle of a cough drop wrapper standing near a roaring jet engine than in a hushed concert hall, even though the wrapper makes the same sound.) This "presence" of the sound is another distance clue. Mixing in more of the Close samples for an instrument makes it seem closer to the listener.

By combining all three principles, you can achieve quite convincing front/back positioning in your orchestral mix. Giving the ear contradictory signals can confuse it, achieving either a good or bad effect, depending on your intentions.

And then, of course, there's multi-channel surround sound, but that discussion is out of scope in this section.

Volume, Velocity, Expression, and the Mod Wheel

There are at least three ways to make any given sampled instrument sound louder, or at least make the real instrument seem to have been played louder. The skilled MIDI orchestrator uses all three.

Volume (CC7) is simply the increase or decrease in loudness of the audio output. Changing volume is the same as turning the volume knob on your stereo system. The horns played softly can be cranked up; a loud trumpet section can be turned way down.

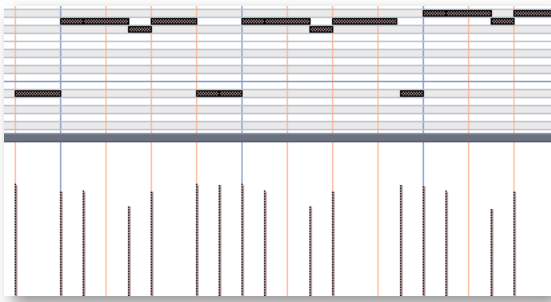
Volume can be adjusted mid-note; that is, the listener can experience a crescendo or diminuendo for a held note. Even un-natural sounds can be created, such as a quick crescendo for a single hit on a drum.

One limitation of using only Volume is that in a live orchestra, the various instruments are changing their loudness independently, something you cannot do with the stereo's loudness knob.

But, as was mentioned in the section on setting up templates on page 36, it is not recommended that the MIDI volume parameter be used in this way. It is recommended

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that there be one Volume MIDI event on each track to set the starting loudness for the whole track.



Velocity, a term based on how strongly a keyboard player hits the keys, controls how forcefully the note is played. Adding force changes not only the loudness of the notes, but usually also changes the notes' timbre. With a piano's action, the velocity cannot affect what happens to the sound after the hammers hit and leave the strings, and velocity works the same way here. In the current implementation of MIDI, velocity is usually designated by a

number between 0 and 127. Many software sequencers display velocity as vertical bars, something like those at the bottom of the image above.

Most modern sample players, PLAY included, can select different samples for different ranges of velocity. For example, the team creating the samples recorded Middle C on the Bass Clarinet Staccato patch at *p*, *mp*, and *f*. The team then assigns the *p* samples to, say, velocities 0–74, the *mf* samples to velocities 75–109, and so on. Because each dynamic level of a bass clarinet has its own timbre, a note's velocity can affect not only its loudness but also its timbre.

Velocity changes are, therefore, a much better way than volume changes to achieve natural-sounding dynamics. The disadvantage of velocity is that it cannot be changed mid-note. Using loudness and velocity together gives the orchestrator more control over all aspects of dynamics.

The Mod Wheel (CC1) replaces Velocity for many instruments in the Hollywood Orchestral Woodwinds library; that is, those articulation files do not respond to the Velocity parameter of a MIDI note at all.

This is true mostly for articulation files that can be held for a long time, such as sustains and trills. When playing a real instrument, the instrumentalist often chooses to change the dynamics mid-note, which may also result in a change in timbre mid-note. None of the controls described in this section can change both loudness and timbre mid-note except for the Mod Wheel.

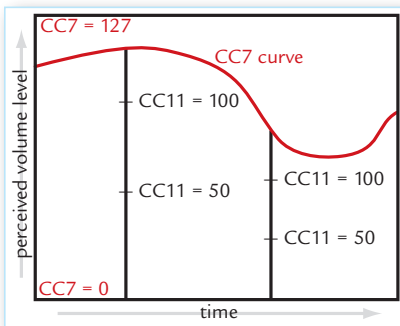
Once you learn to use the Mod Wheel—whether playing live or in a sequencer—you will find it to be an excellent means of controlling the continuous dynamics of the notes.

Expression is represented by another MIDI control code: CC11. The usual way to use CC11 is for continuous control of the loudness. That is, while Velocity cannot change mid-note, and it is recommended that CC7 be set only once at the beginning of the piece—or at least only at the start of major sections—CC11 can provide the kind of dynamic shaping of phrases that give music its expressive life (hence the name “Expression” for this Control Code). Use it to create swells in the middle of a note or of a phrase. With CC11, you create the crescendos and fluid dynamics of expressive music.

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It is possible to shape the dynamics of a line either by “playing” a CC11 controller in real time, or by drawing an envelope in a sequencer. Most MIDI keyboards and control surfaces have programmable knobs and/or sliders that can be set to send CC11 messages to a specific MIDI channel. (Sliders are generally more sensitive for real-time control.) If your sequencer supports automation, it can record the movements of the knob or slider and save them as part of the project. Such manual and real-time control over the shape of an instrumental line is usually more efficient than drawing in an envelope, and often achieves more convincing results.

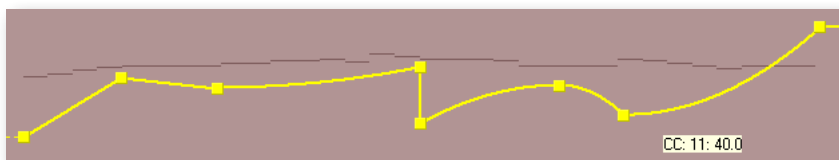
The Mod Wheel and the Expression control achieve similar mid-note dynamic results. But do remember that only some instruments respond to the Mod Wheel. Expression works for all instruments in PLAY, and may therefore be a better choice for changing dynamics over the length of a phrase or whole piece. You should decide which dynamic controls work best for your style and become accustomed to using them consistently.



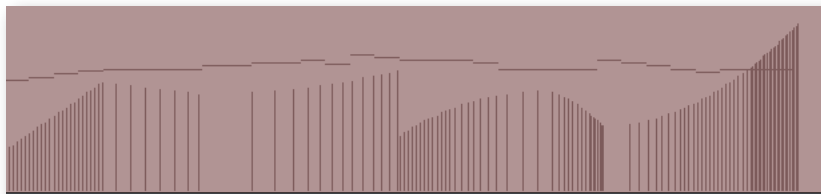
Although the volume and expression controls can be adjusted separately, the volume setting does change how expression affects perceived volume. Think of CC7 as setting an upper limit on the dynamics at any moment. Expression, like most continuously changeable values in MIDI, takes values between 0 and 127. CC7 specifies how loud a sound to generate for the maximum expression, 127. The diagram seen here shows that when volume decreases the fixed changes in expression represent smaller changes in perceived loudness. Changing from an expression level of 50 up to 100 represents a smaller change in loudness when the volume control (CC7) is reduced.

MIDI Envelopes and Control Data

Most modern sequencers let you draw an envelope for MIDI control codes. The diagram below with the yellow curve is an example of an envelope for CC11. Notice how the values are constantly changing, the same way a trumpet player adds musicality and interest to a phrase by changing the pressure of her breath moment to moment. (The dark horizontal lines near the top are the notes.)



When saved as MIDI data, this same envelope appears as a finite set of commands, as in the next image. In a sequencer track, these often appear as vertical lines, each line being a command to change the value—in this case to change CC11.



The other way—and many say it’s the better way—to send CC11 events to the sample player is with a MIDI controller, either a keyboard or a control surface. As long as you or your group has an extra hand—or foot, if you use a pedal—you can enter these control codes while playing the notes into the sequencer. This allows you to hear the interchange among the notes, their velocities (how hard you’re hitting the keys), and the expression being added with CC11.

This process can also be done in two passes—notes first, then control data—if your setup allows you to record automation data to a track that already contains other MIDI data.

Everything written about CC11 in this section also applies to CC1 (Mod Wheel) and all other MIDI control codes. Learning to shape musical lines the same way an instrumentalist does will give your work a more natural musicality. By combining velocity control, expression, Mod Wheel, and volume, you change digital samples into real, living music.

Using Cross-Fades

The EastWest Hollywood libraries make extensive use of cross-fading, more than any EastWest library that was created before this series.

The basic idea of a cross-fade is that 2 or more samples of the same instrument—but that differ in some aspect, such as loudness, timbre, and/or vibrato—are played back simultaneously. And the mix of how much of each sample makes it into the audio output is controlled by Control Code 1 (the Mod Wheel).

For example, when the Mod Wheel is at the bottom of its range, only the *p* sample is audible, and as you push the Mod Wheel up the sound of the *p* is reduced while the sound of the *mp* sample is increased. Eventually, the *p* drops to inaudibility while the *f* samples begin to be heard.

Part of the reason for using more cross-fades is that they provide a more continuous and gradual change from one sound to another. Also, they modify timbre along with loudness, even mid-note, just like an acoustic instrument. And a third reason for using more cross-fades in this library is that recent improvements in hardware and software make this much more realistic approach possible.

In Hollywood Orchestral Woodwinds, look for cross fades in articulations that can be held for a long time, such as the Sustains and the Trills.

The only real reason not to use cross-fade instruments as often as they’d be useful in your projects is that they use significantly more of your computer’s resources. That’s less of

a concern, though, for the woodwind articulations than for those in the string and brass sections.

Achieving a Legato Sound

There are two different technologies available in Hollywood Orchestral Woodwinds for achieving a legato sound:

- the instruments in any of the Legato folders
- the Legato and Portamento scripts

The Legato instruments in Hollywood Orchestral Woodwinds include recordings of live musicians playing true legato transitions of up to an octave, both upward and downward. The PLAY engine combines these seamlessly with other notes to create very convincing legato passages. These legato transitions are heard not only in instruments you might use for flowing legato phrases, but also in the playable runs that are intended for very fast passage work.

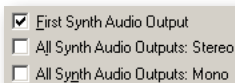
Use the true legato instruments when you want a convincing legato sound in your phrases and you don't need some other articulation to predominate. The individual legato instruments are described starting on page 32.

The Legato and Portamento scripts can simulate legato transitions with scripts. Therefore, they are useful when you want a touch of legato sound between notes for some other articulation, such as between consecutive trills or marcato notes.

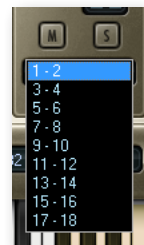
See more about these scripts where Performance scripts are described, on page 14.

Directing the Audio Output

The output from PLAY is one or more stereo audio signals. The image at the right shows 9 stereo pairs of outputs in the drop-down list from the Master Output control. Each instance of PLAY has its own outputs separate from those of every other instance.



If you are using PLAY as a plug-in in a host, you can usually specify whether you want the output audio to be captured in a single track or maintained as separate tracks. The image at the



left shows how one sequencer (Sonar) gives you a choice. The first checkbox creates a single track to hold all the audio output (with the assumption it will be the first stereo pair: "1-2"). The second checkbox creates 9 audio tracks, one for each of the stereo pairs in the drop-down list shown at the right. The third creates 18 mono tracks, in case you want to keep the left and right tracks separate. See the documentation for your sequencer to learn how that selection is made in the host software you use.

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If you've selected to set up a single track to hold all the audio output from one instance of PLAY, and you open multiple instruments in this instance, then all the instruments will be mixed in the PLAY audio engine and written to the track as a single stereo signal.

If, instead, you've selected to set up multiple tracks, then you can select the track for each individual instrument and possibly each individual microphone position. Outputs that share the same channel are mixed in the PLAY audio engine and written out as a single track. Outputs on different channels are written independently to different sequencer tracks, and available to be mixed within the sequencer at a later time.

ADVANCED: Note that the sequencer may be able to generate a monophonic track from the stereo output, but that will happen in the sequencer; PLAY always outputs a stereo signal. See the sequencer's documentation if you want to generate a monophonic track.

The 5 Microphone Positions in Hollywood Orchestral Woodwinds

Hollywood Orchestral Woodwinds contains 5 mic positions that can be controlled from the Player view, as shown in the image at the right.

All the instruments in Hollywood Orchestral Woodwinds were recorded simultaneously from multiple locations in the studio. The photograph on the next page gives you an idea of the number of different positions the sound of the orchestra was captured from, including:

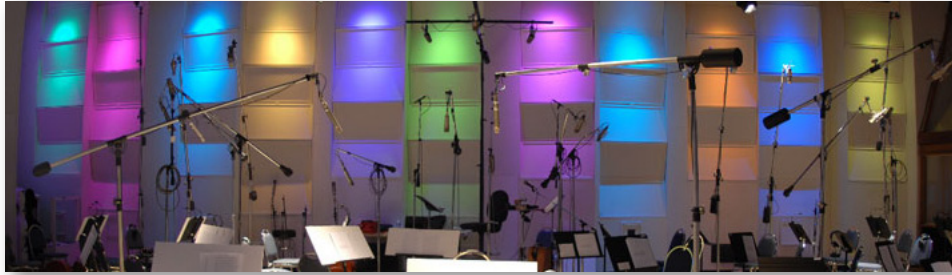
- at the front of the room and high above (using a Decca tree)
- other locations at the front of the ensemble
- directly in front of each section
- away from the instrumentalists (to capture the room's natural ambience)

All the recorded samples are “phase-locked,” meaning that when two or more of them are mixed into a stereo recording they are necessarily in-phase and there will be no destructive interference.

The ability to combine the multiple auditory perspectives gives you the same kind of control that a recording engineer enjoys when recording a live concert performance from multiple microphone feeds.

The preceding image shows the PLAY System interface that allow you to mix the various samples. With the available knobs, sliders, and buttons, you pan each mic separately, change its dynamics to suit your needs, load/unload the samples from RAM, mute and solo each mic to achieve the sound you want—both while composing and when mixing the final output. And, as shown in the drop-down menu at the bottom of the image, you can assign the audio output from each set of microphones to its own output channel.





The photo above, taken during the setup at EastWest Studios in Hollywood, California, gives you some idea of how many microphones were capturing the sound simultaneously. The controls in the Player view allow you to turn on or off the various mics, adjust their relative volume, and pan them however you want.

You do need to be aware that the samples for each microphone occupy their own space in RAM memory. If your computer doesn't have enough RAM to load all the samples you need at once, you may want to use only one set of mics—most likely the Main mics—when composing. You can then add in any other mics when you're ready to work on the sound of the performance.

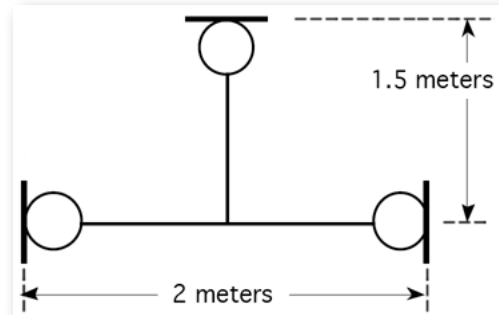
Understanding the Five Microphone Positions

To understand how the five mic positions can help you, let's perform a quick *thought experiment*. Imagine yourself in a concert hall with a woodwind ensemble on the stage. (We'll use a hall instead of a recording studio to make the various locations relative to the instruments easier to write about.)

First, you're invited to sit directly in front of the oboe player who plays a melody. What you hear approximates the sound recorded in the **Close** mic position. The sound coming directly from the instruments is so much louder than the reflections off the walls and other surfaces that these reverberations make up a very small part of what you hear.

Next, you're placed in a seat in the fifth row of the house and you listen to the same oboe melody. Now you hear more of the natural reverberation of the hall because your ears are not so overpowered by the sound coming directly from the oboe. This sound is captured by the **Main** mics, a cluster of microphones called a Decca Tree above the front of the whole orchestra. Note that the Decca tree, together with its outriggers, is in an ideal position to balance the sound from all the sections for a big and unified sound.

ADVANCED: A “Decca tree”—for those interested—is an arrangement of three microphones originally designed at the English Decca Records, and still used for orchestra recordings, especially when recording movie scores. The mics are arranged as in the diagram at the right. Because of the 2-meter spacing between the left and right mics, the audio provides the intensity cues necessary for detailed stereo imaging while including sufficient phase information to produce an open and spacious sound. In addition, the middle microphone generates a solid central image.



For the next position, you are seated right at the edge of the stage, approximately at the midpoint of the first row. What you hear is similar to what’s captured by the **Mid** mics. You get a little more individual definition than in the Main mics but without the effect of the proximity achieved with the Close mics.

Finally, you’re asked to sit anywhere closer to the back of the house and high up, perhaps in the balcony. The same oboe melody is played again. From this perspective, the full acoustics of the hall are most evident because you hear clearly the sound bouncing off the ceiling, the walls, all the reflective surfaces, in front of you and even behind. It can be a very lush sound, though perhaps lacking in the immediacy of a closer position; however, adding in a little of this sound (either in a stereo mix or in the rear speakers of a surround-sound recording) can add dimension to the recording. This mic position was used to create the **Surround** samples.

Leaving the thought experiment, there is still another sets of microphones to discuss. The **Vintage** mics are an alternative to the Surround mics. They capture basically the same perspective, but use RCA44 “ribbon” mics similar to what was used when making soundtracks for classic Hollywood movies. The switch to the right of the Surround button in the PLAY interface lets you select whether to use the more modern mics (pushed up) or the vintage mics (pushed down).



Microphone Placement

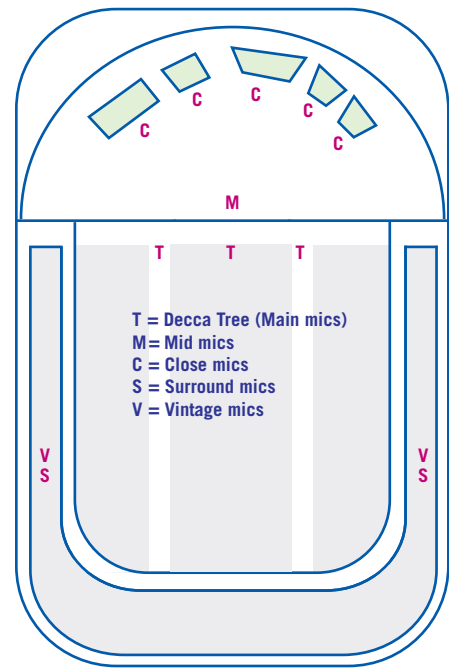
The schematic below gives you an idea of where the various mics captured their sound in the recording studio, but a diagram of a typical concert hall to correspond to the description above. The semicircular area at the top is where the orchestra sits. The rest of the diagram is where the audience would sit (but is not there in the actual EastWest Studio where Hollywood Orchestral Woodwinds was recorded). Note that this is not an accurate map of where the mics actually stood; the diagram’s goal is to help you understand what each mic is intended to capture. A photo of the actual studio and its mics is on page 2.

All the C's in the diagram represent the various positions of the Close mics in front of each instrumental. The mics were near enough to capture the presence of the instrument, but far enough away to allow the sound of the instrument to breathe.

The center T represents the approximate position of the Decca Tree, a cluster of mics at the front of the ensemble. These “Main” mics are positioned high enough and far enough forward to capture a well balanced sound. Note that these Main mics also include a pair of outriggers, which are the left and right T's in the diagram.

The M is the location of the Mid mics, which are a smaller version of a Decca tree, positioned a little closer to the instruments so that more definition is captured without creating a “close” sound.

The V's and S's have been placed in the auditorium in this diagram to convey that they capture the full ambient sound of the room. In the recording studio (which has no auditorium), they are placed around the studio at a distance from the instruments.



Two separate sets of Surround mic samples were created for the Hollywood Orchestral Woodwinds library. You can switch between them with the use of the Vintage button in the lower right of the Microphones controls.

Adjusting the Delays

Because all three sets of samples were recorded simultaneously for each note in the library, there are predictable and natural delays in the time it takes the music to reach each set of more distant mics. This latency is part of the natural reverb of the hall and it produces a pleasing fullness to the sound when the samples are mixed correctly. If you want to tighten up the reverb from the Surround (or Vintage) samples, it is possible with modern sequencers and mixers to adjust the audio track from the Surround samples a little forward in time. Either perform a calculation using the speed of sound at sea level (approximately 340 meters/second; 1100 feet/second, if you prefer) or let your ears decide what works best.

If you do plan to micro-adjust the audio as in the previous paragraph, be aware that you will need to record the output from the individual mics to separate audio tracks. You cannot have the PLAY engine mix the audio tracks in a single plug-in instance or standalone instance. That is, you need to record one track with, for example, only Main mics and a different track with only Surround mics.

The Close mics, of course, have virtually no latency: only a small amount necessary to retain the sonic perspective of the woodwind ensemble in the concert hall. If you don't use the Close mics, and you play something that requires very quick and punchy attacks, you may notice some small delay, which can be cured by adding in some of the Close mics. In most cases you would want to use the Close mics to add definition to an instrument or section. The idea is to experiment until you find a combination that works.

Microphone Positions, Release Trails, and Digital Reverb

All three of these technologies can be used to control the apparent ambience of your audio output. It is important to understand the effect of each and to use them wisely.

Microphone Positions

The way you choose to mix the microphones in your project can result in a sound that varies from small and “dry” to large and “wet.” What you are adding in or leaving out (to some degree) is the natural ambience of the room exactly as it occurred during the recording sessions. This ambience is heard as long as the samples are playing (and that includes the release trail samples), but cannot extend past the end of the samples.

Release Trails

These are samples that begin at the moment the instrumentalist stopped playing each note and capture the sound that continues to “ring” in the natural reverberation of the recording studio.

It is possible to turn off release trails for any instrument, but doing so only removes the room's ambience after the note ends, not while it is being played. Turning them off can result in unnaturally abrupt endings to the notes, but that can be effectively hidden by turning on the Reverb effect.

Note that staccato and other short articulations do not, as a rule, include release trails.

Digital Reverb

Convolution Reverb is a digital effect that simulates the sound of a room's ambience through a set of mathematical algorithms that use known reflection times of a set of test tones and apply that data to generate artificial reflections in real time. PLAY includes such a reverb and the data (called impulse responses, or IRs) with which to recreate many different sizes of rooms. The IRs built into Hollywood Orchestral Woodwinds include the exact “EW Studio 1” in which the Hollywood series recording sessions took place (as well as the (different) hall in which the Symphonic Orchestra library was recorded, for those who want to use the two libraries together).

You will have to decide in what way to use each of these technologies for each project. As long as you understand how each of these three components contributes to the sound you are hearing—and the limitations of each technology—you can use your ear to determine how to get exactly the sound you want.

Mixing Microphones From Separately Bounced Tracks versus Mixing in PLAY

Because mixing 2 or 3 of the mic positions in the right proportions can add dimension to a stereo or surround sound recording, you need to understand the various approaches to combining them into the final mix.

The following three cases describe some basic setups to show how you can use the Output controls, with emphasis on the individual microphone positions. When considering the possibilities of multiple instruments, each with its own microphone positions, the ways of setting up the outputs are too numerous to list here. Use the principles described here to define your own approach.

1. Creating separate audio tracks for each microphone, one at a time

In this approach, you can set up one or more instruments with a single mic position and the output going to one or more audio tracks in the sequencer. Usually, you will work with either the Mid or the Main mics during the composition phase, especially if it is the mic position that will dominate in the final mix. Once you're ready to commit the composition to the audio track(s), you can bounce down the track(s) to create a final single-mic recording.

Then go into every instrument in PLAY that contributed to those audio tracks so you can unload the Main mics and replace them with a different set, for example, the Close mics. Bounce down new audio track(s), making sure you name your tracks to indicate which mic position was used. Don't worry about the loudness of this track relative to the first audio track; you will adjust that in the final mix-down.

If you're using more than 2 mic positions, repeat the process to create the rest of the tracks.

Once you have all the tracks, you can mix them into a single track, adjusting the relative volumes to achieve the sound you want.

There are two principal advantages to this approach. First, it requires a smaller computer system (or network) than trying to load multiple sets of samples into RAM at once. Second, you have separate audio tracks for the three mic positions which you can use to create a wetter or drier remix—or to create a surround-sound version—either right away or at a later time. And you can do so with the confidence that you will have no phasing issues to contend with.

2. Creating ready-mixed audio tracks, all at once

It is also possible to work with more than one mic position at a time, though this requires a more capable computer setup to handle the extra samples in RAM and the extra concurrent processing. In this approach, before bouncing down to audio tracks, you can load multiple mic positions in all instruments. You will need to adjust the individual volume sliders for the various microphone positions at this time to achieve the balance you want.

This approach works best when you want to get a final mix quickly without working through multiple mix-downs.

3. Creating parallel audio tracks from a single instrument file

If you want to create the separate audio files described in the first approach and have a very capable computer system that will allow you to process multiple mic positions simultaneously, then you can use this approach. Set up your instruments as in case 2 (above), but use the individual output controls for the mic positions you're using to send the audio to separate tracks (instead of mixing them within the PLAY audio engine).



The image above shows the output control open to reveal the drop-down list of possible audio outputs. Using these controls, you can direct the audio to separate tracks in the sequencer (or separate tracks in the sound card when running in standalone mode). Selecting “Default” sends the audio to whichever track is selected in the Master controls; selecting anything different sends the audio to that stereo pair of outputs. In the sequencer (or sound card) you can specify which outputs should be captured in each audio track. See the documentation for your sequencer or sound card to learn how to do that.

Note that it is possible to send multiple instruments (and even mic positions) to the same track and the PLAY engine will mix them. For example, you can send the Close mics from the staccato oboe, the marcato english horn, and as many more as you want, to the “3-4” outputs, and they will all get bounced down to the same audio track.

This approach gives you the ability to spread out your audio outputs any way you want (up to the maximum number of outputs your system can handle).

Note that when run as a plug-in, each instance of PLAY has its own set of outputs. That means that if the staccato oboe and the marcato english horn are running in separate instances of PLAY and they are both assigned to outputs “3-4” they will end up in separate audio tracks in the sequencer.

If Using Only One Microphone Position

It is certainly possible to create a piece with only a single microphone position. Usually, the Main mics are a good choice, though in some cases the Close or Mid mics might be the right choice. It's unlikely—but not impossible—you will want to use exclusively the Surround or Vintage mics, because they give such weight to the hall's ambience.

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